

The AMATEUR^{3D} PHOTOGRAPHER & CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXVIII.

Wednesday, July 4th, 1934.

No. 2382.



ENSIGN MIDGET

The Camera you can wear
always—just like your
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is you get perfect results,
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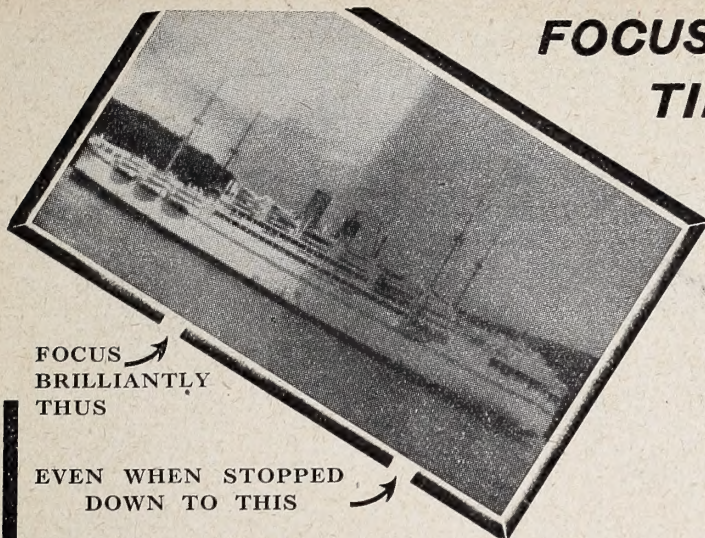
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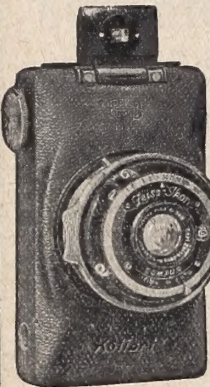
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A high-class instrument in every respect and sets a standard in precision-made cameras of the miniature class. No bellows, absolutely rock rigid, direct finder, takes 16 pictures on V.P. size film, any make, fitted genuine f/3.5 Zeiss Novar lens, focussing, with Compur sector shutter. List price £11 10s.

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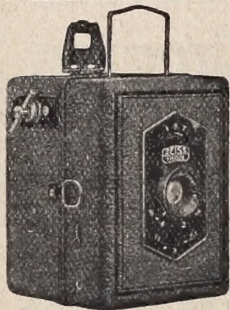
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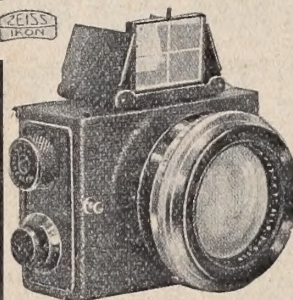


Body, all metal, two parts only covered neat grained leatherette. Zeiss Ikon Novar f/6.3, with focussing adjustment, direct-vision view-finder, 2 tripod bushes. Rotary Everet shutter for both time and instantaneous exposures. Dimensions: 2 x 2 1/4 x 3 1/2 in. Weight 8 oz.

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Focal-plane camera with f/1.8 Ernstar anastigmat lens. Makes instantaneous exposures in artificial light. Light aluminium body. Bushed for tripod, micrometer focussing. Large direct view-finder. Focal-plane self-capping silent shutter, 1/20th to 1/1,000th sec., leather covered, nickel fittings, 3 single metal slides. Size 2-5/16ths x 1 1/2 in. List price £47.

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Has numerous special features in common with the famous Rolleiflex—one-lever Compur shutter parallax compensation, patent film guide, Zeiss Triotar f/4.5 lens.

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16-mm. BB Cine-Kodak, f/3.5 anastigmat. As new..... £8 17 6
16-mm. Ica Kinamo, f/2.7 Zeiss Tessar, motor driven..... £7 17 6
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Bolax Latest Model 16-mm. Cine Projector, complete with resistance, carrying-case. Cost £27 17s. 6d. Been used for demonstrating purposes only..... £20 0 0
Model C Kodascope, complete with resistance. List price £18 18s..... £9 17 6

ROLL-FILM CAMERAS.

3 1/2 x 2 1/4 Ensign Auto. Speed Roll Film, f/4.5 Aldis anastigmat lens, complete in case. Unsold..... £8 5 0
1-pl. Roll Film Cine Camera, f/5.6 anastigmat lens. Kollas fully-speeded shutter..... £1 19 6
Leitz Leica Roll Film Focal-plane Model, f/3.5 Elmar lens and range-finder..... £9 17 6
1-pl. Ica Roll Film and Plate Camera, f/6.3 Novar anastigmat lens, Compur shutter. Perfect condition..... £8 3 0
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FOLDING PLATE CAMERAS.

1-pl. Double Extension Folding Plate, constructed of metal, leather covered, f/6.3 Trioplan anastigmat lens, D.A. shutter, 3 slides, F.P. adapter, leather case..... £2 5 0
1-pl. Double Extension Cameo, f/7.7 Aldis lens, 7-speed shutter, 3 slides..... £2 2 0
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P.C. Double Extension Folding, f/8. Beck Symmetrical lens, 2 D.D. slides..... 12s. 6d.
1-pl. Sanderson Hand and Stand, 5-in. f/6.8 Goerz anastigmat lens, Compound shutter, W.A. rack, 3 double plate-holders, leather case £4 19 6
1-pl. Sanderson Hand and Stand, f/6.3 Dagor, fully speeded shutter, reversing back, 3 double slides..... £6 17 6

REFLEX AND FOCAL-PLANE CAMERAS.

3 1/2 x 2 1/4 Ensign Roll Film Reflex, f/4.5 Aldis lens. Cost £9 15s..... £8 17 6
3 1/2 x 2 1/4 T-P. Junior Special Ruby Reflex, 5-in. f/2.9 Anticomar lens, 6 single slides, reversing back. Perfect condition..... £9 9 0
4 1/2 x 8 T-P. Bijou Reflex, f/4.5 Cooke, revolving back, 3 double slides, F.P. adapter and case..... £11 17 6
1-pl. Boxform Reflex, f/4.5 anastigmat lens, revolving back, 3 double plate-holders. Perfect condition..... £5 12 6
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Aerograph, complete with air brush, foot pump, etc..... £3 3 0
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9.5-mm. Pathe Motocamera, Solux f/2.9, motor drive..... £2 17 6
9.5-mm. Model B Motocamera, f/3.5 anastigmat, motor drive..... £4 17 6
16-mm. Ensign Cine Camera, f/2.6 Cinar, 3 speeds, motor drive and leather case..... £12 17 6
16-mm. Victor Very Latest Cine Camera, turret head, f/2.9 Dallmeyer, 3-in. Telephoto, 3 speeds and reverse, motor drive. New condition £46 15 0

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Pathe Hand-turn Cine Camera, f/3.5 anastigmat and case..... £1 3 0

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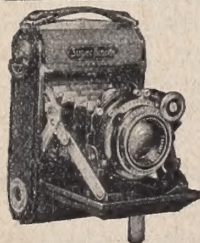
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With coupled distance meter. The camera that does the focussing. Takes 16 pictures on 3 1/2 x 2 1/4 roll film. A modern precision instrument. Zeiss Tessar f/3.5 lens, Compur shutter.

£16:12:6

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For 9.5-mm. films.

The small ciné with unlimited possibilities. Has three speeds—half, normal and slow motion. Can also be used for snaps, time exposures and portraits. With Dallmeyer fixed-focus 20-mm. f/3.5 lens

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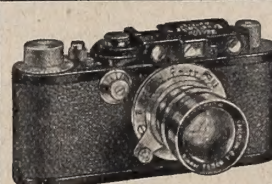
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WESTON.—The universal meter for "still" and ciné work..... £11 0 0

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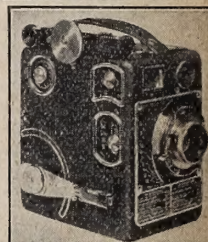


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with f/2 SUMMAR LENS in collapsible mount. Gives exposures of 1/4 and 1/8 sec., or any intermediate fraction, in addition to 1/20th-1/500th sec. Automatic focussing. Measuring distance and focussing lens in a single action.

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Real daylight loading. With four speeds (8, 16, 24 and 64 pictures per sec.). Automatic lens-aperture control. Leits detachable range-finder. Fitted with Meyer f/1.5 lens.

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1-p. Sanderson, f/6.3 Zeiss Tessar, Compur, 3 D.D. slides, leather case... £6 12 6
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16-mm. Victor Cine Camera, turret front, 1-in. f/3.5, 4-in. f/3.5 Dallmeyer and 1-in. f/1.5 Cooke, 3 speeds, hand crank and case... £33 10 0
16-mm. Model C Kodascope, 100-watt lamp, with motor drive, adjustable resistance and case... £9 9 0
9 1/2-mm. Coronet Cine Camera, f/3.9 anastigmat, motor drive... £2 2 0
9 1/2-mm. Pathe Motocamera de Luxe, f/2.9 Zeiss Triotar anastigmat, direct-vision finder, motor drive... £8 17 6
9 1/2-mm. Pathe Motocamera de Luxe, f/3.5 anastigmat, D.V. finder, motor drive... £8 17 6
16-mm. Model K Cine-Kodak, f/1.9 anastigmat, motor drive, D.V. finder, 2 speeds... £28 17 6
9 1/2-mm. Model B Pathe Camera, f/3.5 anastigmat, D.V. finder, motor drive... £4 17 6
16-mm. Bell & Howell Film Editor... £2 7 6
Complete 16-mm. Cine Outfit, comprising Ensign Kinecam, f/2.9 Cinar anastigmat, motor drive, 3 speeds, hand crank and case, also Ensign Super Sixteen Projector, 250-watt lamp, motor drive, motor rewind and case. All as new... £45 0 0
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V.P. Kodak, f/6.5 Cooke anastigmat, Everest speeded shutter, 1/25th to 1/100th sec. £2 7 6
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3 1/2 x 2 1/4 Zodel Roll Film and Plate, f/4.5 Convertible anastigmat, Compur shutter, 1 to 1/250th sec., double extension, plate back, 3 slides... £4 19 6
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3 1/2 x 2 1/4 Linhof, f/4.5 Zeiss Tessar, Compur shutter, 1 to 1/250th sec., triple extension, revolving back, 6 slides, F.P. adapter and case... £12 17 6
3 1/2 x 2 1/4 Etui, f/4.5 Zeiss Tessar, Compur D.A. shutter, 1 to 1/250th sec., double extension, brilliant and D.V. finders, 6 slides, F.P. adapter and case... £9 15 0
3 1/2 x 2 1/4 Sais de Luxe Folding Plate, f/4.5 Zeiss Tessar, Compur D.A. shutter, 1 to 1/250th sec., double extension, rising front, 6 slides, F.P. adapter, case... £8 17 6
3 x 4 cm. Dolly Roll Film, f/4.5 anastigmat, Compur shutter, 1 to 1/300th sec., D.V. finder... £4 7 6
3 1/2 x 2 1/4 Reitzroll, f/4.5 Reitzroll anastigmat, Compur shutter, 1 to 1/250th sec., double extension, rising front, 6 slides... £4 17 6

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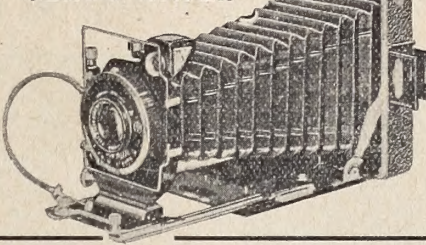
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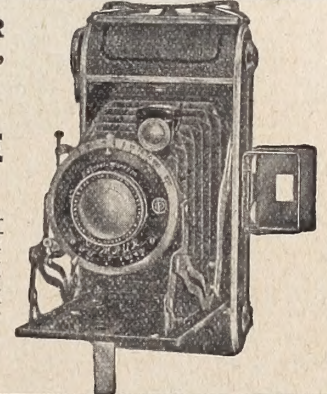
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For 3 1/2 x 2 1/4 roll films. Strong light metal construction. Automatically opens to infinity. Rock-rigid front, leather bellows. Brilliant reversible and direct-vision view-finders. Focusing down to 5 ft. Genuine Compur sector shutter, speeded 1 to 1/150th sec., T. and B., with delayed action for self-portraits, etc. Hinged back, stainless fittings. Covered with fine seal-grain leather. With f/3.8 Meyer anastigmat.

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BRILLIANT REVERSIBLE FINDER

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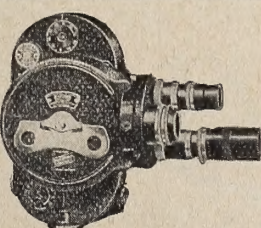


'CONTAX'

With focal-plane shutter giving 1/15th and 1/10th sec. Controlled by one knob giving four groups of speeds. A splendid miniature precision instrument. With Zeiss Tessar f/3.5.

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FILMO 70 'D.A.'

Master of all personal movie cameras. Has very refinement which goes to the making of professional-like pictures, even in the hands of a novice.

£88

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With Isbor sector shutter, 1 to 1/150th sec., T. and B.

76/9

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Vario speeded shutter, 1/25th to 1/100th sec., T. and B.

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SELTONA, a daylight printing paper, produces sepia prints of rich warmth and mellow beauty . . . and in the simplest possible way, as the toning proceeds automatically during Fixing.

SELTONA is made in SIX grades :
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& CINEMATOGRAPHER

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"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

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WE must take this opportunity to thank the hundreds of readers—many unknown to us by name, who have so kindly written expressing appreciation of "The A.P." Jubilee Number. We feel that this spontaneous expression of goodwill is a very gratifying thing to have received and to know that the paper is regarded with so much affection in so many quarters. Again, many thanks.

"The A.P." Prize Prints.

The annual Exhibition of Prize-winning Prints from "The A.P." Competitions will be opened this week at the house of the Royal Photographic Society, 35, Russell Square, W.C., and remain open until the end of the month. As in previous years, a selection of those awarded Hon. Mention in the Competitions will also be on view, and the annual award for the best print for the year will also be made. This will be announced in "The A.P." next week. In the meantime readers should note that the exhibition is open daily (Sundays excepted) and admission is free.

The 'Nineties by Gaslight.

Mr. Paul Martin, whose comments appeared in our Jubilee Number, was one of the earliest users of the hand camera—the specimen he used in those days was about as large as an attaché case, and made an embarrassing noise on exposure. Nevertheless, with this apparatus he got very many street scenes in the 'nineties, which, shown now as lantern slides in the carbon process, are of extraordinary interest as displaying the difference in habits and fashions over the space of forty years. As far back as 1896, too, he was getting photographs of London by night, and

TOPICS of the Week



THE LAST SHOT.

A final photograph of Waterloo Bridge before the demolition started.

exhibiting them in the R.P.S., where they created great excitement. One of them, by the way, showed the illuminated front of the Alhambra in Leicester Square, with the announcement that the "animatograph" was to be seen for the first time, but at the Empire, at the same time, this novelty was described as "Lumière's Cinematograph." Twenty minutes' exposure at least, was usual in those days for London night scenes.

Another Photographic Centenary

Just a century ago on June 26th, Walter Bentley Woodbury, the inventor of "Woodburytype," was born at Manchester. When he was about fifteen Woodbury, who was destined for an engineering career, entered a Manchester patent office, but three years later he sailed for the Australian goldfields, and in the course of a varied career became cook, driver, labourer, builder, and paper-hanger, and finally an employee in the Melbourne waterworks. At Melbourne, Woodbury took up in earnest the study of photography, specialising in the collodion process, which Archer had invented just before Woodbury left England. With a partner, Woodbury left for Java, and from Batavia sent home a fine collection of tropical views in this process, which Negretti and Zambra published. In 1863 Woodbury returned to England, settling in Birmingham and continuing his photographic researches. During 1864 he experimented with carbon printing, and discovered a new method of photographic engraving, which was called the Woodbury type. In the following year he presented to the Photographic Society some wonderful work done by this method. The process (by

which a photographic image in relief in bichromated gelatine was caused by enormous pressure to indent a sheet of lead, forming a permanent negative) was patented in July, 1866, and the invention came into general use in England and America. Before his death (which occurred in 1885 as the result of an overdose of laudanum) Woodbury took out over twenty patents for photo-mechanical printing processes, and for apparatus. In 1885 a fund had been started to enable him to develop his "stanotype" process.

Among the Head-Hunters.

The recent Oxford University expedition to Borneo, which went out at a cost of £2,500 to make a detailed survey of Central Sarawak, and especially to discover the unique flora and fauna of the Borneo mountains, brought back six hundred good photographic negatives. The official photographer of the expedition used two cameras—a quarter-plate and a $2\frac{1}{2} \times 3\frac{1}{2}$ in.—with backed panchromatic plates. Two other members of the party had roll-film cameras. Developing was done on the spot. Drying was

found to be a difficulty, many negatives being injured by dust and foreign matter in the air, and the films had to be hung (securely fixed against the wind) for twenty-four hours in the roof rafters of the camp. In the open, f/16 was found best; mountain views on clear days required $\frac{1}{2}$ second at f/11, with heavy filter, and on misty days one to two seconds at f/16; and in the rain-forest six to ten seconds at f/22. The work was carried out amid such distractions as leech-bites, a plague of sandflies, and an occasional contact with snakes.

"The Amateur Photographer" EXPOSURE TABLE—JULY

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m., double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them. From 5 to 6 a.m. or from 6 to 8 p.m., about four times these exposures will be required.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m. by the clock, during "summer time."

| SUBJECT. | Ordinary. | Medium. | Rapid. | Extra Rapid. | Ultra Rapid. |
|---|-----------|-----------|------------|--------------|--------------|
| Open seascapes and cloud studies | 1/40 sec. | 1/60 sec. | 1/120 sec. | 1/160 sec. | 1/200 sec. |
| Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes .. | 1/25 " | 1/40 " | 1/75 " | 1/100 " | 1/125 " |
| Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes | 1/18 " | 1/30 " | 1/50 " | 1/70 " | 1/90 " |
| Landscapes in fog or mist, or with strong foreground, well-lighted street scenes .. | 1/10 " | 1/15 " | 1/30 " | 1/40 " | 1/50 " |
| Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage | 1/2 " | 1/12 " | 1/25 " | 1/30 " | 1/40 " |
| Portraits or groups taken out of doors, not too much shut in by buildings | 1/2 " | 1/3 " | 1/6 " | 1/8 " | 1/10 " |
| Portraits in well-lighted room, light surroundings, big window, white reflector .. | 3 secs. | 2 secs. | 1 " | 3/4 " | 1/2 " |

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

| Ultra Rapid. | HERZOG, Ortho-Isodux Film Pack. | MARION, Record. | ENSIGN, Roll Film. | HAUFF, Ortho Anti-Halo. |
|--------------------------------|---------------------------------|--|--------------------------------------|------------------------------------|
| AGFA, Special Portrait. | ILFORD, Golden Iso-Zenith. | " Iso Record. | GEVAERT, Filtered Ortho. | ILFORD, Screened Chromatic. |
| " Super Pan. Film. | " Iso-Zenith. | SELO, Selo-chrome Roll Film and Film Pack. | " Chromosa. | " S.R. |
| " Super-speed Film. | " Hypersensitive Pan. | " Selo. Pan. Roll Film. | " S.R. | " Commercial Ortho Film. |
| " Isochrom Film. | " Plates and Films. | STANDARD, Film. | " Regular Cut Film. | IMPERIAL, Non-Filter. |
| " Ultra Special. | " Portrait Film Ortho | WELLINGTON, Anti-screen. | HAUFF, Analox-Flavin. | " S.R. |
| BARNET, Press and Super Press. | " Fast. | X Press. | " Extra Rapid. | " S.R. Ortho. |
| " XL Super-speed Ortho. | " Monarch. | ZEISS IKON, Pernox Roll Film and Packs. | " E.R. Ortho. | KODAK, Cut Film. |
| " Soft Panchromatic. | " Press. | Extra Rapid. | " Roll Film and Pack. | LUMIERE, Extra Rapide. |
| " Studio Fast. | " S.S. Ex. Sens. | AGFA, Chromo. | ILFORD, Auto. Filter. | " Instantanee. |
| " Ultra Rapid. | " Zenith Ex. Sens. | " Isolox. | " S.R. Pan. | " Pelliculaire. |
| CRITERION, Enelite. | " S.G. Pan. | " Extra Rapid. | " Pan. Film. | " Medium. |
| EASTMAN, Par Speed Cut Film. | ILLINGWORTH, Fleet. | " Isolox. | " Rapid Chromatic. | IMPERIAL, Non-filter (new series). |
| " S.S. Cut Film. | " Super Fleet. | " Extra Rapid. | " Eclipse Pan. B. | " S.S. Ortho. |
| " S.S. Pan. Film. | " Super Fleet Ortho. | " Iso Rapid. | " S.S. Ortho. | KODAK, Roll Film and Film Pack. |
| GEVAERT, Super Sensima. | IMPERIAL, S.S.S. Press Ortho. | " Chromo. | " Roll Film. | BARNET, Ordinary. |
| " Sensima Fast. | " Eclipse. | " Roll Film. | BARNET, S.R. Pan. | PATHE, Roll Film. |
| " Sensima Ortho. | " Eclipse Ortho Soft. | CRITERION, Iso E.R. | SELO, Roll Film. | " Ordinary Iso. |
| " Super Chromosa. | " Eclipse Soft. | " Portrait. | ZEISS IKON, Roll Film and Film Pack. | GEVAERT, Ordinary. |
| " Roll Films and Packs. | " Eclipse Ortho. | " Roll Film. | " Rapid. | ILFORD, Ordinary. |
| HAUFF, Ultra Rapid. | " Eclipse Pan. Soft. | " Special E.R. | BARNET, S.R. | " Rapid Process Pan. |
| " Ultrama. | KODAK, Verichrome Film. | | " Self-screen Ortho. | IMPERIAL, Ordinary. |
| " Ultra Roll Film and Pack. | | | CRITERION, Extra Rapid. | " Pan. Process. |

The HOLIDAY OUTFIT -WHAT TO TAKE

The photographic side of a summer holiday is so important that the matter should be considered in good time. The amateur is given some hints in the following article upon this topical subject.

IT may be thought that the amateur photographer's holiday preparations are confined to taking a camera and a supply of sensitive materials. If the camera owner belongs to the class of "snapshotter" who patronises the D. and P. establishments, there is little more to be done, although there is a lot to be said, by way of persuading him to do his own D. and P. work.

For the serious photographer, however, there are several points which should have consideration well before the departure, whatever form the holiday is to take.

A New Camera.

There are some amateurs who treat themselves to a new camera upon the eve of a holiday. Whatever delights this may offer it is a plan not to be recommended. It is suggested that a better method is to get the camera well before, in order that it may be tried out, and what is more important, that the photographer may be familiar with his instrument. Cameras differ from each other, and the best results will be secured after a little experience with a particular camera has been obtained.

In the case of a new camera there may be some adjustment needed, for it does not follow that although a camera may be new that it is in perfect order. In ninety-nine cases out of the hundred it will be in faultless condition, but we have known of cases where good cameras sent from the makers' hands in perfect order have developed slight faults while in transit, or even in stock, which were only revealed when the exposures made with them were developed. Remote though these possibilities may be, they should not be ignored altogether.

The photographer who has apparatus of heavy type may decide to

take another camera on holiday. For snapshot work, and even subjects of greater importance, a 4x3 cm. film camera fitted with a lens of f/4.5 will be productive of a high average of successful negatives, and such a camera can be forgotten until wanted.

If a camera that has had constant use is to be taken on holiday it should be carefully examined. The interior should be free from dust, the glasses of the lens clean, and the shutter should be tested to work properly. Attention to these simple details may save a breakdown or bad negatives of subjects which cannot be replaced.

Accessories.

In addition to the camera the photographer with a variety of apparatus will also have to decide what to take in the matter of accessories. This will, to a great extent, depend upon the character of the holiday, the places visited, and the work which it is contemplated will be done. The various accessories should have consideration, and a list made up well in advance, so that nothing likely to be wanted will be omitted from the packing at the time of departure, which it is very easy to do.

In addition to the camera the photographer may decide to take a tripod. If colour-sensitive materials are used a colour filter should be included. A portrait attachment or supplementary lens may be useful for close-up pictures of interesting details. The exposure meter must be included; it is very important when working away from home, or with unfamiliar subjects, to get the exposures right, and it is very easy for a photographer of some experience to be deceived.

It is a good plan to write out a list of all the things that the photo-

grapher decides to take, so that it may be checked at the last moment.

If the photographer is interested in special subjects he will naturally want to take the apparatus most suitable for them. In any case it is better to anticipate requirements, except when the luggage has to be reduced to the minimum, rather than to risk photographic activities being limited by lack of the necessary equipment.

If there is any doubt as to the possibilities of the district to be visited, and he intends to take one camera only, it is a good plan to leave another outfit packed up, ready for posting, at home, or in the hands of friends, to be sent on if required. A new district may suggest possibilities, and the worker may feel that he may like to try his hand at new subjects, for which his simple camera, intended for holiday records, is not well fitted.

In General.

Sensitive materials can be obtained in all large centres, so that it is not worth while to take them. If the photographer uses plates of a size or grade not in common demand, and the holiday is not being spent in a large town, it will be wise to take a supply. Roll films and other sensitive materials that are sold as a side-line by small local general stores are not to be recommended, as the purchaser has no guarantee that they have been kept under suitable conditions.

Developing and printing should be left until the return home, although if the photographer feels that he would like to be sure that all is well with his exposures, and that his apparatus is in good order, it is a good thing to have a spool of film or a few plates of less important subjects developed by a local professional.

How to use a CORREX TANK

for securing perfect negatives

By JOY WHITE.

THE production of negatives free from spots and other blemishes is a matter of importance to every user of a miniature camera. Even with correctly exposed and developed films the presence of mechanical defects ruins the results when enlargements are made.

The solution to the problem is to do your own developing. With a Correx tank, which is obtainable from most dealers, miniature films can be developed

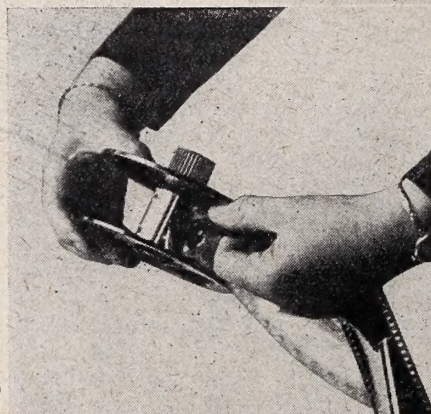


3. Winding the film and apron on to the holder.

with the greatest ease, and free from defects, even at the first attempt.

The only time when a dark-room is required is while the film—after removal from the camera, is being transferred to the spool in the tank. To prevent any possibility of fogging, this should be done in total darkness, and is an operation that is not really difficult. If there is any doubt, practise in daylight with an already developed film; this will show how easy it is.

First of all, the spool or film holder should be removed from the tank and the celluloid band or "apron" unrolled from it. Put the tank on one side with the lid where they can be easily found in the dark. Take the end of the film and slip it under the metal clip of the central stem of the holder (the celluloid band or apron has already been fixed to this point), so the film comes between the band and the metal fastening.



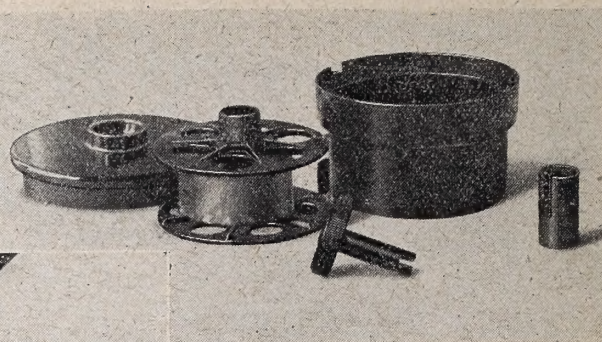
2. Putting the film with the apron on to the holder.

Now wind up the film and "apron" on to the holder. Do this by turning the latter and gently guiding both together with the hand to see that they do not twist. When this is done, put the holder into the tank and replace the lid securely. The remainder of the operations can then be conducted in daylight.

Pour the developing solution into the tank through a funnel. The developer must be of the "fine-grain" variety if really good results are wanted. Perutz fine-grain developer is very suitable,



4. Putting the holder with film into the tank.



1. The Correx outfit and spool of film.

but there are several other excellent fine-grain developers available.

Tap the tank on the table smartly, to bring to the surface any air-bubbles that may be clinging to the film and may cause spots on the negative. Rock the tank during the whole of the development, or turn the knob that fits



5. Pouring solution into the tank.

on the top of the "Correx" tank; this revolves the holder and film inside.

If Perutz developer is used, development will be complete in ten minutes at 65 degrees Fahr. Times for other developers are supplied with them.

After that time pour the developer back into the bottle, place the tank under a tap and fill with water, shake it well and empty it. Then pour in through the funnel a fresh solution of acid fixing bath. Rock again for ten minutes; the film will then be fixed and the tank can be opened. Wash the film in the tank (still on the spool); six changes of water of five minutes each is the least that will do.

When it is washed, remove from the tank and hang up to dry with "bull-dog" clips, one at the bottom to prevent curling in drying, and swab each side of the negative with a wad of cotton-wool.

6



CONTAX

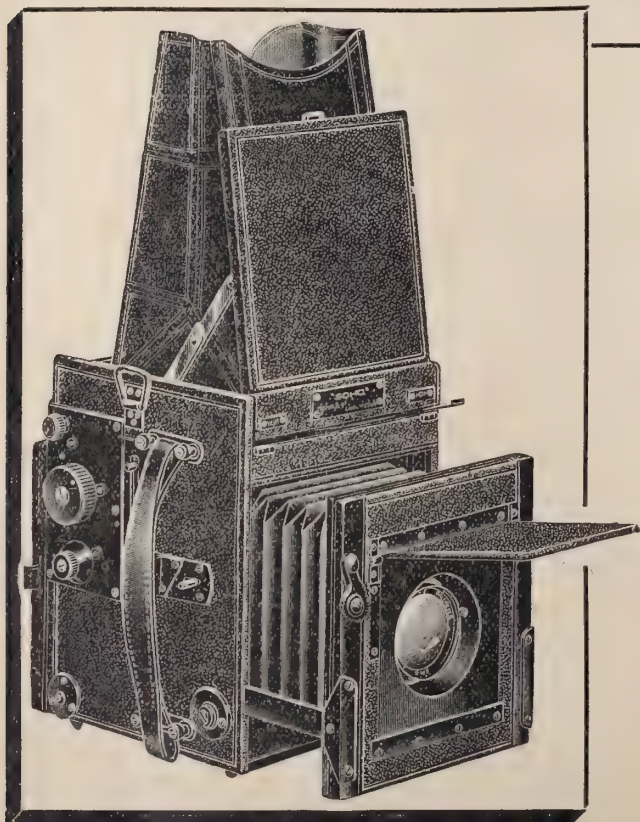
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July 4th, 1934

ON the COURTS

WITH A Miniature Camera

By DAPHNE BURTON.

THE modern miniature camera, giving shutter speeds up to 1/500th sec., is an ideal little instrument for securing action photographs on the tennis courts. The subject is not too easy, however, especially if the camera is a new acquisition, but provided the exposures are made in bright sunlight, and the fastest films are used, the shutter can be driven at its highest speed and good results assured.

Care must be taken in focussing beforehand to deal with figures at a certain distance only, and then confine one's attention to that distance. The focus can be altered for other phases of the game which are repeated in the same positions. The direct-vision finder should, of course, be used.

The beginner at this class of photography should confine his efforts to individual players. A good position is level with the net, where players both sides can be stalked front view.

One of the easiest actions to take is that of "serving," as the average

player has his left shoulder foremost for a fore-hand drive and his right for a back-hand drive.

Volleying requires greater skill on the photographer's part. The best plan is to focus the camera on to a section of the court and then to watch that portion through the finder until a



Reaching for a low one.

player strikes a becoming attitude in that particular area. Do not photograph ugly attitudes or mannerisms. It is not fair to the players, and produces a most uninteresting picture.

Take great care not to jerk the camera in releasing the shutter. This is very likely to happen when first attempting high-speed work with a small camera.

The best results are obtained when movements are anticipated, as there is always an imperceptible interval between the sight of an action and the apparently instantaneous pressure of the trigger.

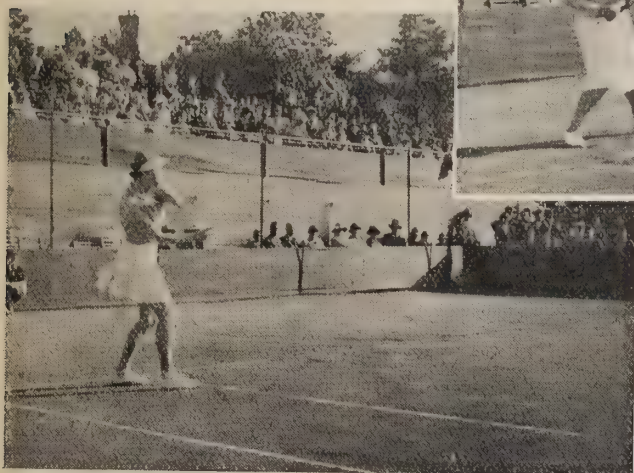
If the photographer feels nervous about starting with an important match let him try his hand at club or tennis party play, where the speed of action is nothing like so great.

Whatever work he is attempting he should take the greatest care not to interfere with the players in any way. I have seen important points lost in match and tournament play when a

photographer who has received permission to come to the edge of the court during play has suddenly moved, or in some way distracted the players' attention momentarily.

I want to show even the utmost novices at speed work that passable results are possible even at a first attempt, so I am illustrating this article with the first tennis snapshots secured with a new small camera, and enlarged.

In this particular instance it was impossible to study background, and the photographs had to be taken through wire netting into the sun, but, in spite of these disadvantages, they make very interesting records of the experimental order.



The modern tennis costume.

player performs the same movements every time; by careful observation the exposure can be made at exactly the correct moment. Remember, though, that a left-handed player's action is entirely reversed, and will need to be photographed from the opposite side of the court to that used for right-handed pictures.

A player stands at right angles to the net for the majority of ground shots. A right-handed



Receiving service.



The fore-hand return.

COTTAGE

By F. READ.



Deserted.

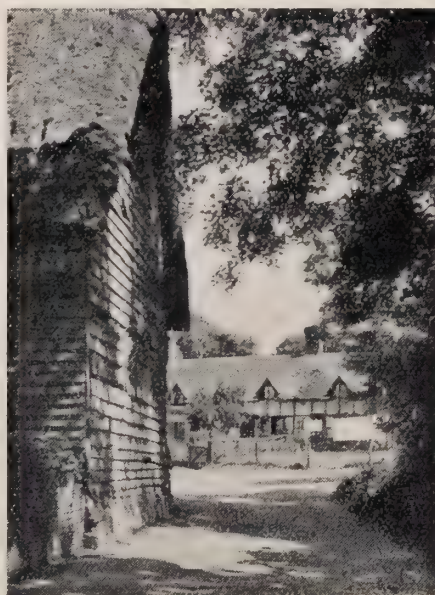
THERE is an irresistible charm about the English village. Nestling in the folds of the countryside stand many a hamlet, often not more than a mere cluster of cottages, sheltering under the beneficent eye of the church and enshrouded in a quiet, peaceful seclusion far removed from the bustle and turmoil of the city.

But the day of the villages is past. Years ago they were the backbone of the nation, and though now the towns have drawn all their life and vitality away there seems to be left in every one the calm dignity of age and recognition of their former importance. The thatched cottages sit along the unpaved road in the blissful consciousness of days that are gone and a seeming knowledge that they have had their share in the destiny of the world, for from their low-pitched ceilings and nursed behind their half-timbered walls fared forth many a man in search of a larger life.

To-day the village comes to us as



At Dorchester, Oxon.



Sunshine and Shadow.

torialist. Villages are not so scarce as the average town-dweller thinks, and there are few areas in England that could be truthfully termed destitute of them. There must be some thousands scattered about the country quite unknown to the traveller along the main roads, and their isolation is probably the cause of their not being better known.

The reason for their isolation lies in the fact that the roads have left them. In the olden times when the villages sprang up according to the needs of the land they were connected by tracks; but with the growth of the towns straighter connections between two towns were made, with the result that a village out of this path was avoided altogether, with the exception of a connection by a second-class road.

HUNTING

With a Camera

The second aspect of village hunting is in securing a record of English domestic architecture that is rapidly disappearing. Some are apt to call the pictures the worker obtains of the cottages "pretty-pretty," but there can be no question that such a worker will secure in the pursuit of his quarry a wonderful collection of prints that will increase in historic value every year.

The present generation is happily aware of its responsibility with regard



A Cottage Home for two.



Gilbert White's House, Selborne

to these adornments of the countryside of which they almost seem a part, and many of the larger ones have been bought and reconditioned as modern dwellings.

But such a procedure cannot appeal quite so much to the photographer as when a genuinely old cottage is surveyed without any improvements whatsoever. Certainly the spending of large sums of money on the restoration of an old building is preferable to the erection of a modern villa in its place, but we are at the moment only concerned with true record photography.

So in the pictorial and record aspects there are two good reasons for this type of photography, and a third is the occasional glimpse one gets of a life wholly different from the townsman's existence. This has nothing to do with photography, so is really out of place here, but the side-lights the writer has secured in the course of his own ramblings add a string of delightful memories to his cottage pictures.

Technical needs for the average cottage photography do not differ from those recommended for any other landscape subject. Pan. plates or films, a moderate filter to retain the whitewashed cottage walls a lighter tint than the sky, a tripod and any type of camera, preferably of the focussing type, are the only essentials. While the work is easy it can be attended with a spice of luck if pictures are to be secured.

If there is one point more than another that requires special attention it is the lighting of the subject selected. Sunlight is generally a valuable aid, but even when it is present there is often only one particular time during the day—and perhaps a very brief time—when it makes the most of any given building. A glance at any one of the illustrations will show the value of sunlight and its resulting cast shadows.

Something to be avoided is the inclusion of any figure or "accessory" out of harmony with the rural character of the subject. Any jarring note is fatal.



Between Hook and Odiham.

Photographing CARS on the ROAD

By ARTHUR GAUNT.

"THE growth of motoring has greatly reduced the pleasure of rural photography," a clubman told me recently. "Every country lane is defiled by these vehicles—they intrude into the subject on numerous occasions. Set out to obtain a picture of a picturesque village, an old hall, or a church, and you can almost rely upon finding a car within range of your camera. Motoring has certainly introduced a new difficulty into amateur photography."

Those remarks were true to a considerable degree, of course, but there are compensations for the difficulties that have arisen in certain phases of outdoor camera work. The popularity of motoring has widened photographic scope by introducing a new field for specialisation.

If you desire a new and novel kind of camera work, try photographing cars on the road. I mean the photographing of other people's cars as they pass along the lanes, often (as the camera clubman said) "intruding" into pleasant scenes. The very intrusion, however, makes the photographs saleable. You will probably find a market for at least a sufficient proportion of your work to pay for the materials, and the hobby is fascinating.

It would be unwise to say that any camera is suitable. A



Off the Busy Roads.



Rounding the Bend.

photographer who tried to use a simple box instrument would find himself greatly handicapped, although a few satisfactory results might be obtained. Nevertheless, a high-speed camera, of the pattern required for fast sport photography, is not essential.

The illustrations accompanying this article were obtained with a comparatively inexpensive folding camera. The lens stop was $f/5.5$, and the maximum shutter speed was $1/100$ th sec. The sensitive material in each case was Verichrome film. A camera with a smaller lens might therefore be pressed into service, if faster films or plates were used.

As nearly all the cars will be photographed as they approach the camera, and not as they pass in front, the exposures need rarely

be shorter than $1/100$ th sec., unless the vehicle is travelling really rapidly.

It is an advantage that the best work is not to be done upon the main roads, where cars attain high speed, but in the winding and tree-lined country lanes, where drivers must proceed cautiously. A tripod may be used, and the work can be undertaken leisurely.

The subject should first be chosen for its attractiveness without a car, and the camera then rigged up at the spot from which a true picture is obtainable. When the subject has been satisfactorily composed, the arrival of a car may be awaited, and the shutter gently released when a vehicle reaches the spot at which it is desired. Few lanes are in these days without a car for more than a few minutes together.

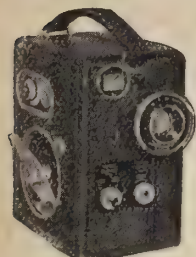
In using a camera with a shutter that cannot work quickly, good results can be encouraged by confining the photography to points near the summit of hills or bends in the lanes. The reduced speed at which motorists approach these points renders a quick exposure still less necessary.

Several openings offer themselves for these photographs. The manufacturers of the particular makes of car are usually interested in photographs of their vehicles, especially the latest



Pedestrians.

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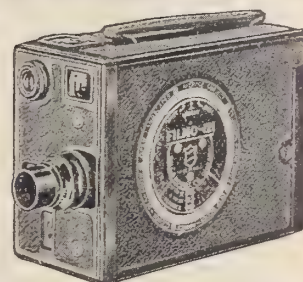
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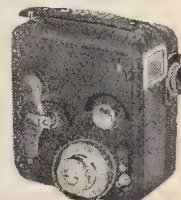
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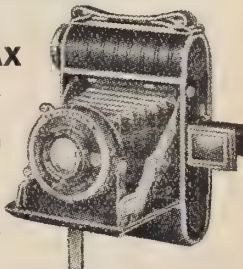
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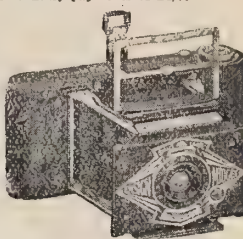
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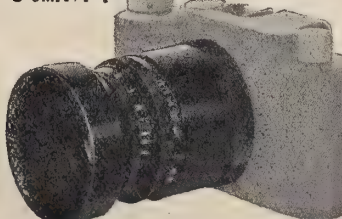
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July 4th, 1934

models. The main essentials are to show the car clearly (so clearly that the make can be easily identified), and to have the vehicle in attractive surroundings. In addition to pleasant country settings, the car may be shown in front of castles, old halls, and similarly interesting places.

Although photographs of recent models are the ones that sell most readily, there is also a market for photographs of very old vehicles that are still in daily use. The need to show such cars actually on the road will be fairly obvious.

The magazines should be carefully considered as potential markets, too. The ordinary (non-motoring) periodicals and monthlies, as well as the publications of definite motoring interest, such as the *Austin Magazine*, should not be overlooked.

Provided the photographs show something of (say) historic interest, as well as the car, they are often acceptable. The non-motoring magazines may have published in the past photographs showing the same place, but new prints showing a car are considered carefully. One editor told me that the inclusion of a modern car imparts an up-to-date touch to the subjects, a touch which is lacking in the older photographs.

With these several markets in view, a profitable afternoon may periodically be spent in photographing attractive and interesting places near home, ensuring that each negative will include a car. And this pecuniary aspect of car photography is additional to the fascination of mastering a phase of camera work which is both novel and modern.

FAKING and Photography

By
SIGURD MOIR.

AN ARGUMENT THAT STARTED WITH THE BEGINNING
OF PICTORIAL PHOTOGRAPHY AND IS STILL RAGING.

THE fact that photographic "faking" is condemned by one faction of successful workers, and upheld by an equally clever rival fraternity, is in itself sufficient to indicate that there is something to be said both for and against the practice.

Speaking without any bias, we might say that the exhibition results show that faking certainly has its advantages. And we may further attempt to justify its use by reminding ourselves that stratagem and artifice are resorted to in most hobbies, without, however, creating such divergence of opinion as that which exists around their adoption in our own fascinating art.

Members of the "purist" faction condemn faking because they themselves indulge in no artificial contrivances beyond the very few which they consider to be legitimate. Moreover, whilst some "straight" workers declare that faking is in no way of advantage, most of them are content to attack the practice on æsthetic grounds alone.

Simpler Devices.

Now, since both factions are in agreement as to the validity of the simpler devices, we may assume that up to a certain point artificial treatment is generally endorsed. It is only when this point is passed that the photographic purist begins to exist.

Amongst the simpler devices referred to, we may include everything connected with composition, selection and the exposure. How faking can intrude into any of these operations may at first appear difficult; yet, when we realise that merely by the use of a light filter we can bring distant objects as clearly into view as those occupying the immediate foreground, the whole thing becomes patently clear. Even more glaring is the

example of juggling with the exposure—a trick that few purists would consider beneath or even beyond them.

Another simple device consists of using our friends as figures in landscape and other views. And although the ultra-purist will emphatically repudiate any suggestion of faking in this, we can only say that—so far as the actual result is concerned—there is hardly any difference between the device referred to and that more daring one of inserting the figure after the negative has been made.

Avoidable Faking.

Now, faking in its more advanced forms is not easy, and there is little point in doing the work when it can be avoided. Amongst these more advanced forms we must, of course, include ordinary retouching with the knife and pencil—an operation that can be reduced and even eliminated by the use of panchromatic materials.

Carelessness, too, especially in connection with the making of the negative, can be responsible for much after-treatment. Only by studying the pictorial values of the lighting, background, unity, perspective and a host of other details can much arduous correction be avoided.

Above everything, we should never forget that seldom can any amount of careful faking render a picture quite so charmingly as "straight" methods—when they are available and properly applied.

Further Hints.

When it is found impossible to avoid the necessity for subsequent retouching, steps should be taken to keep the required after-treatment down to a minimum. Nor should any attempt be made to fake a picture

that is obviously of no value—unless, indeed, it is desired to secure some practice in the art.

A negative or print, to be worth consideration, should possess certain essentials. For instance, the *nucleus* of a picture should be there, and this should appear undestroyed in the finished work. If, for any reason, this nucleus be absent, or at fault to such an extent that the after-treatment will be apparent, the work is best abandoned. Scratches and pinholes do not, of course, fall within the scope of this article, yet their presence can affect the treatment.

Every attempt at faking must be made with the object of producing a positive improvement in the picture. It is far better, for example, to leave alone a "bald-headed" sky than to print in a heterogeneous cloud study lighted, say, from the opposite side to its dependent landscape.

Conclusions.

Faking, then, should be an instrument for good in our hobby. If, instead of relying upon faking as a grand remedy for carelessness, our advancing workers were content to perfect their technique and to accept the broader views of pictorial arrangement there would be fewer deserters from our ranks. Most of these workers are seriously interested in photography; hence, to restrict their hobby to a haphazard routine—with a knife and a box of leads at the end of it—is merely to invite this lapsing of interest.

We need not be purists to press for a variation of this condition, for by the adoption of these principles alone can faking cease to be abused. And with the cessation of abuse, novice and intermediate worker alike will embrace the devices with the greatest confidence.

With the Beginners

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

HOLIDAY PHOTOGRAPHS.

TO give myself an opportunity of offering a few more hints about holiday photographs I am going to refer to a flying visit to a little Cambridgeshire village. I was there for less than two whole days, and secured a dozen subjects, although the weather was not by any means favourable for what I wanted.



Fig. 1.

In a way, the photographs I took are not of the usual holiday type at all; but I want to suggest that even on a single off-day we may find something worth recording. Some of my subjects were to illustrate the decay and ruin of many of our English farms—hardly cheerful enough a theme to associate with holidays.

The point I wish to emphasise most just now is the strong advisability of having a tripod available. It is a curious thing how reluctant some photographers are to follow this advice. I was using a $3\frac{1}{2} \times 2\frac{1}{2}$ camera, and a tripod quite adequate for my purpose was one of the brass

telescopic kind, compact but strong. It is a mistake to get one of these of inferior quality; it is sure to be unreliable in several ways, and a good one is not only more satisfactory, but more economical in the long run.

With the camera on such a tripod I do not consider it safe to fire the shutter by hand. Movement is almost inevitable. I always use an antinous (wire) release, and do not put my hand on the camera at all. I have seen some small cameras fitted with a wire release about two inches long. This is a mistake. In such a short length the cable is not sufficiently flexible, and taking hold of it will almost certainly move the whole camera. I like a cable six or even eight inches long, as this can be kept slack, and the shutter operated without any risk of movement.

One of the subjects I was after was a corner of a mill, so old that the original building was working when Doomsday Book was compiled. I once saw this corner when it was draped and festooned with cobwebs in which flour dust had settled, but when I visited it this time it had been swept and garnished. However, it was quaint and interesting, and the sun was shining in for the time. I put the camera on its tripod, arranged the subject with a frame finder, focussed by scale, and gave an automatic exposure of one second at $f/11$. A photographic companion was surprised at the shortness of the exposure; but I

was using a fast film, and regarded the interior as a light one. The result is shown on one of the art pages.

To an old cart-shed outside the mill I gave an identical exposure.



Fig. 2.

This is Fig. 1. The sun had ceased to shine, but pretty good diffused light was coming in through the open ends, and gaps in the roof and sides. Although it was more of an outside subject than the first there were heavy shadows under the roof, and



Fig. 3.



Fig. 4.

these had to be allowed for. It was one of those subjects for which I like full exposure and shortened development.

Fig. 2, a simple subject, was taken under mild evening sunlight, and here I needed no tripod, but just gave a hand exposure of $1/25$ th of a second at $f/8$. Simple as this subject is there is some value in it. Those of us who have artist friends know how glad they are of the exact details of such a useful landscape accessory. This type of cart is many generations old; but not far from where it was taken there is an ancient smithy where the younger generation were making more modern carts with rubber-tyred wheels of the lorry type. Even the old farm cart is passing.

So, I fear, are many of the old thatched cottages like that seen in Fig. 3. "Slum" dwellings are to be

abolished. In the little village of which I am speaking some are being pulled down, and replaced by modern mansions of which Fig. 4 shows a fair sample. It is a repulsive brick box, with a slate lid, and the happy owner can stand at his front door and put his hand in the roof gutter. There is the "rustic" fence, though. Personally I prefer the simple old fence of Fig. 3.

I wanted the Fig. 3 subject for a lantern slide to show the light on the garden vegetation. Here I had to stop down to $f/16$, and used a four-times filter, and once again I resorted to the tripod and the useful one-second exposure. Incidentally, I foolishly used a lens hood, which, with the small stop, cut off a good deal of the subject; so there will be no lantern slide after all.

The brick monstrosity was given a hand exposure, as I had no bomb with me. I could also have taken Fig. 5 without the tripod, but here I used it for another reason which is not so well known as it deserves to be.

I wanted this subject brightly lighted, but the sunshine was intermittent, and only broke through for a moment or two at long intervals. So I put the camera on the tripod, focussed, adjusted the stop, and set



Fig. 5.

the shutter. Then I waited. As soon as there was the expectancy of a gleam of sun I took hold of the release and stood by. This enabled me to fire the shutter at just the right moment. I have often adopted this course, and have, thereby, secured subjects which I should have lost if I had had to raise and sight the camera. Moreover, one's whole attention can be given to the subject, and not part of it to the camera. In ever so many ways a tripod is a boon. W. L. F. W.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 4th.

Borough Poly. P.S. The Negative. The Print.
Camberwell C.C. Southern Counties Salon of Pictorial Photography.
Rochdale P.S. Ilford Clorona (Contact Prints). J. Hargreaves.
S. Suburban and C.P.S. Lecturettes by Members of the W. Norwood P.S.
Stockport P.S. One-man Show. C. J. Unsworth.

Thursday, July 5th.

Bedford C.C. Millbrook.
Hammersmith H.H.P.S. "Why Colour?" Madame Yevonde.
N. Middlesex P.S. Competitions. Members' Queries.
Nottingham and Notts P.S. Saxelby and Grimston.
Oldham P.S. Flashlight Demonstration.

Friday, July 6th.

King's Heath P.S. Print Criticism.

Saturday, July 7th.

Bath P.S. Lacock.
Beckenham P.S. Marden Park to Godstone.
Bristol P.S. Prospect Stile, Lansdown.
Bromley C.C. Polhill and Shoreham.
Hanley P.S. Wall Grange and Deephay.
Hucknall and D.P.S. Strelley Church.
Ilford P.S. Noak Hill. Meet at Ilford Station, 2.30 p.m.
Leytonstone and Wanstead C.C. Much Hadham.
Luton and D.C.C. Putteridge. Bus from Park Square, 2.15 p.m.
N. Middlesex P.S. Cobham.
Oldham P.S. "Tramble."
Southampton C.C. Winchester and Southampton Clubs at King's Worthy.
Sheffield P.S. Stainbro'. Meet Exchange Street, 1.40 p.m.

Saturday, July 7th (contd.).

Small Heath P.S. Packwood.
Stafford P.S. Swynnerton. Train to Stone, 1.35 p.m.
Stockport P.S. Manchester Docks.
Walthamstow and D.P.S. River Trip. Meet Paddington Station, 1.30 p.m.

Sunday, July 8th.

Camberwell C.C. Shoreham and Otford.
John Ruskin C.C. Whipsnade Zoo.
South London P.S. Guildford. Train from Waterloo, 10.33 a.m.
Twickenham P.S. Staines District.
York P.S. Malham Cove and Gordale Scar.

Monday, July 9th.

Bournemouth C.C. Informal Meeting.
Southampton C.C. Colour Photography by the Agfa Process. C. Chandless.

Tuesday, July 10th.

Manchester A.P.S. Exposure and Development. J. Chapman.
Nelson C.C. Winter Syllabus.
Rochdale P.S. Carr Wood and Ashworth.
Twickenham P.S. Enlarging. W. A. Wood.

Wednesday, July 11th.

Borough Poly. P.S. Discussion.
Camberwell C.C. Intensification and Reduction. R. M. Barr.
Hucknall and D.P.S. Strelley Church.
Plymouth Inst. P.S. Brixton.
Southampton C.C. Shawford and Twyford.
Stafford P.S. Hopton.

How I make my EXHIBITION PICTURES

No.
CCXXXVI.

—
Mr.
C. W.
CLARK.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"WHEN I first took up photography some twenty-five years ago I began with a quarter-plate boxform camera. For several years I was content to snapshot all kinds of subjects; and this I did with a fair amount of success. But as time went on this sort of photography lost its appeal and interest, because I began to realise that I was just a snapshotter, and had no real object in view in my work.

"As I admired the works of some of the masters of photography I became really dissatisfied with my snapshotting, and wondered if it was possible for me to do work like that of the *real* photographers. I decided to make the attempt. I obtained a field camera, and started working on small subjects—still life. This was the turning-

point in my photographic career. I began to study the varied effects of lighting from different angles.

"After gaining some useful knowledge in this way I decided next to study development. Space does not permit of my going into full details, but I must state that in negative-making I use 10 per cent pyro developer. After much careful study and experiments, aided by hints given me by an old friend and master in the graphic art, I discovered that I was able to control development with some degree of effectiveness. This is done by varying the quantities of pyro, alkali and restrainer according to the type of subject, lighting and exposure. It is generally understood that the negative is only a means to an end; but I am afraid many of our photographers are apt to treat negative-making too lightly, and depend largely on retouching and 'dodging.'

"Before I make an exposure I carefully examine the shape, colour and texture of the articles that are to form my still-life group. This is arranged, and my camera set up. Having satisfied myself that the viewpoint and focus are satisfactory, I pay attention to the lighting. By the time these preliminaries are completed I have in mind the kind of positive I require. But before I can get that positive a negative has to be made which is capable of producing it.

"Having decided upon the type of negative I make the exposure, and then the latent image has to be developed out. I usually start off with a very slow-working developer, then as the image appears I accelerate or restrain the solution according to the desired amount of contrast or density required for the production of the positive I have in mind.

"With my class of work the negative is all-important, and my one aim is to make a good clean negative so that no retouching is required. My negatives are usually made on quarter-plates, from which I enlarge. The enlarging apparatus I use for all my exhibition work is of the daylight type, designed and constructed by myself.

"I use only the best quality materials. I am not a pictorialist, and the secret of my success—and how I make my exhibition pictures—is technique, hard work, and a determination to encounter and overcome all set-backs and swim through at last."



JUST CROCKS.

C. W. Clark.



STILL LIFE.

By
C. W. CLARK.

(See article, "How I make my Exhibition Pictures,"
on the opposite page.)



IN A "DOOMSDAY" MILL.

(See article, "With the Beginners.")

By W. L. F. WASTELL.

July 4, 1934

THE AMATEUR PHOTOGRAPHER
& CINEMATOPHIL



CORNER OF ENGLAND.

(From the Advanced Workers' Competition.)

By J. H. CLARK.



1.—"The River Glideth at his own Sweet Will."
By J. B. S. Carr.

2.—"The Old Tithe Barn, Alciston."
By Miss B. Wagstaff.

3.—"Loch Lomond."
By J. A. Stirling.

4.—"Early Spring Morning."
By A. E. Fielding.

5.—"Lone Tree."
By C. Seldon.

6.—"Through the Archway."
By Wm. S. Cowan.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THE fine sky and able employment of the single tree in No. 5 of the prints on the opposite page, "Lone Tree," by C. Seldon, illustrate what can be done with the simplest of materials, given the right time and the right effect. The tree is very dainty in its grace; it is set forth by the somewhat stormy sky behind, and the reproduction fails to record all the delicacy of tonal gradation which the original possesses to an exceptional degree.

An Element of Grace.

The choice of the single tree, as will be readily understood, is far more likely to suggest the attribute of grace than a greater number, and that it does so is easily seen.

Its beauty of form is well revealed, and, in conjunction with the horizontal lines of the clouds, creates a suggestion of design that aids the pictorial appeal. It is doubtful, however, if the somewhat central position in which the tree is placed is calculated to display it to the best advantage. In the sky, it will be observed that a rather light note occurs in the top right-hand corner, which, once noticed, seems to draw the attention in a way that its placing certainly does not warrant.

This feature, as well as the central placing, could be corrected, quite as much as is necessary, by the simple expedient of trimming a quarter of an inch from the right, when not only does the tree seem to fall into its proper place, but the whole thing takes on a more finished and complete appearance, and its full appeal becomes manifest.

If, after the trim has been effected, there still seems to be too much light at the top corner, its tone could be lowered by a little local extra printing, and this will probably be found advisable, for, with the corners slightly subdued, the interest is more concentrated in the part that matters.

Concentration of Appeal.

If the light at top left in No. 4, "Early Spring Morning," by A. E. Fielding, be disregarded, and it is only minute, the gain in concentration so afforded can readily be observed.

All the other corners are lower in tone than the more central portions,

and, in consequence, the attention can rest upon the group of trees on the left which form the principal item. The light at fault could be removed by retouching on the print.

The same principle, but carried to a much greater extreme, is responsible for the way the figures stand out in No. 6, "Through the Archway," by Wm. S. Cowan. The dark frame provided by the arch so concentrates the attention on the light it encloses, that everything within that light area attains a significance that is exceedingly high, and the figures, aided again by the contrast of their dark against the light, stand out with a vivid and vital force.

Their position, perhaps, may be somewhat too much inclined to the right, and there is a suspicion of an out-of-focus effect on the extreme left, but both of these minor deficiencies could be remedied by trimming three-eighths of an inch from that side.

The Virtue of Trimming.

If a sufficient margin be left all round the subject proper, such as may be obtained by selecting a viewpoint well back, it gives us something over and above what is actually wanted to play with.

Should, by any chance, we have overestimated the amount that will be included, the extra margin will doubtless enable us to save the picture, or it may be that the finder shows too much, in which case the same effect may be expected, but, if it actually happens that we habitually include more than we need, we have the power of adjusting the arrangement to suit our considered judgment in after-treatment.

We might think, at the time of exposure, that the best place for a figure was towards the right-hand side, but, after making a trial print, find that, through something or other, a position inclined towards the other side would be better. If there be the margin available, the alteration may be made, but if not, and the defect is serious, it may mean the losing of the subject.

In the case of No. 2, "The Old Tithe Barn," by Miss B. Wagstaff, just a bit too much foreground has been

included. The amount is just that much by which it is overlapped by the print beneath, but, had only the visible portion been included, it is quite conceivable that, by some mischance or other, a defect might have made an appearance and prevented the inclusion of an adequate foreground.

That the appropriate treatment has been adopted is evident from the fact that neither in lights nor darks is there any visible lack of gradation. Development of the negative must have been curtailed or the subject printed on a softer grade of paper than usual in order that those contrasts might be properly rendered. As the print stands, they are just about correctly represented, and, technically, the work achieves a high standard.

It also betrays an appreciation of the value of an effect, and, though the subject may not appeal to everybody, there is no denying that it has been managed very well indeed. No. 3, "Loch Lomond," by J. A. Stirling, is likewise of a high degree of craftsmanship; though, as the contrasts are normal, special treatment does not appear to have been called for. There is a nice tone in the sky; distinction between it and the brighter light of the steam issuing from the funnel of the steamer and the dark notes is by no means overdone.

The Darker Foreground.

A greater depth of tone in the foreground would, perhaps, afford a better feeling of stability, and something might be done to improve matters by sunning down the immediate foreground, but the need for a darker foreground is more plainly to be seen in No. 1, "The River Glideth," by J. B. S. Carr, where the great weight of the arch above makes the print appear top-heavy.

However, to make any adjustment in a case like this would invite a suggestion of falsity, and it had better be left alone. Whether or not the subject would be anything at all without the arch is questionable, but it is possible that something might be done a little farther along the bank with the bridge in the distance.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CORNER OF ENGLAND," by J. H. Clark.

THE opportunity of actually including the sun itself in a picture does not often occur, and, owing to certain peculiarities in the way a lens sees a strong light, it is rarer still that it is possible as an element in a pictorial composition, for it might either be rendered as an indeterminate blob of light tone or one with several circles surrounding it, and, in other cases, a ghostly image or streaks may make an appearance.

The Source of Light.

In this instance, however, much of the liability to drawbacks of such a character is avoided by the fact that the sun is partially veiled by light clouds, and also that it is only just above the horizon.

The veiling restricts the intensity of the light, and, having regard to the angle in which it is seen, the depth of atmosphere through which its rays have to pass is much greater than when it is higher in the heavens, which, again, imposes another limitation, but in a lesser degree. For all that, it remains the lightest note in the picture, and, as such, claims the major share of the attention. For that reason, it can be viewed as the centre of interest (1).

The motive, however, seems rather to be the feeling of luminosity, which arises more from the light on the water than from that minute spot of light. The sun may be the source of light, but the light on the water comes more from that reflected from the upper portions of the sky than directly from the sun itself, although something of its direct influence can be traced. That part of the sky is outside the scope of the picture, and, as will be observed, that which is included is appreciably lower in tone.

With the brighter light on the water, which is an inversion of the usual state of affairs, the luminous impression is very powerfully suggested, and the picture gets across in a way

that most presentations of sunset studies seldom do.

Localisation of Effect.

Nevertheless, the sun plays its part in the conveyance of the feeling of luminosity in that, as the brightest light, it localises the effect and prevents it from appearing too widely dispersed.

It lends concentration to an effect

right does something, if not very much, to counter the inevitable suggestion of a lack of balance. The tone in the sky also seems to be deeper on the right, and this again is a further help, but the weight on the left remains unbalanced. Nothing except the presence of an accent on the extreme right would be likely to correct the impression, and, as the picture stands, it can only be assumed that there was no possibility of any such accent making an appearance.

A small boat, a vessel, or a rock, if placed in the lower half of the right-hand side, about one inch from the edge, would do very well; but, as often happens, there was none there when it was wanted.

The presence of the rock in the foreground (2), however, does suggest a possibility, though whether feasible or not is impossible to say in the absence of exact knowledge of the locality, for, if by moving a good way to the left, that rock could be placed on the right-hand side, the drawback would be overcome.

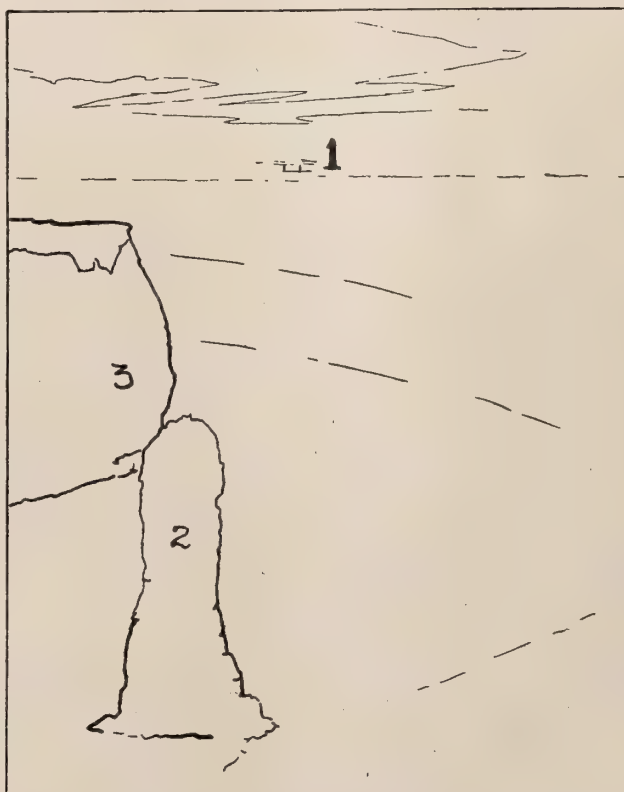
The Difficulty Surmounted.

The line of sight would have to be altered a little as well, and that would mean that, while the far cliff (3) would retain its present placing, the sun would be more over to the left; but this would tend towards a greater concentration and therefore be an advantage.

It might be necessary to include a bit more of the cliff and to dodge about a little to adjust the relative positions of sun, cliff and rock; but, if the alteration is at all possible, it is likely to afford a better arrangement than at present shown, and the difficulty would be surmounted.

Nevertheless, and despite its deficiencies of arrangement, the work shows a not inconsiderable degree of promise, for it does, at any rate, deal with such a hackneyed subject as a sunset in an unhackneyed way.

"MENTOR."



that arises from a comparatively large area, and does as much as possible to unify the arrangement of the composition. It is, perhaps, somewhat centrally placed, though not precisely on the centre line, and because it is somewhat to the left, the right-hand side of the picture has a deeper tone than it would were the sun more inclined to that side.

As is usual in coastal scenes, all the weight comes on the one side, and the deepening of tone towards the

A PIOUS PILGRIMAGE

By our Special Representative at the Fox Talbot Centenary at Lacock Abbey, Saturday, June 23rd.

AND our fathers that begat us." We wondered whether the shade of old Fox Talbot was wandering about his ancestral halls at Lacock Abbey when the devout made pilgrimage there on Saturday week to commemorate the centenary of photography. The centenary, to be exact, of the production of photographic impressions on paper.

It was in 1834 that Fox Talbot was making experiments with his paper in a camera obscura, but only succeeding in obtaining a faint impression. The outline of the roof and chimneys against the sky, he said, was marked enough, but the details of the architecture were feeble—this after an exposure of several hours—and the parts in shade were left blank, or nearly so. But that was the beginning of things, and when the amateur presses his button let him remember it.

Well, there must have been a couple of hundred of us there. Who knows what Fox Talbot would have said had he seen his grounds invaded by a horde of camera people who were photographing one another as merrily as cricketers bowling one another out—he who a hundred years ago fringed those same grounds with his battery of funny cameras, which made his wife complain that she could not go out of doors without encountering his "mousetraps"?

Human after all.

In common with many other people, we have had an impression that Henry Fox Talbot, with all his cleverness, was a dour and austere individual, but Prebendary Clark-Maxwell, his grandson, revealed him in a very different light. Here is Talbot engaged in all manner of experiments, lifting the curtain of the photographic era, while his little children play battledore and shuttlecock in his lofty hall. When the noise becomes quite unendurable, no reproof arises from his lips; he only gently shuts the door.

Here he is, an old man, setting geometrical problems for his grandson, or delighting him with the effect of salts sprinkled on a spirit lamp. And surely it comes home to every one of us when it is revealed that photography began its history on a honeymoon. That should make it appeal to romantic young ladies for all time.

It began on a honeymoon in 1832, the year of the Reform Act, when Talbot and his bride were sojourning in Italy, and he made attempts on the scenery of Lake Como by means of pencil and tracing paper with a camera obscura. Disgusted with the result, he turned his attention to the path which led to photographic discovery. One wonders a little what Mrs. Talbot had to say to it all.

A Many-sided Man.

It was not only in photographic invention that Fox Talbot was distinguished. He was interested in botany,

in astronomy, in numismatics, in Biblical archaeology; it was he who, deciphering the hieroglyphics on some small glass figures which were deposited in the tombs of the Egyptian mummies, lighted upon the name, to his astonishment, of "Frederick William King of Prussia."

In mathematics he began early. His grandson told us, in the intimacy of Fox Talbot's own library, that it was on record that at the age of four he solemnly complained to his mother that Betty, his nurse, was very disobedient. "I asked her to revolve upon her axis, and she will not." It was not mathematical zeal which led him at the age of eight to write home from school for a cake and some beer—the cake would do later on, but he wanted the beer at once! Let us add at once that he was a most abstemious man, standing aloof at Cambridge from all the dissipations of his fellows and even from their usual games. There is a certain implication in a letter home, "They have begun cricket." Why trouble about bat and ball when far more interesting things, like chemical solutions and the "pencil of nature," await one's quest?

The First Photograph.

Among the crowd of exhibits arranged in the galleries of Lacock Abbey was probably the oldest photograph in existence. It was a small print hardly larger than a postage stamp, dated, in Fox Talbot's own handwriting, 1835.

The photograph—a negative impression only—was of the window of the library, the very place in which the centenary meeting was held, showing the tracery of the window and the diamond leaded lights against the sky.

One interesting point is that when some of these early photographs were recently brought out of their treasure boxes by Miss Talbot—the granddaughter of the inventor, and the present lady of the manor—they began to fade on exposure to the sunlight. They had borne a hundred years of darkness, but they could not bear an hour of brightness. However, they were re-developed in a bath of one of the present-day developers, and it was possible to revive what was practically blank paper and bring back quite a visible image again.

That exhibition at Lacock Abbey also contained some of the earliest photomicrographs. Some of Fox Talbot's first experiments were made with a solar microscope, an instrument now in the collection at South Kensington. Nearly a hundred years ago he was making photographs of wood sections magnified seventeen times linear dimensions, and here they are still to be seen by all and sundry.

Let us pay a tribute to those to whom the success of the centenary is due, especially Miss Talbot, Mr. A. J. Bull, the President of the Royal Photographic Society, and Mr. Herbert Lambert.



Photograph by]

[J. Bothwell.

Members of The Royal Photographic Society at Lacock Abbey, on Saturday, June 23rd. (Miss M. T. Talbot, granddaughter of Fox Talbot, is seen in the middle of steps on the left.)

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

SOUTH LONDON CLUB.

SIR,—Your note in a recent issue of "The A.P." regarding waiting lists of Camberwell Camera Club.

The John Ruskin Camera Club holds its meetings Tuesday and Friday evenings in the same district at the Walworth Men's Institute, Beresford Street, Camberwell Gate, S.E.17, and has facilities for as many new members as care to join, the annual subscription being 6s. 3d., inclusive.

Please publish this for the benefit of homeless photographers in South London.—Yours, etc., J. GIBBS, Hon. Secretary.

SKY FILTERS.

SIR,—Mr. F. C. Hunt's letter in your issue of May 23rd regarding sky-shade filters cannot go unchallenged. I feel sure he can never have tried a sky-filter or he would not be so dogmatic as to their uselessness.

Three years ago I bought a set of filters, including a graduated sky-filter. I used the sky-filter in front of the lens of a reflex camera and found the results were excellent. With a reflex camera one can see how far to push them down so as to just shade the sky. They certainly do not act as a filter over the whole of the plate, and do not slow-up exposures. Anyway, this is my experience.

I have seen criticisms of sky-shade filters in your journal before, and am aware that many professionals jeer at them, so during my Easter holidays I abandoned their use and used an ordinary "one-and-a-half times" filter—alas! it might just as well have been a piece of clear glass as far as its effect went on "Selochrome" film—my skies are non-existent!

I am going back to the sky-shade filter, and if the results I get do not agree with theory, so much the worse for theory. A pound of practice is worth a ton of it.—Yours, etc.,

EVAN C. MACPHERSON.

SIR,—As the actual maker in its most literal sense of graduated light filters, I observe with interest the sudden bursts of disapproval and disparagement that arise from time to time in the photographic Press of these most useful filters.

I wonder if those critical folk ever place a graduated filter on the lens of a camera fitted with a focussing screen, and watch the effect? The tinting of the sky becomes apparent when the filter is about half an inch from the lens, and in a good practical mount it is almost impossible to get it nearer.

According to the reasoning of these critics it would be immaterial if a plain filter were patchy or its colour uneven, covered with pinholes or other defects, the result would be the same as if taken through a perfect filter!

I hardly think a professional cinematographer cameraman could use a filter half deep red, steeply graduated so as to leave half clear glass, and not observe the increase of exposure and resulting over-correction of colour that would result, were the theory of all-over tinting correct.—Yours, etc., G. G.

MEDIUM FOR CLEANING DISHES, BOTTLES, MEASURES, ETC.

SIR,—The simplest and best way is a mixture of common salt with vinegar.

Pour a quantity of salt in the bottle or in the dish and add a little vinegar. By shaking and rubbing, all chemical stains are removed. The bottle or dish is then washed with clean water.—Yours, etc.,

R. ROTHENBÜHLER.

Palais Fédéral, Berne (Switzerland.)

CAMERA PRICES.

SIR,—Studying the advertisements in a recent number of "The A.P." it appeared to me that not only photographic materials but cameras were too highly priced. Relatively they are much in excess of pre-war prices, although the cost of production owing to improved methods of manufacture should have dropped very considerably.

When I commenced photography upwards of forty-five years ago most cameras, if not all, had to be made to a great extent by hand. This skilled work took time and had to be

paid for accordingly. Now, on the contrary, even first-class cameras are essentially pressed metal boxes which can be turned out by the hundred thousand with little or no labour cost. Indeed, once the dies are made, manufacturers of metal boxes and die castings will turn them out at little above the cost of the raw metal.

This seems to apply to all trades except the photographic. Even in this trade cameras could be made to be given away with cigarettes and newspapers.

In another line of business I remember that when a famous safety razor was first issued the holders were sold for a guinea. Many people paid this price. A few weeks ago anybody purchasing a tube of shaving soap was presented, gratis, with an improved form of the erstwhile guinea safety razors.

I wonder if something like this will take place in photography, and if so we shall not then have so many super high-priced cameras offered as "once used" in the second-hand columns of your paper. Of course, if the manufacturers of these articles, mostly foreign, can get the prices they will, but not from me.—Yours, etc.,

"NOMAD."

EXPOSURE METERS.

SIR,—I have read with interest Mr. C. W. Martin's letter in a recent issue. On a discussion of the relative merits of the different types of exposure meters I do not propose to embark, but it appears to me, from his remarks about landscape in the fifth paragraph of his letter, that Mr. Martin is unfamiliar with the sensitive-paper type of meter. At any rate he does not mention it.

If three separate plates are exposed—on the distant hills and sky, the middle distance, and the foreground—for the same time in each case, I am inclined to agree with Mr. Martin that two of the resultant negatives would be useless. This result, however, is avoided by following the makers' instructions to give half the calculated exposure for distant landscape, and to give one and a half times or twice the calculated exposure for foreground.

With the remainder of Mr. Martin's letter I am inclined to agree, but I would like to know why, in the paragraph referred to, he is willing to bet that "probably all three" plates will be useless as negatives.—Yours, etc.,

P. J. C. WESTALL.

SURGICAL SPIRIT.

SIR,—Surgical spirit mentioned in your issue for June 6th, page 507, is no longer authorised by the Commissioners of Customs and Excise.

As from March 15th the following only are allowed (No. 1 would most certainly be very objectionable):—

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| Industrial methylated spirit to 100 | 100 " | 100 " |

—Yours, etc., E. HAROLD BUTLER.

WINDING FILM.

SIR,—I must admit that the procedure advocated by Mr. Edmonds in "The A.P." for June 13th for ensuring that the film in a miniature camera is tightly wound seems to me to be rather risky, especially with fast panchromatic material.

I experienced similar trouble with an expensive miniature camera, both with the film not winding up tightly on the take-up spool, and with its springing loose on the feed spool. This seemed to be, due to insufficient friction at the latter point, and the remedy, which I have used with complete success for two years, was to place a washer cut out of a tram ticket at each end of the new spool when putting it into the camera. The hole obligingly punched in the ticket by the conductor will just push on to the spool ends!

Hoping this hint will be of use to others who have had this trouble.—Yours, etc.,

JOHN MALTBY.



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NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

How to Use Photo-Electric Meters

When using meters of the photo-electric type, it is extremely important to avoid mishandling. Careful and unvarying methods alone must prevail if the full efficiency of the apparatus is always to be enjoyed.

PHOTO-ELECTRIC exposure meters now represent the last word in mechanical accuracy. They give correct readings under *almost* any and every condition, and—assuming proper development—the negatives produced with their assistance are *nearly always* of the finest possible quality. The words in italics are meant to indicate that the meters in question—although very accurate—are not entirely magical; they are able to measure the intensity or photo-active strength of the light, but they cannot be expected to appreciate the limitations of plate and film emulsions.

For this reason, a subject full of neutral tones and only slight contrasts frequently appears to photograph with greater veracity than another in which the contrasts are more strongly marked. In the first case, the meter has been able to give a reading that applies to the whole of the subject; in the other, the tendency is for the shadows to come in at the expense of the high-lights—as in a mild instance of over-exposure.

This is not due to any fault in the instrument itself. Rather is it because in any subject of mixed lighting and colours we cannot apply an exposure which is accurate for them all. And although the photo-electric meter gives us an accurate *mean* reading, this is always found to be more in error for the higher illuminations than for the shadows—such is the nature of emulsion "latitude."

Remedies.

The simplest remedy for this annoying and often unaccountable trouble is to give an exposure slightly below that indicated by the meter whenever great contrasts appear in the original. An exception should be made in the case of amateur cinematography (reversal) practice—where the actual reading should generally be adhered to.

There is another and a more satisfactory remedy—which will appeal in particular to the worker with leanings towards pictorial photography. This consists of selecting from the subject just those tones which it is desired to have predominant in the picture. These tones only should be taken as a basis for the reading.

Similarly, where it is desired to soften or subdue certain parts of the picture, the corresponding tones can be ignored when taking the reading.

Special Precautions.

When using meters of the photo-electric type, it is extremely important to avoid mishandling. Careful and unvarying methods alone must prevail if the full efficiency of the apparatus is always to be enjoyed.

In the first instance, the photographer should make sure that his camera is working properly, i.e., giving the actual exposure for which the controls are set. Then he should develop the habit of taking his readings from a point not far removed from the lens of the camera—and this is especially important when the subject is a close-up.

With some models, there is a tendency in poor lighting for the indicating needle to remain immovable. If the meter be equipped with an "amplifier," this can be brought into operation and the necessary reading secured; but in no case should the photographer approach closely to a lighter portion of the subject without also deciding to operate

his camera from the new viewpoint.

Shaking or knocking the exposure meter will not cause the needle to measure an exposure where insufficient light exists. For this reason, harsh treatment cannot possibly do any good and may easily result in harming the apparatus.

Special precautions must also be taken to hold the meter perfectly level when taking any reading. It is quite fatal to measure only the bright light from above a wall or bank of trees when it is desired to include no sky whatever in the actual picture. Similarly, readings for "against the light" exposures should not be taken without first fitting the meter with an efficient light-shade.

Usually, the latest models of any apparatus are improvements upon earlier types. This is especially the case with photo-electric meters—though it cannot be said that there is any great difference between recent models priced round about the same figure.



A good action subject for amateur ciné workers that is always available at the Lido in Hyde Park during the summer months.

Finding a Suitable Studio for Filming

IT is at this time of year that most amateur ciné societies start to get really busy and the question of a suitable studio crops up. The larger and more fortunate clubs will, of course, adopt the plan of having a permanent studio, but others will have to content themselves with the occasional hire of a hall or large workshop for shooting their larger sets. In any case, a central position should be chosen to facilitate members getting to and from meetings easily. In most large towns, after a little hunting, it is usually possible to find such a building.

Studio Construction.

For those who wish to establish a permanent studio there are several points to be carefully considered before finally deciding upon the suitability of the premises. The ideal plan is to build; but, of course, in most cases this would become far too expensive. The actual size of the stage naturally depends upon circumstances, but quite big scenes can be built in a studio, say, 20 x 15 ft. Most professional film studios are square in shape, although this is not of vital importance; the long narrow type of room should, however, be avoided, the triangular shape being much more suited. The fault with many amateur studios is that they are far too low. A good limit of headroom is of great importance to provide for long shots and top-lighting, which plays a big part in good photography. A ground floor building is far the best, as it makes the

getting in and out of scenery easier; if big doors are available the view will often serve as a natural backing for windows, etc. Needless to say, a good solid wooden floor is necessary for bracing flats, while it should also be tested for level as this may interfere with tracking shots.

In the case of the amateur the stage will also be used, no doubt, for set building, projection and many other purposes; but when actual shooting is in progress it is advisable to keep all unnecessary stuff out of the way to give plenty of working space; exits must always be left clear. Electricity will be required for lighting, and fortunately quite a large number of the modern incandescent lamps can be run off an ordinary main. But unless there is an expert amongst the members of the society it is as well to call in the electrical company to test the wires and advise them on the amount of power wanted. All wiring should be carefully done, and if a large load is to be used it is as well to fix up a switch-board. Running water is also essential for removing make-up, mixing developers, and many other things. Central heating is, of course, ideal for studio use, but if gas or coal fires are the order of the day a wire guard should always be placed in front to avoid any possibility of accidents.

When a studio is built to design the stage is surrounded by offices, dressing-rooms, scene docks, camera store, and cutting rooms, but it will be a very fortunate amateur who finds such

a place with a rent to suit his pocket. If there is no other space available a small part should be partitioned off where artists can change and rehearse. The smaller the studio the more important tidiness becomes; there should be cupboards for keeping cameras and other apparatus, otherwise expensive equipment will soon get damaged and lost. Never use a damp building; not only is it bad for the health but ruins all materials.

Sound Studios.

So far I have only dealt with studios intended for the making of silent films, but for those who wish to take up "talkies," there are many other points which must be given consideration. A building on a main road is totally unsuited, as heavy traffic will cause vibration as well as unwanted noises. Size, shape and the material used in the building construction all have a bearing on the acoustical properties. Echo must be cut out; this is done by "damping" the walls, doors and windows with thick felt, while a few felt blankets should always be kept handy for local "damping." Light-cables should be fitted as far away as possible, also those connected with the sound, otherwise a "hum" may be set up. Cameras, unless specially made for talkie work, will have to be blimped; this may be done by placing them in a light wooden box, to fit on the top of the tripod, lined with Sorbo rubber.

PATRICK LE ROI.

A Summer School of Cinematography

By
M. A. LOVELL-BURGESS.

IT has fallen to the lot of the Independent Film Makers' Association to stage a Summer School of Cinematography. The date of this Summer School is definitely fixed for the first week-end in August, and it is to be held at Welwyn. People of consequence in the professional cinema world will be among the speakers, and it is earnestly hoped that ciné amateurs will rise superior to their traditional apathy and rally in support. Full particulars can be obtained from the Hon. Secretary, Mr. G. A. Shaw, 32, Shaftesbury Avenue, W.1.

It was in my book, "The Amateur Ciné Movement" (Sampson Low), that I wrote eighteen months ago: "I have hopes of eventually organising a Summer School in connection with the movement, where lectures on acting, pictorial composition, make-up, directing, editing, lighting, etc., would be given by pioneers and leaders, and where all types of amateurs, with varying experience and ambitions, could get together and exchange ideas, to their mutual benefit and to the ultimate enrichment of the movement as a whole."

Ciné amateurs throughout the country will feel grateful to the Independent Film Makers' Association for their lead in this matter. And the I.F.M.A. will appreciate their gratitude if it means co-operation.

What Sort of Summer School?

It is vital at this juncture to think for a moment of what sort of Summer School is needed.

Right from the start we must steer clear of the Conference-Convention complex that finds its sole expression in mild rhetoric.

We need to overcome those minor jealousies, resulting in cliques and factions, that seem to beset every amateur movement. And we shall only do that by dealing progressively at this Summer School with topical problems.

What problems?

In my ideal Summer School subjects for lectures would include editing, special camera angles, lighting—always a fascinating subject!—*tempo*—not yet fully understood by the most intellectual, scenario writing, with emphasis on the

value of common subjects and common elements with all their powerful associations, and, finally, the future of the sub-standard film in the industrial, commercial, educational and religious life of our country. The lectures would be followed by group discussions on the opportunities that such aspects of sub-standard work present to the ordinary ciné amateur, and on the true function of the amateur ciné club as a link between the public and the professional cinema.

It would be interesting to collect a few definitions of cinematography itself, and to trace the existing relationships between it and the older arts of writing, painting, sculpture, etc.

Technicians would be invited to describe their experiences, adaptations and inventions with regard to lighting, make-up and apparatus, with practical equipment demonstrations, and I would have classes for editing, acting, scene construction, scenario writing and camera technique.

That's my idea of a Summer School. What's yours?

July 4th, 1934

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Royal Photographic Society again announces the Pirie MacDonald Award for Portraiture. The award is of twenty guineas for the best portrait of a man. Each competitor may send two prints, which can also be entered at the Annual Exhibition. Prints from this country must be delivered at the Society's House, 35, Russell Square, not later than August 10th; those from abroad not later than July 27th, to allow of clearance through the Customs. Entry forms on application to above address.

The Diamond Jubilee of Messrs. Sands Hunter & Co., Ltd., of 37, Bedford Street, Strand, W.C.2, is now being celebrated. This famous firm was established in 1874 in Cranbourn Street, the premises being vacated for the Leicester Square station of the Piccadilly Railway. At their present address in Bedford Street the amateur photographer will find everything he requires in the way of apparatus, materials and accessories, and an extensive second-hand department. It is notable that the advertisements of this firm appeared in the first issues of "The A.P." in 1884. The reputation they had secured then for fair dealing and business-like methods has continued for half a century. In connection with their Diamond Jubilee they are issuing a Special Sale Catalogue that every reader of "The A.P." should secure. It will be sent free on request to the above address.

An Exhibition of Baby Photographs was opened at the Ilford Galleries, 101, High Holborn, W.C.1, on Friday last by the Rt. Hon. the Lord Mayor of London (Sir Charles Collett), supported by members of the National Baby Week Council. The exhibition, which includes some outstanding examples of pictorial renderings of this difficult subject, remains open during the month. Admission is free.

A Camera Club has been formed at The Walker Technical College, Oakengates, and is to be known as "The Shropshire Camera Club." The meetings for the first session will commence in September and will be held on the last Friday evening of each month. The Hon. Secretary is P. W. Lowe, of 7, Trench Rd., Nr. Wellington, Shropshire.

Extra facilities have been arranged for the British Photographic Fellowship Austro-German tour in September, and there are just a few places left for immediate enquirers. The holiday, which is of fifteen days' duration, begins London on September 2nd, and embraces the most beautiful parts of the Vosges Mountains, the Black Forest and the Austrian Tyrol. The inclusive cost, which covers luxury coach travel throughout, hotels and all excursions, is £16 15s. Enquiries should be addressed

to Mr. S. W. Kenyon, 7, Aberdeen Mansions, Kenton Street, London, W.C.1, who is the B.P.F. President, and who is personally attending to every detail of the tour. The mid-July German tour, and for which all places have been booked, is on a much smaller scale than the September trip, and the party will consist mostly of ciné workers. They will fly to Frankfurt, from whence they will travel by three specially commissioned Ford V-8 saloons. This is the first time on record that a photographic society has used an aeroplane for general travel purposes.

At the June meeting of the Council of the Royal Photographic Society the Fellowship was conferred upon James M'Kissack of Glasgow in recognition of his contributions to pictorial photography over a period of many years. At the same meeting, S. J. Beckett, of Bournemouth, was readmitted to the Fellowship of the Society.

To increase the rapidity of film changing by Leica enthusiasts a quick winding contrivance for that popular little camera has been put on the market. It is not made by Leitz but is obtainable from them. The arrangement is fitted on to the axis of the present winding-knob after the removal of this, and is essentially of a similar construction to a spring tape measure, with a ring at the end which slips over the finger. In use, a little steel cable is pulled out, which winds the shutter and simultaneously changes the film. The steel cable slips back and can be pulled out again immediately after the shutter has been released. With this gadget, the Press photographer can take at least two exposures in one second, in fact, he can use up the entire 36-exposure film in 18 seconds or less, and, should the occasion demand it, make almost a ciné record of any event. The price of the attachment, including fitting, is 30s.

The Southport Photographic Society has a new hon. secretary, Dr. J. H. Moorhouse, 23, Queens Rd., Southport, who informs us that the society is in a flourishing condition, having over a hundred members. In the last three years they have won the Tansley Shield (L. & C.P. Union) twice, and have held very successful exhibitions in the Art Gallery. About twenty-four meetings are held in the winter session, Mondays, 8 p.m.; new members will be welcomed, particularly beginners. Further particulars on application to above address.

We regret to have to record the death of H. A. Crawford, a former president of the Leeds Photographic Society and a well-known pictorial worker and exhibitor. Mr. Crawford was a solicitor, a connoisseur in art matters, and a member of the Leeds Art Gallery Sub-Committee.

EXHIBITIONS and COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in the issue of June 27th. Southern Counties Salon (Organised by Camberwell Camera Club).—Open, June 30-July 8. Salon Secretary, 69, Denmark Hill, S.E.5.

Lucerne International Salon.—July 7-29. Secretary, International Salon of Photography, Lucerne. Derby P.S. Jubilee Exhibition.—July 21-August 12. Secretary, E. W. Hiscox, "Beechfields," Louvain Road, Derby.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18-September 15. Applications for entry forms (British Isles) to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

"All Britain" Photographic Exhibition (Organised by Scarborough Amateur Photographic Club).—Entries, July 28. Open, August 31-September 15. Further particulars from Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

South African Salon.—Held in Johannesburg from August 20-25. Entries close the last mail in July. Particulars and entry forms can be obtained from the Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

Toronto Salon.—Entries, August 1; open, August 24-September 8. Particulars from W. H. Hammond, Salon Secretary, 2, Gould Street, Toronto, Ontario.

Hong Kong International Salon (organised by Hong Kong University Amateur Photographic Club).—Entries, August 24; open, September 24-30. Further particulars from Secretary, Hong Kong University A.P.C., Hong Kong University, Hong Kong.

Seventh International Photographic Salon of Japan.—Last day for receiving prints in Tokyo, August 31. Open (Tokyo), October 1-10; (Osaka), October 20-26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8-October 6; sending in day, August 29; entry forms from Hon. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8-October 6; sending in day, August 10; entry forms from Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 20-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17-20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Further particulars from Salon Committee, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Ill., U.S.A.

"232" and "Sandom" Photographic Competition for Pictorial Subjects. No entry fees. Valuable prizes. Full details and entry forms from "232" Photographic Competition, 38, Wood Street, London, E.C.2.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakov.—Open, August 26-September 30, 1934. Closing date for prints, August 10. Particulars and entry forms from the Secretary, Fotoklub Polskiej, Y.M.C.A., Krakov, Krowderska 8, Poland.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935. Entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr. 69, Antwerp, Belgium.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Stained Prints.

I send some prints showing stains. Can you explain the cause, and why some of the prints in the same batch were stained and not others?
W. S. R. (Accrington.)

The most likely cause of the stains on your prints is insufficient rinsing between developing and fixing. This would account for their appearing on some prints and not on others, as some of the prints might have been just sufficiently rinsed to avoid the stains.

Type of Camera.

It is a drawback to have to use a whole roll of film before developing. Is there a camera which admits of ground-glass focussing, and instead of an eight-exposure roll of film has a separate piece which can be removed one by one?
C. H. S. (Ilford.)

In the very nature of things you cannot deal separately with the different sections of a roll film. There are many cameras made, however, which will take plates in single or double slides, or alternatively, a film pack. In the latter case, however, although it can be done, it is not altogether desirable to remove exposed films from the pack until they have all been used. On the whole, we can see no satisfactory method but the use of plates to secure the conveniences you desire, although you can use cut films instead of plates in the slides.

Uneven Illumination.

My vertical enlarger is fitted with a single lamp and a diffuser. I can enlarge from 2½-in. square negatives, but when I use 4½×2½ negatives there is under-exposure at the edges. How can I get over this?
E. L. (London.)

The smaller the negative the easier it is to illuminate it evenly with a single lamp and a diffuser. When you come to a larger negative, however, you will meet with the trouble which you have now encountered, and there is no really satisfactory way of overcoming it, except by using a condenser.

Glossy Prints.

How can I dry enlargements so that they are flat and glossy enough for reproduction? I have used glossy paper, but the prints have a moderate gloss when dry, and are cockled.
L. A. W. (Eastbourne.)

Judging from your letter, you are unfamiliar with the very well-known method of glazing prints by squeegeeing them down while wet on to glass, ferrotype, or other suitable material for the purpose. This method will give you a flat print with a highly glossy surface.

Uneven Print.

What is the cause of the cloudy markings on the enclosed bromide print? The cloudy patches develop slowly, and while waiting for them to disappear the rest seems to get over-developed.
R. H. J. (Cullompton.)

The patchy appearance of your print is due to uneven development. You must get the whole surface covered with developer at once, and keep the solution moving by rocking the dish in both directions. A properly exposed bromide print should take about two minutes to develop fully, and you should have no trouble in getting the action even over the whole surface.

Buying Emulsion.

I have asked a well-known firm to sell me a small quantity of their emulsion, but they say it is a secret material. Can you give me a formula for making emulsion, or tell me where I can buy a small quantity ready-made? B. V. Y. (Southgate.)

You cannot buy emulsion for coating films and plates. The preparation of such sensitive material is a highly skilled and technical matter. It may give you some idea of what is involved if we tell you that the standard book on photographic emulsions is a large volume costing 25s. net. Enthusiastic amateurs have certainly prepared their own emulsions, and coated plates, but there is no advantage in so doing either as regards quality or cost.

Repairing Bellows.

The leather covering is peeling off from the bellows of my camera. What can I do to re-cover them?
C. W. (Clitheroe.)

The re-covering of bellows is not a task that can be undertaken satisfactorily by the inexperienced. We should advise you to have the work done by a professional repairer, who would, however, probably recommend the fitting of new bellows as more satisfactory, and probably less expensive.

Testing Shutter Speeds.

How can I check the exposure time of a shutter? If I set the shutter to 1/50th of a second, how can I prove that it is open for that time?
E. H. M. (Stourbridge.)

Several methods have been suggested in *The Amateur Photographer* from time to time for testing shutter speeds. The simplest is by photographing a revolving disc, such as a gramophone turntable placed vertically, or the revolving wheel of an inverted bicycle. If a small patch of white paper or a bright silver bead is attached to the edge of the revolving disc or wheel, and the revolutions of the wheel are ascertained at one or two or more per second, it is quite easy by photographing it in a bright light to calculate any shutter exposure by noting in the negative how far the white spot has moved during the exposure. It resolves itself into an ordinary proportion sum. Most of the shutter testing methods are based on a similar plan.

Focal Length and Stops.

If I alter the focus of a lens by means of a supplementary lens will this alter the time of exposure?
O. U. (Arendal.)

When you alter the focus of your lens you alter the value of the stops, and necessarily this affects the time of exposure. The value of the stop alters in proportion to the alteration of focus, so that once you know the original and new focal lengths, you can work out by simple proportion the value of the original and new f/ numbers.

Secret Medium.

A friend has shown me how to colour bromide prints with pencils, but he has a secret medium for making the colours run afterwards. Can you enlighten me as to this medium?
L. C. (Camberley.)

We cannot venture to pass any opinion upon the medium described. There are certain coloured pencils with which the medium used for making the colours run is plain water. Perhaps this is your friend's "secret," as you say he may be merely "pulling your leg."

Fixing in Tank.

Some makers of tanks do not approve of using them for fixing as well as developing. As I use a hypo eliminator, would it be safe to conduct the entire operation in the tank?
H. H. N. (Fenham.)

Provided stringent precautions are taken as to cleanliness there is no definite reason why you should not fix in the developing tank. The reason it is discouraged is that so few people realise the necessity for avoiding any hypo contamination during future development, and their cleansing of the tank is too perfunctory.

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4th July, 1934

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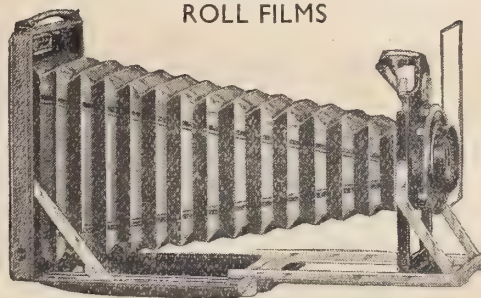
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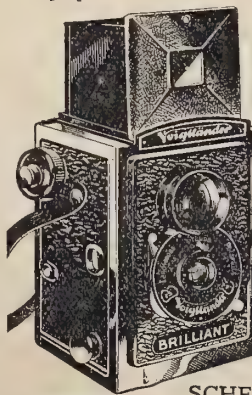
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THE London Salon of Photography 1934.

SENDING-IN DAY, Wednesday, August 29th.

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25 × 20, 20 × 16, or 15 × 12, but no mount to exceed 25 × 20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "PHOTOGRAPHS FOR EXHIBITION ONLY. NO COMMERCIAL VALUE. TO BE RETURNED TO SENDER."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible.

All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon.

All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

**Q. Readers of
The Amateur
Photographer &
Cinematographer**
who are preparing
work for this year's
Salon may use this
page as an ENTRY
FORM and send with
their pictures.

SEE CONDITIONS.

Q. Intending Exhibitors
who are unable to
secure extra Entry
Forms in time may
prepare their own on
plain paper provided
the conditions of Entry
are adhered to.

FORM OF ENTRY.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

| Reg. No. (leave blank). | A, B or C (leave blank). | Number on Picture. | Title of Picture. |
|----------------------------|-----------------------------|-----------------------|-------------------|
| | | 1 | |
| | | 2 | |
| | | 3 | |
| | | 4 | |
| | | 5 | |
| | | 6 | |

The attention of
exhibitors resid-
ing in countries
outside Great
Britain is spec-
ially directed to
Condition No. 8.

I AGREE
TO CONDITION 10.
YES OR NO.

Name.....
(State Mr., Mrs., or Miss)

Address.....



The AMATEUR'S EMPORIUM



Business Notices

Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amapho, Watco, London." Telephone: HOP 3833 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—
 12 words or less.....1/-
 1d. for every additional word.
PROFESSIONAL AND TRADE:—
 12 words or less.....2/6
 2d. for every additional word.

Each paragraph is charged separately.
SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.
 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 8; 26a, Renfield Street, Glasgow, C.2.
 Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

31×2½ Orion, Tessar f/4.5 lens, Compur shutter, 32 speeds 1 to 1/250th sec., F.P.A., and 3 slides, case; accept £4/15.—Rochford, Chantry Lane, Grimsby. [2553]
1-PLATE Apem Focal-plane Reflex, T.T. & H.
4 Cooke f/4.5 anastigmat, sky-shade lens protector, rising front, long extension, top screen masked showing horizontal or vertical view, shutter to 1/1,000th sec., 6 slides, canvas sling case, T.P. binocular focussing magnifier to fit into hood, Jaynay stand; all in new condition; the lot a bargain, £6/6.—Box 615, c/o "The Amateur Photographer." [0102]
1-PLATE Camera, R.R. lens, 3 double slides, 2 no tripod, 25/-—34, Drysdale Avenue, E.4. [2650]
1-PLATE T.P. Junior Special Reflex, f/4.5 Zeiss 4 Tessar, roll-film adapter, 12 slides, filters; new condition, £8.—Gilbert, 88, Osborn Rd., Sparkbrook, Birmingham. [2652]
1-PLATE T.P. Ruby Reflex, Cooke f/4.5, time, 4 1/10th to 1/100th, 6 slides, £4.—Dixon, 48, Ripley Rd., Seven Kings, Essex. [2653]
LEICA Model I, f/3.5 Elmar lens, Zeiss rangefinder, Prontos exposure meter; all in new leather case, in first-class condition, £10.—Box 827, c/o "The Amateur Photographer." [2654]
31×2½ Roll Film Contessa Nettel, f/4.5 Zeiss 32 Dominar, Compur shutter, rising front; excellent condition leather case; cost £10/10; bargain, £5/5, or best offer; approval deposit.—Greenstone, 713, Christchurch Rd., Bournemouth. [2655]
ZODEL de Luxe, f/3.8, in D.A. Compur, D.E., rise and cross front, 3 slides, 3 filters, W.A. and T.F. lens; brand new; used twice, £5.—Eldon, 11, Coleridge Rd., N.4. [2657]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

F/3.4 Ensign de Luxe Reflex 3½×2½, as new, 24 slides, F.P.A., R.F.A., hide case, fixed focus Adon f/10 18-in. Tele., tripod, £8/15; cost £22.—Below.
SANDERSON Tropical de Luxe 5×4, hide case, Goerz f/6.8 in Compur, 6 double slides, Ross W.A.; perfect, £4/10; cost £30.—6, Gawsworth Avenue, East Didsbury, Manchester. [2664]
ROLLEICORD, new week ago, £10/10, f/4.5 Zeiss, Compur, 1 to 1/300th sec., £8/10.—Whorwood, 585, Bearwood Rd., Smethwick, Birmingham. [2666]
ADAMS ½-pl. Minex, Taylor-Hobson f/4.5, Dallmeyer Telephoto, roll-holder, slides, screen; perfect; offers.—Monaghan, Oughteraud. [2673]

CAMERAS AND LENSES

31×2½ No. 7 Ensign Carbine Roll Film, f/7.7
34 Aldis anastigmat, Pronto 3-speed delayed-action shutter, rising and cross front, Ilford Alpha filter, leather case, 42/6; deposit system.—Box 829, c/o "The Amateur Photographer." [2660]
1-PLATE Ensign Popular Reflex, Cooke Luxor 4 f/4.5, speeds up to 1/1,000th, F.P.A. and 6 slides, black leather case; perfect condition, £6.—Mackenzie, 69, Ridgmount Gardens, W.C.1. [2667]
KODAK 3a, f/7.9, cost £5/10, accept £2; Contessa Nettel ½-pl., f/7, 6 slides, leather case, 30/-—May, 19, Dalbury Rd., Hall Green, Birmingham. [2669]
1-PLATE Thornton-Pickard Reflex, double exposure, tension, revolving back, Aldis anastigmat, rising and swing front, Dallmeyer Adon, 3 double slides, F.P.A.; excellent condition, £4.—Below.
1-PLATE Goerz Anschütz, Celor f/4.8, 3 slides, 4 leather case, £4.—Cranch, A.R.P.S., 171, Mackintosh Place, Cardiff. [2670]
31×2½ Ross Standard Reflex, revolving back, focussing magnifiers, Ross f/4.5 Xpres and f/5.4 Telecentric, with 2 Ilford screens, 6 D.D. slides, F.P. and M.W. adapters, and envelopes, Sinclair lens shade, reversing mirror, Adams' walking-stick tripod, velvet-lined solid leather case, £15, or nearest offer.—Jones, 199, Manchester Rd., Tyldesley, Nr. Manchester. [2674]
31×2½ Zeiss Ikon Trona, Tessar f/4.5, delayed-action Compur, Distar lens, F.P.A., 6 slides; new condition, £6; deposit system.—Goldthorpe, 561, Anlaby Rd., Hull. [2685]
31×2½ Ihagee Roll Film, f/4.5 anastigmat, perfect, 37/6, or exchange for Plate Camera.—Simpson, Clifton, Beds. [2691]

CAMERAS AND LENSES

31×21 Latest Manufoc Tenax, f/4.5 Dogmar, 32 Compur, 10 slides, F.P.A., hand-sewn leather case, 3 filters in specially made cells to fit lens, camera is fitted with Zeiss Ikon range-finder to match; whole outfit in first-class condition and unmarked; cost £23, for £7/10; deposit.—Turner, 136, Main St., Alexandria, Dumfrieshire. [2677]

1A Speed Kodak 41×21 Roll Film, Tessar f/4.5, focal-plane, 1/10th to 1/1,000th sec. and time, special direct-vision or reflex finder, hide case, £6; wanted, Baldax f/2.9 or f/3.5, offers.—Townslav, Whitburn, West Lothian. [2678]

AUTOMATIC Rollei-flex 21×21, Tessar f/3.8, in case with U.V. filter, pair Proxars, and antinuous release £15 only; guaranteed perfect; no offers.—Flemming, Beverley House, Princess Rd., Leicester. [2679]

43IN. Ross Xpres f/4.5, sunk focussing mount, £4/5; 61-in. T.P. Cooke f/4.5, sunk mount, £2/10; Ernemann 31×21 Horizontal Focal-plane Reflex, no lens, 12 single slides, £1/15; Stereoscopic Camera, for Standard Stereo or two 1-p.l., Dallmeyer single lenses, T.P. shutter, 4 double slides, colour screen, in case, £5; Standard Stereo Transparencies, 1/- each.—33, Upper Frederick St., Liverpool 1. [2681]

SALEX Roll Film 31×21, self-erecting, f/6.3, 3-speed, T. and B., delayed action, 30/-; cost £4.—R. Andrews, 75, Candlish St., South Shields. [2686]

CONTESSA Nettel Focal-plane, 31×21, self-capping, as new, Zeiss Tessar f/4.5, 6 double obnised slides, F.P.A., sling plush case; catalogue, £34, bargain £14, or exchange High-power Prism Binoculars.—Below. [2686]

ROSS Zeiss 61-in. Double Protar f/6.3, double scaled, brass mount; as new, flange, cap, £3/10.—Below. [2686]

FOCAL-PLANE T.P. Shutter, 1-p.l., 12/6; Adams' Changing-box, 20/-; Wynne's Meter, Heydes, Filters, etc.—Box 833, c/o "The Amateur Photographer." [2687]

ZEISS Ikon Cocarette 31×21 Roll Film Camera, Zeiss Tessar f/4.5, radial focussing, D.A. Compur, 1 to 1/250th sec.; almost new, £4/10; deposit system.—Harcastle, 179, Felsham Rd., Putney, S.W.15. [2688]

V.P. T.P. Reflex, f/2.5 Cooke, 3 D.D. slides, F.P.A., lens hood, cable release, leather case, £10/10, or offer; purchaser given 4,000 c.p. Nitrophot Lamp, complete.—35, Selly Oak Rd., Burnville. [2689]

ROLLEIFLEX, 6×6 cm., latest automatic, Tessar f/4.5, leather case, filter; perfect and indistinguishable from new, £13/10; deposit system.—Green, Market Square, Brackley. [2690]

GRAFLEX Reflex Roll Film, postcard size, with f/4.5 Tessar and leather case; cost over £30; condition as new, £8.—64, Mildred Avenue, Watford, Herts. [2692]

LEICA Model I, f/3.5 Elmar, focal-plane shutter, range-finder, angular view-finder, colour filter, leather ever-ready case, £9/10. [2692]

ALSO Menor Reflex 21×31, f/4.5 Zeiss Tessar, delayed-action Compur, F.P.A., ground-glass screen, 2 slides in soft leather case, whole in leather carrying-case by Sinclair; little used, £7/10. [2692]

ALSO Vertical Enlarger, suitable Leica, full particulars on application, £1/10.—Boyd, 20, Lytton Grove, Putney, S.W.15. [2693]

82IN. As new, 31×21 Nagel, Compact Folding Plate, f/4.5, Ibsor, 1 to 1/150th, complete; cost £7.—R. Broome, 100, Manor Lane, S.E.12. [2694]

21×31 Ensign Carbine Roll Film No. 6, Ross Xpres f/4.5, Compur, case, £5/5.—H. Bremner, 66, Lindenthorpe Rd., Broadstairs. [2695]

SANDERSON Tropical 1-p.l., Goerz Dogmar f/4.5 lens, Compur D.A. shutter, 3 slides, £7/10.—Below. [2696]

ADORO Contessa Tropical 31×21, Tessar f/4.5, A Compur, 6 slides, F.P. adapter, roll-film holder, £5/10.—Walker, Buckton, Chelsfield, Kent. [2696]

ANSCHUTZ 5×4, old type, new string blind shutter, 1/25th to 1/1,800th, Goerz Doppel anastigmat f/4.8, 6 D.D. slides leather case; in good condition, £2/10.—245, Selhurst Rd., South Norwood, S.E.25. [2697]

LEICA, f/3.5, range-finder, 2 spools, leather case; as new, £6/15.—Below. [2697]

DAMS' Keni 1-p.l. Magazine and F.P.A. Camera, Cooke f/6.5, 25/-; Leica-Dallmeyer Tele Anastigmat f/5.6, £2/10/6; wanted, Compact Reflex.—Balston, 24, Dickenson Rd., N.8. [2700]

9×12 cm. Zeiss Miroflex Reflex and Press, f/4.5 Tessar, 16.5 cm., 6 slides, F.P.A., Zeiss Proxar lens, filters, leather case, 1-p.l. adapters, recent model and new condition, £24; accept smaller outfit part.—4, Park Avenue, Sale, Tel., 1014 Sale. [2701]

Tested Bargains

Get a decent size camera and the pictures will enlarge without trouble, worry, or care. Perfection every time. Seven days' Approval. ★ Perfect Outfits.

1-p.l. Zeiss Ikon All-metal Compact Plate Pocket, Ze as f/4.5, Compur, double ex., rise, cross, slides. Like new. £5 17 6
1-p.l. T.P. Reflex, Cooke f/4.5, 1/10th to 1/1,000th, deep hood, revolving back, slides. Perfect outfit. £6 17 6
31×21 Agfa Roll Film, f/6.3, 7 speeds. Unmarked. £2 17 6
1-p.l. T.P. Special Reflex, Dallmeyer f/5.6, latest 1/10th to 1/1,000th, latest deep hood, revolve back, D. slides. £21 11 0
Voiglander Brilliant Reflex, f/7.7. Unmarked. £1 15 0
31×21 T.P. Reflex, Cooke f/3.5, latest 1/10th to 1/1,000th, latest hood, latest mirror, slides. Unmarked. £9 17 6
1-p.l. Ensign Compact Reflex, Dallmeyer f/3.5, 1/15th to 1/1,000th, reversing back, slides, neckstrap. Perfect. £17 6
1-p.l. T.P. de Luxa Reflex, Cooke f/3.5, 1/10th to 1/1,000th, revolve back, D. slides. Cost £40. Perfect condition. £11 11 0
31×21 Zeiss Ikon Ideal Plate, 41-in. Zeiss Tessar f/4.5, D.A. Compur double ex., clip-on slides. Unmarked. £9 17 6
16-mm. Victor Projector, f/1.6, 500 watt, latest fittings, gold bronze, in russet case. Unmarked. Snip. £45 0 0
Beverly Meter, 21, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. £1 19 6
Enlarging Akrisop, precision focussing nears. Soiled. £18 18 0
SIX ONLY.—16-mm. Bell-Howell 75 Cameras, f/3.5, 50 ft. or 100 ft., all in-laid precision gears. Unused. Soiled. £18 18 0
31×21 T.P. Special Reflex, Cooke f/2.5, 1/10th to 1/1,000th, deep hood, revolving back, D. slides, case. Bargain. £16 16 0
1-p.l. Ensign Reflex, Aldis f/2.4, self-capping 1/15th to 1/1,000th, deep hood, revolving back, slides. Like new. £10 10 0
16-mm. Kodascope A Projector, f/1.8, 250 watt. Cost £55. £19 19 0
6-ft. Crystal Beaded Super Screen, unmarked. £7 15 0
8-mm. Stewart-Warner Super Camera, f/3.5, interchangeable lenses, 3 speeds, dual finders. New condition. Bargain. £9 17 6
31×21 Zeiss Ikon Tenax, f/3.5 Tessar, latest, D.A. Compur double ex., rise, cross, view-finder. Like new. £12 12 0
1-p.l. Zeiss Miroflex Combined Reflex and Folding Press, Tessar f/4.5, 1/3rd to 1/2,000th, case. Cost £48. Bargain. £19 19 0
V.P. Kodak Roll Films, f/11. Perfect. Few only. £9. 11d.
Leather Cases.—1-p.l. and P.C. Roll Film. Can be used for other cameras or accessories. Bargains. Post 2s. 9d.
31×21 T.P. Reflex, Dallmeyer f/4.5, 10-in. Telephoto f/5.6, interchangeable, 1/10th to 1/1,000th, case. Latest. As new £13 13 0
8-mm. Stewart-Warner Super Projector, complete. £8 17 6
LAST.—16-mm. Stewart-Warner Cameras, Dallmeyer f/1.9, focus to 1 ft., 4 speeds, interchangeable lenses, case. Unused. £9 17 6
1-p.l. T.P. Field, B.R., roller-blind, triple ex., slides. £2 12 6
Pathe Projector, 500 watt, or 100 watt, stop titles, motor, resistance, carrying-case. Cost £22. Like new. £12 12 0
Reflex Cases, limp mail, lined, all-round strap. £8. 11d.
16-mm. Simplex Wafer Pocket Precision Camera, Kodak f/3.5, automatic loading, auto. release, 1-in. thick only. Snip £18 18 0
Slides.—1-p.l. Ensign Book Reflex, D. Slides. £12. 6d.
Red and Orange Cover, for electric lamps. £2. 9d.
31×21 N. & G. Famous Folding Reflex, Ross Xpres f/4.5, latest shutter, latest hood, revolve back, case. £25 0 0
1-p.l. Mackenzie T.P. Slide, and latest envelopes. £2 15 0
45×107 Ica Slides. 1s. 9d. Changing-box, £1 7 6
1-p.l. Double Field Slides, T.P. Ensign, etc. £9. 6d.
P.C. So Box Slides, 1s. 6d. 1-p.l. Ensign Double Slide, 1s. 6d.
9-12 Motor Double, 8s. 6d. 1-p.l. Anschütz, 9s. 6d.
V.P. Salex Press Pocket, f/5.5, 1/10th to 1/1,000th. £2 5 0
1-p.l. Ensign Folding Reflex, Cooke f/4.5, self-capping 1/10th to 1/1,000th, deep hood, D. slides. Cost £36. £8 17 6
8× Prism Binoculars, centre focus, latest, case. £3 3 0
1-p.l. Ica Stereo, no lens, 1/10th to 1/1,000th, case. £3 17 6
V.P. Gato Plate, Steinhilber f/4.5, Compur, case. £2. 9d.
31×21 Goerz Water Plate, f/4.5, Compur. Cost £18. £4 17 6
1-p.l. Zeiss Ikon Ernemann Folding Reflex, Zeiss f/4.5, 1/10th to 1/1,000th, triple extension, deep hood, revolving back, rising front, 3 D. slides. Cost £65. Bargain. £19 19 0
31×21 Ensign Roll Film Press Camera, Aldis f/4.5, latest focal-plane shutter, auto. film wind, case. £12 12 0
35-mm. Sept Pocket Cine Camera, f/3.5, case. £4 17 6
1-in. Dallmeyer f/1.9, focus mount. As new. £3 19 6
3-in. Dallmeyer f/3.5 Telephoto, 70DA fitting. £5 17 6
16-mm. Ensign Super Projector, f/1.8, 100 watt, forward, rewind, stills, resistance, carrying-case. Cost £28. £9 17 6
400-ft. Reel Alhambra Reels, 16-mm. Few. £15 15 0
8-mm. Stewart-Warner Camera, f/1.9 Speed. As new. £15 15 0
16-mm. Automatic Threading Kodascope B Projector, f/1.8, 250-watt, resistance, carrying-case. Cost £90. £32 10 0
31×21 Virgin Plate Pocket, Xenar f/3.5, D.A. Compur, double ex., rise, cross front, slides, view finder. £8 17 6
Permanent Record Films, 10-in. Film. Few. £15. 6d.
Electrophot Super Photo-Electric Exposure Meter. £3 3 0
200-ft. Mickey Mouse 16-mm. Film, on 400-ft. reel. £1 9 6
TWO ONLY.—16-mm. Ensign Super Projectors, f/1.8, 250-watt, all movements, resistance, case. List £50. Soiled. £22 10 0
16-on-V.P. Ikon Roll Film, f/6.3, 3-speed. As new. £2 10 0
16-mm. Ensign Bronze Projector, 100-watt, motor, case. £8 17 6
31×21 Carbine Roll Film Plate, Aldis f/4.5, Compur, rising front, slides, screen. Fine camera. £4 17 6
Zeiss F.P. Adapters, 41×31. Soiled, unused. £5. 11d.
1-p.l. Camo, Aldis-Butcher f/4.5, D.A. Compur, double ex., rise, cross, view-finder, slides. Like new. Bargain. £6 17 6
31×21 Hagae Roll Film, f/4.5, Compur, rise front. £3 19 6
Set Supplementary Lenses, Tele. Copy, Wide, Portrait, 1 1/2 in. 8d.
Roll Film Slides, 31×21 Riteway, super type. £1 1 0
1-p.l. T.P. Imperial Super Film, f/7.7, Stereo f/7.7, roller-blind, triple ex., 18 D. slides. Cost £50. Snip. £9 17 6
1a Kodak Autographic Roll Film, f/6.3, 3-speed. £1 15 0
Cinephot Projector Auto Cabinet. Like new. £3 17 6
16-on-31 and full 31 Voiglander Auto. Ensign Roll Film, Kodascope f/4.5, D.A. Compur, view finder. Latest. £6 17 6
31×21 Ensign Roll Film Reflex, Aldis f/4.5, latest, 1/25th to 1/500th, latest hood. Perfect outfit. £4 19 6
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ROLLEIFLEX, non-automatic, Zeiss f/4.5, leather case, £9, or near offer; also Baldax, f/3.5 Tripolan, Ibsor shutter, leather purse, as new, purchased only month ago, £5/5.—G. A. Edward, 16, Raymond Avenue, South Woodford, E.18. [2702]

LEICA I, non-interchangeable, finder, chargers, L leather case; absolutely new condition, £7/7, or offer.—Box 838, c/o "The Amateur Photographer." [2710]

1-PLATE Reflex, Dallmeyer lens, M.W. adapter, 2 envelopes, £6/10.—Knight, Bulford Hill, Durrington, Salisbury. [2730]

31×21 T.P. Reflex, Dallmeyer Press anastigmat f/3.5, focal-plane shutter, 1/10th to 1/1,000th, revolving back, 12 slides, F.P.A., separate screen, hinged hood, velvet-lined leather case; splendid camera, perfect order; cost over £18; snip, £6/15.—Sharpe, 55, Beresford Rd., Cheam, Sutton 5011. [2731]

V.P.K. Special, Kodak f/5.6, Diomatic, release, case and vertical condenser enlarger, 84/-, would separate; Blue Glass Optical Finder, clip-on, 4/6; Autotimer II, 7/6, gives D.A. and time exposures automatically; 1-p.l. F.P.A., 3/9; all nearly new.—Evans, Hoole, Preston. [2732]

AMATEUR, giving up, offers Cameras, Lenses, Accessories.—Advertiser, 32, Montgomery St., Hove. [2733]

PICCOCHIC 4×3 cm., 16 on V.P. f/2.9 Vidanar, Compur, purse, filter, 44 quick sale.—Write 12, Riverview Gardens, S.W.13. [2734]

V.P. Roll Film Sibyl Camera, f/4.5 Ross lens, rising and cross fronts; good condition, £5.—Rivington, 14, Drummond Place, Edinburgh. [2735]

ENORMOUS Bargains.—Giving up.—Soho Reflex, horizontal, 31×21, Goerz Dogmar f/4.5, M.W. slide, 12 envelopes, 3 D.D., silent shutter fitted, solid leather case, £8.—Below. [2736]

ICA 1-p.l. and 9×12 cm., double extension, Zeiss Amatar f/6.8, Compur, 1 to 1/250th sec., F.P.A. 6 metal slides, £5.—Below. [2736]

SANDERSON 5×4 Field, all movements, 6-in. Goerz f/6.8, 1 to 1/100th sec., 3 double book-form slides, M.W. adapter, 11 envelopes, Adams' finder, canvas case, £5; deposit.—BM/WRAL, W.C.1. [2736]

ZEISS Ica Bebe 6×4 cm., f/4.5 Tessar, Compound shutter, 1 to 1/250th sec., 8 slides and F.P.A., 55/-.—Snell, 539, Caledonian Rd., N.7. [2737]

30IN. Ensign Selfix 21×31, focussing f/7.7, 3 speeds; perfect condition, with case, Philip Cory, Silvertown, Llandaff. [2738]

1-PLATE Butcher Pressman f/4.5, 16 S.M. slides, 4 2 aluminium 5×4 double slides, one 31×21 book-form slide, Ensign dry-mounting outfit; what offers?—Barber, 112, Gascoigne Rd., Barking. [2739]

LEICA No. 1, Elmar f/3.5 lens (not interchangeable), perfect order guaranteed, bargain, £7/5; also Accessories for Leica 1: Range-finder, 12/6; Angular View-finder, 16/-; Green Panchromatic Filter, 10/-.—G., 45, The Drive, Roundhay, Leeds, 8. [2740]

21×31 6 Carbine, Salex f/4.5, old Compur, brilliant, view finders, rising front, Kodak Brownie tank; good condition, 70/-.—R. Pett, 1, Downshire Hill, Hampstead, N.W.3. [2741]

21×31 Selfix, Ensar f/4.5, Ensign Junior development, ing dish; new condition, 50/-.—R. Pett, 1, Downshire Hill, Hampstead, N.W.3. [2742]

LEICA Model II, brand new condition, Elmar f/3.5, ever-ready case, Leica Filoy enlarger, also as new, £18, outfit.—C. H. G., 12, Brockley Avenue, Wallasey. [2743]

£160 worth recently purchased Cameras and Accessories, for disposal through death, including: Sanderson 1-p.l., f/4.5, latest model, cost £24, unsoiled, £16; Leica III, f/2.5, cost £33, unused, £25; Ica Stereo, Tessar f/4.5, unsoiled, £17; Lancaster No. 6 Vertical Enlarger, cost £14/10, new, £10/10; Dry Mounter, 230-volt, cost £10/10, unused, £8; 7 Good Lenses; many accessories; everything perfect; stamp for details.—Monk, 23, Kirklees St., Tottington. [2744]

SOHO Reflex, 31×21 6-in. Dalmac f/3.5, focal-plane shutter, 1/18th to 1/800th sec. and time, 5 new slides (3 block, 2 book form), F.P.A., Dallmeyer filter and lens hood, magnifiers, antinuous release, leather case; magnificent outfit, perfect condition, cost £46; real bargain, £18/18, no offers.—Below. [2745]

PHOTOCLOCKS Automatic Self-timer (unused), 5/-, cost 10/6; 31×21 Dallan Plate Tank (de luxe), 6 plates, 9/-, cost 18/6.—Jenkins, Barnfield, Wilton Crescent, Southampton. [2745]

THORNTON-PICKARD V.P. Bijou Reflex, f/2.5 Cooke lens, revolving back, 6 D.D. slides and F.P.A., and leather case, £11; also 11-in. Cooke f/5.6 Telephoto for above, £6; also 1-p.l. Press Camera, 5 1/2-in. f/2 lens, in focussing mount, 6 D.D. slides and Mackenzie envelopes Nettel shutter, 1 to 1/2,800th sec., complete with leather case, £18.—E. Warrillow, Gas House, Etruria, Stoke-on-Trent. [2746]

CAMERAS AND LENSES

BABY Ikonta, Tessar f/4.5, D.A. Compur, perfect instrument, cost £8/17/6; also Watkins Bee Meter; accept £6/10, lowest.—Deane, Vicarage, Malmesbury, Wilts. [2747]

31/2 x 2 1/4 N. & G. New Special Sibyl, latest model, 32 Ross Xpres f/4.5, high precision shutter, 3 D.D. slides, 6 single, N. & G. tripod board and N. & G. lens hood, leather case; all guaranteed perfect.—T. Miller, 20, Osborne Rd., Broadstairs, Kent. [2748]

1-PLATE, f/5.4 Goerz in Compur, rise and cross 4 front, double extension, 9 slides, leather case, F.P.A., printing and developing apparatus, £2/15.—81, Fairbank Rd., Sheffield. [2749]

ZEISS Icarette 3 1/2 x 2 1/4, latest, fitted Leitz range-finder, f/4.5 Tessar, D.A. Compur, leather case; as new, £10.—H. G. P., 33, Cedars Rd., Chiswick, W.4. [2751]

ADAMS' Reflex 3 1/2 x 2 1/4, 6-in. Dallmeyer Serrac f/4.5, 3 D.D. slides, F.P.A., revolving back, leather case; new condition; cost £48/15; £20; no offers; approval deposit.—Box 844, c/o "The Amateur Photographer." [2753]

ROLLEIFLEX 2 1/2 x 2 1/4, automatic (the chance of a lifetime, just purchased), Zeiss f/4.5, leather case, Proxars; cost £22 two weeks ago; accept £15/15.—Box 848, c/o "The Amateur Photographer." [2754]

BARGAIN.—Postcard Sanderson Regular Hand and Stand Camera, Goerz Dagor lens, 4 slides, case; new condition; listed £25; accept £6/10.—Hough, Fernside, Bramhall, Cheshire. [2759]

F/4.5 Agfa Folding Plate 3 1/2 x 2 1/4, helical focussing, 1/2 to 1/100th sec., 2 finders, 2 single, 2 double slides, R.F.A., screen, filter, leather case; perfect condition, £4/5; also Justophot, in leather case, 15/.—Below.

LEICA I. Elmar f/3.5, cost £15; beautiful condition; deposit system, £8/15.—H. Clothier, 114, Peak Hill, S.E.26. [2762]

31/2 x 2 1/4 Ruby de Luxe Reflex, Cooke f/3.5 lens, 3 D.D. plate-holders, F.P.A., T.-P. magnifiers, filters, leather case, £9/10.—Below.

9-IN. Dallon Telephoto Lens for 3 1/2 x 2 1/4 camera, with hood, good condition, £4/5; Dallmeyer Frame-finder, 3/6.—H., 74, Selwood Rd., Croydon. [2763]

KAMREX 1-pl. Box Camera, R.R. lens, 12 slides, speeds 1 to 1/100th, case; all perfect condition, £1/1.—Knox, 74, Bond St., London. [2764]

10 x 8 T.T. & H. Cooke Portrait Lens, 13-in. focus, f/5.6, fitted soft-focus device, iris flange, cap; nice condition, price £7; deposit approval; cost about £20 new.—J. Watts, 79, Philip Lane, Tottenham, N.15. [2698]

10-IN. Dallmeyer Telephoto Lens, suit 3 1/2 x 2 1/4 reflex; new last month; cost £8; sell, £4.—Firstbrook, Moradwyn, New Rd., Porthcawl. [2699]

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ALLENS.—Pathe Baby Cine Camera (hand model), chargers, hide case, title outfit, £19/19/6; Kolibri, Tessar f/3.5, £7/19/6.

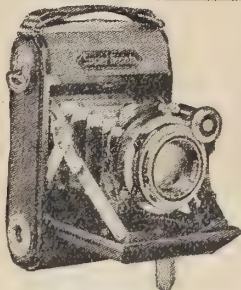
ALLENS.—For every make of camera, two-thirds (approximately) allowed on modern saleable cameras, part payment, subject approval.—Allens, 168, Oldham Rd., Manchester, 4 (7 minutes from Piccadilly, 22 Car). [0087]

POSTCARD Size Autographic Kodak, f/6.3 anastigmat lens, flex shutter, rising front, only shop-soiled, £6.—D. & M. O'Donnell, Merchants, Dungloe, Co. Donegal. [2758]

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POSTCARD Tropical Model Sanderson Hand and Stand Camera, double extension, high rack rising and swing front, brilliant finder, wide-angle rack, reversing back, fitted Cooke Series III f/6.5, Acme shutter, 1 to 1/300th and time, cable release, 6 D.P. holders, F.P.A., leather case; fine condition, £7/15.

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31/2 x 3/4 Mentor Reflex, focussing, rising front, deep triple detachable focussing hood, quick-wind focal-plane shutter, 1/8th to 1/1,300th and time, fitted Carl Zeiss Tessar f/4.5, 6 slides, F.P.A., leather case, £12.

1A Graflex Reflex Roll Film, rack focussing, deep focussing hood, focal-plane shutter, 1/10th to 1/1,000th and time, fitted Ross Homocentric f/5.6, £2/15.

3A Graflex Reflex Roll Film, rack focussing, deep triple focussing hood, quick-wind focal-plane shutter, 1/10th to 1/1,000th and time, fitted Carl Zeiss Tessar f/4.5, leather case, £7/10.

1-PLATE Sinclair Una Universal Hand or Stand 4 Camera, double extension, high rising and swing front, brilliant finder, spirit levels, revolving back, fitted Dallmeyer Stigmat f/6, Acme shutter, 1 to 1/300th and time, cable release, 3 D.D. slides, F.P.A., leather case; fine order, £11/10.

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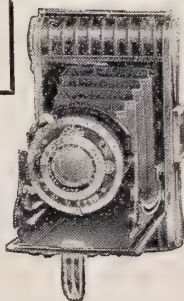
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ROLL-FILM Holder (2½ × 3½), cheap, wanted to
fit 1-pl. Camera.—Hornby, Portsdown Lodge,
Purbrook, Hants. [2663]

WANTED.—Leica Model II, 5-cm. f/3.5 Elmar,
ever-ready case; good condition, about
£10.—H. G. P., 33, Cedars Rd., Chiswick, W.4. [2665]

WANTED.—Leica Ever-ready Case (Esmal) must
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ZEISS Icarette Roll Film 3½ × 2½, Tessar f/4.5,
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chester. [2714]

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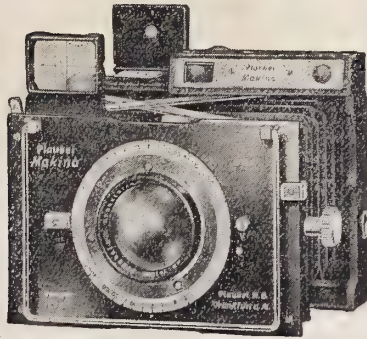
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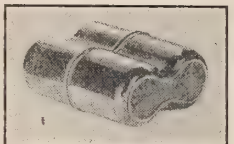
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[0009]

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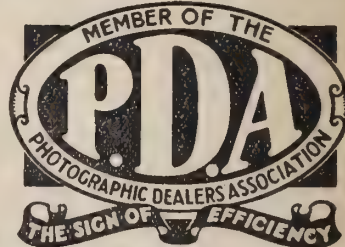
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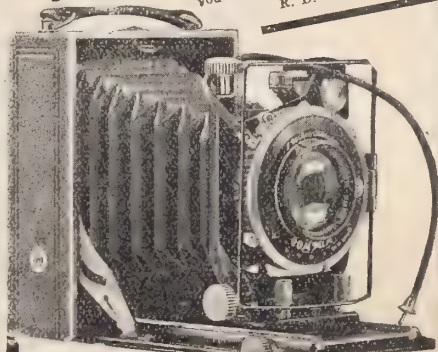
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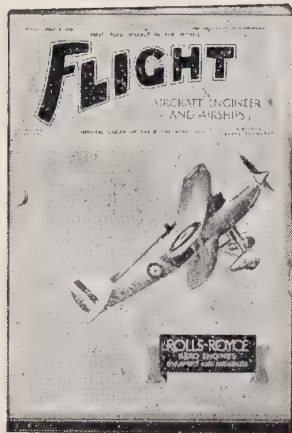
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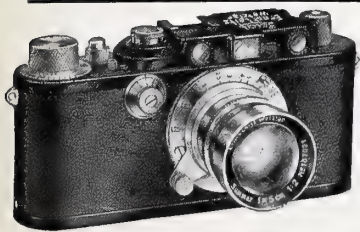
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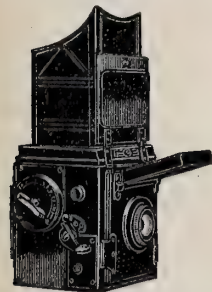
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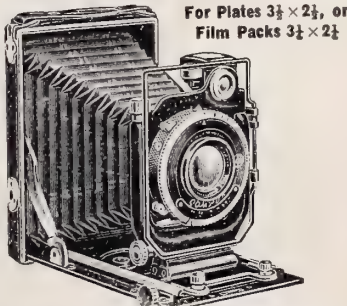
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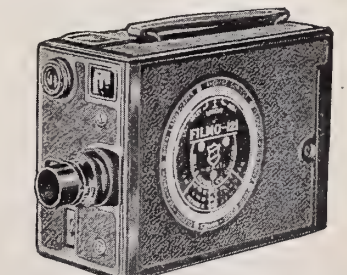
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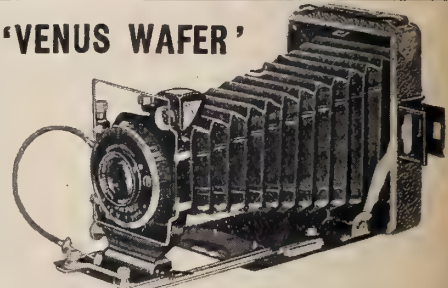
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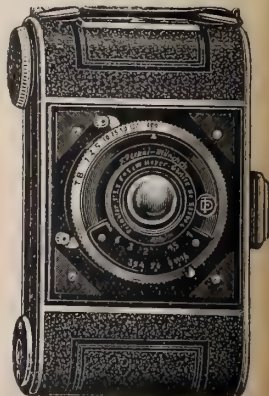


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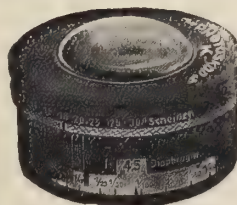
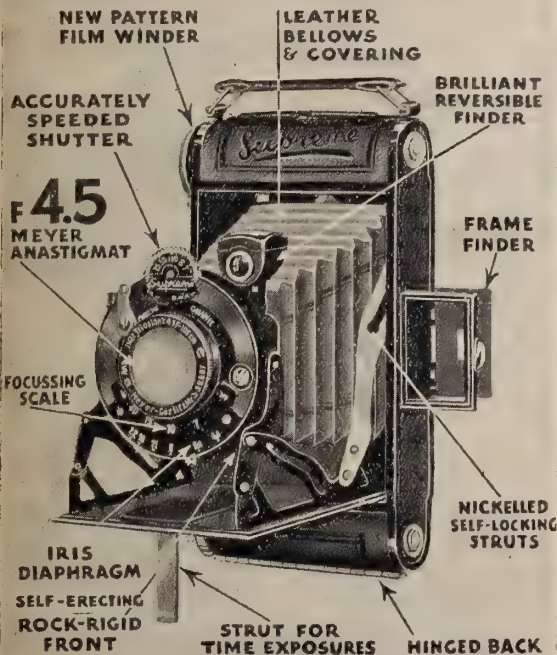
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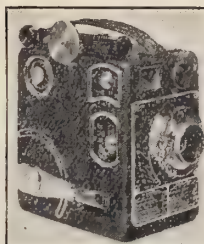
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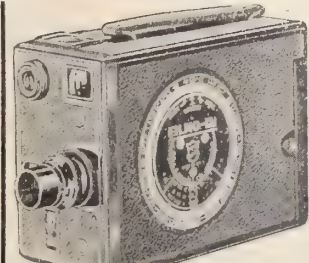
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which could be said about the Selochrome Film Pack when we gave the five following items as its outstanding features:

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THE AMATEUR PHOTOGRAPHER



& CINEMATOGRAPHER

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R. CHILD BAYLEY

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

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NEXT week's issue of *The Amateur Photographer*—published on Wednesday, July 18th, will be the Summer Number. As in past years, this special number will be considerably enlarged. In addition to extra pages of articles and illustrations dealing with the popular aspects of summer and holiday photography for every class of amateur photographer, additional art pages will be included, and there will be an attractive "all-over" three-colour cover. Since on previous occasions the special numbers have "sold out" on publication, our readers both new and old are urged to place an order at once for next week's issue, or they may be disappointed by not obtaining a copy. The Summer Number will be published at the usual price of three-pence.

Sweet are the Uses.

It says much for the enterprise of a photographic dealer that the first use in commercial advertisement of the new slogan "Use less water" should have a photographic application. Many concerns—such as, obviously, the brewers—might have made out of it a cleverly turned "ad.," but it is a photographic dealer who gets in first. "Use less water," says his advertisement, "let us develop your films." Very good, if a little far-fetched. Incidentally, we have always had occasion to admire the resource of the advertisement draughtsman so far as photography is concerned. No one has done more to popularise the camera than some anonymous persons with the pen and pencil.

All Sorts of Seaside.

A big push is being made at present for popularising British seaside

TOPICS of the Week



SUNSHINE IN TRAFALGAR SQUARE.

An article on "Against-the-Light Photography" appears on another page in this issue.

resorts, and a new body called the British Health Resorts Association has been doing commendable work by holding conferences at various watering-places at which attention is drawn to their respective merits. A correspondent who attended one such conference last week at Cromer brought back, however, a somewhat confused impression, and as photographers are among the people most interested in meteorological phenomena, perhaps their acute minds can sort it out. It is a case of rivalry between our different coasts. On figures the south coast is sunnier than the east, but it was suggested at Cromer that the superiority of the south in this respect anyhow is trifling, and is probably to be attributed to an error in the taking of the sunshine records. On the other hand, the east coast beats the west, and there the advantage is indisputable, and not to be explained away by wrong arithmetic. Similarly with the wind. A very subtle argument was propounded by a meteorologist in favour of the east coast. It is all a myth, it appears, this association of east coast and east wind. In fact, the east wind is often much less malevolent when it first touches our eastern shores than when it gives a parting sting to our western, especially if there be snow over the intervening country, making the wind more vicious as it travels west. But it is the west wind which is the prevailing wind in this country, and violent as it is when it reaches the west coast, its friction is lessened, its temper softened by the time it gets across to the east, so that in Norfolk and Lincolnshire it is a balmy breeze. Happy Cromer, which has it both ways! One thing we ourselves did notice journeying to East Anglia, that although the

prevailing wind there as elsewhere is westerly, the trees have a permanent inclination away from the coast.

Bless the Weather.

That recent conference at Cromer (our correspondent continues) was attended mostly by doctors who had much to say about the advantages of the east coast for almost every complaint. But, after all, the seaside resorts do not want to be crowded out with invalids, and even in Cromer, as everywhere else, the death-rate is one per person. It was a relief after a succession of speeches showing the east coast to be good for everything, from tennis elbow to housemaid's knee, to hear someone get up and acclaim it for another reason—for its changing light, the richness and beauty of its clouds. The weather we grumble at is really the sculptor who has fashioned us into what we are. The climate on the shores of the North

Sea is said to be the best in the world for human activity. As Walter Savage Landor said, we are what the sun, the wind and the waters make us. By the way, the slogan of Cromer, or rather of that arc of coast which has Cromer in its centre, is that there the sun rises and sets in the sea. Can that be said of any other place in England?

Three at Once.

We were in a group the other day which was photographed by a professional who had three cameras in action. What is more, he exposed them all simultaneously, and with one hand, using the other hand to compel attention. The cameras were side by side, and he simply gathered the three bulbs into one hand and pressed them. No wonder when the eventual prints were handed round that the look on the faces of the group was similar to the expression with which one watches a conjuror.

Back to the Primitive.

We listened the other day to the presidential address from the chair of the Institute of Patent Agents. It was a great eulogy of the inventor, especially the inventor of the last thirty years, and not least in the photographic field, where the cinematograph has created a great new industry. The speaker mentioned the great work that had been done in connection with the telegraph and the telephone, with the hundred applications of electricity, with road and air transport, with radio here and television on the way. He made our fathers appear to have been living almost in a state of primeval savagery. And then he ended up by confessing that his address had been written in a country cottage by the light of an oil lamp, a cottage which knew not gas, nor electricity, nor tap water, nor wireless, and in a village without a cinema, and away from the routes of the motor-bus.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Achromatic Lenses.

Can you give me an idea in non-technical language of the particular defect that must be removed to make a lens "achromatic" so that it can be used for photographic purposes? Why cannot lenses without this correction be used in photography?
C. L. S. (Leamington.)

It is well known that when a beam of white light passes through a glass prism the constituent colour rays are refracted, i.e., bent out of their course, to different degrees. Hence the familiar phenomenon of the spectrum. A single lens of one kind of glass only, such as that suggested in the diagram, acts in a similar manner.

It must be understood that the diagram is much exaggerated in scale, and that to simplify matters it deals only with two groups of colour rays—the violet and the yellow. The violet

see on the screen a sharp yellow dot surrounded by a ring of violet.

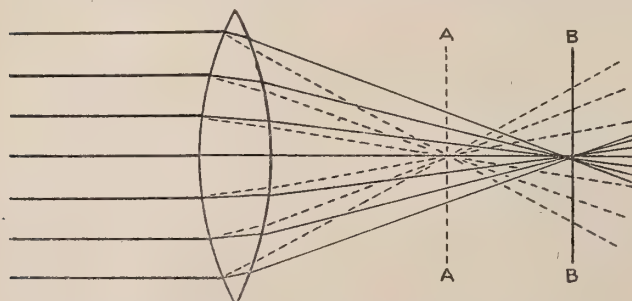
The eye is very sensitive to the yellow rays, and it is these which would most guide us in getting a sharply focussed image on the ground glass; but a photographic plate is most sensitive to the violet rays. The two planes, A A and B B, represent what are called the chemical and the visual focus respectively.

Different kinds of glass have different refractive indexes; that is, they do not behave alike in the extent to which they bend rays of different colours. It is therefore possible to combine lenses in such a manner that all rays are brought to a focus on the same plane. The extent to which this is accomplished varies, but a lens in which the correction was perfect and complete would be truly achromatic, or entirely free from chromatic aberration. This ideal can be attained only with difficulty, but is most necessary in lenses to be used, for example, in three-colour process work.

When some compromise is necessary it is arranged that the focal plane shall be adjusted for the violet rays, as the yellow and red rays play a much less active part, in the ordinary way, in forming the photographic image.

It is hardly correct to say that lenses with a certain amount of chromatic aberration cannot be used at all for photographic purposes. Such lenses are still frequently used, for example in cheap fixed-focus cameras and enlargers. But the focal plane has been adjusted to the chemical and not the visual focus. Some years ago a popular casket set consisted entirely of "uncorrected," or "spectacle" lenses. In such cases visual focussing is done with the aid of a supplementary correcting lens, or a suitable filter, this being removed before making the exposure.

The introduction of new forms of glass for optical purposes has greatly facilitated the elimination of chromatic and other aberrations in lenses intended for photographic purposes.



rays being most refracted come to a focus at the plane marked A A; beyond that they disperse. The yellow rays come to a focus at the plane B B. If this plane were a sheet of ground glass, and only the two colours named were present, we should

What is a GOOD PHOTOGRAPH?

In the following article the points upon which a good photograph excels one of indifferent quality are dealt with, as well as the methods by which proficiency in production is acquired.

MORE cameras are in use today than at any period in the history of photography, and more photographs are produced. But in spite of marvelously efficient apparatus and materials of perfect quality there are, unfortunately, thousands of amateurs who are content with indifferent results.

This may be due in a majority of cases to the fact that the amateur has not mastered the rudiments of photography; he is apt to rely on what the D. and P. establishments give him as the best that can be secured from his exposures. We can only emphasise what has already been put forward in these pages, that the right way to obtain the best results from every exposure is to learn how to develop and print one's own negatives and make the most of every photograph that is taken.

Knowing How.

Many camera-users are now having the advantages of doing their own work throughout pointed out to them by dealers who are realising that by depriving their customers of a knowledge of photography (by D. and P. methods) they are eventually depriving themselves of customers.

It may assist many readers, therefore, to indicate some of the points that arise in making a good photograph, apart from the technical side of development, which has already been dealt with in these pages on several occasions recently and will be dealt with again.

The worker who wisely decides that in future he will undertake his own developing and printing will find that, as his control of these processes increases, the knowledge he acquires will inevitably create an appreciation of the niceties of correct exposure, focussing, and other matters—all of which go to the making of good photographs.

Good Negatives.

The good negative is one in which detail is suggested by a deposit of silver in the deepest of shadows, while the highest lights are not too opaque for the printing process to register. The degree of density will vary according to the needs of the printing process employed, but the basis of a perfect negative is full exposure and correct development.

All modern plates and films have a good margin of latitude in exposure. This is a very valuable quality, and it should be employed to retain the full contrast scale of a difficult subject. Latitude does not, however, allow of a good negative resulting from gross under-exposure, but it does mean that when a subject is such that some local over-exposure is imperative, the lights will not be sacrificed.

Latitude such as this is a very important consideration in the case of negatives, made with small cameras, which are to be enlarged to many times the original size.

Pictorial and Technical.

The photograph will be judged from the point of view for which it is made. If it is a pictorial photograph the standards with regard to the definition will vary. In the case of a landscape subject, selective focussing, by which one part of the subject is emphasised and therefore stands out from the surroundings, makes it distinct from the subordinate detail.

On the other hand, if the photograph is required for Press work, and for the purposes of record, critical definition over the whole subject is required. These subjects are often rendered much harsher with regard to contrast. Thus it will be seen that what may be a merit in one case may suggest bad craftsmanship in another. The secret of success lies in the way in which the photographer understands

and controls his medium in order to secure the result desired.

Quite apart from these things, however, there is much to be gained from investigating other factors that assist in making a good photograph.

Materials.

Perhaps the most appreciable of these factors is that which concerns the choice of materials. There are suitable materials for practically every branch of photography, and good pictures can seldom be secured unless these are used. It would be impossible, for example—or extremely difficult—to secure a good negative of a cloud-capped landscape on a slow "process" plate; it would be impossible, too, to avoid losing several of the tones which characterise a finely-scaled panchromatic negative when printing is being done upon a hard grade of gaslight paper.

The fact that a picture is successful automatically implies no little degree of technical excellence, and this must be regarded as proof that suitable materials and a knowledge of how to use them are common to all such pictures. But it is possible to obtain different grades (i.e., qualities) of even suitable materials; and then it is possible to lower the standard of results by the application of careless or haphazard treatment.

With regard to the first of these possibilities, it may well be emphasised that the safest plan is always to purchase the best one can afford. This is not to infer that the best is of necessity the most expensive—but it does mean that stale materials and the manufacturers' "seconds" are not sufficiently reliable to employ in good photography.

Thus it may be held that careful technique is another important factor in good photography. And by careful technique we must understand precise technique—technique based upon personal observation rather than upon rule-of-thumb commercial mass-production methods.

Against-the-Light Photography

By PETER W. HILL.

THE fact that the recent Kodak "World Competition" was won by a photograph taken against the light illustrates what an attraction such pictures have. In a blasé world they still have the value of novelty, and it is astonishing how striking a commonplace subject may become when photographed against the light.

With sunlight behind the subject, and with the selection of the correct viewpoint, many irritating little details will become obscured, while the prominence of the main item in the picture will be strengthened.

For a photograph of this type to be effective three points must be remembered. The first is to double the exposure; the second is to shade the lens from the direct rays of the sun; the third is to use backed plates or one of the modern anti-halation films, to prevent any exaggerated halo effect appearing round the high-lights of the photograph.

Of these three points the second is by far the most important, for if any direct rays from the sun shine into the lens it will cause a veil of fog to appear on the negative, which will take all brightness and crispness from the picture.

A hood specially made for the purpose is the best means of shading the



Taken from inside a room.



A lens-hood is necessary for this kind of against-the-light snapshot.



Taken through a doorway, which acts as lens-hood.

lens, and every keen camera user is advised to include one in his equipment. They are obtainable from most dealers, in a variety of patterns, and to fit all types and sizes of lenses. The lens-hood should be as deep as possible, but not so deep that it cuts off any of the picture.

If a lens-hood is not available when wanted there are many possible makeshifts. For example, the photograph can be taken in the shade of a doorway, a tree, or the interior of a car (with the windows down); or the lens can be shaded with a piece of dark card, a hat, or the dark slide of a plate-holder—anything as long as it will not reflect light into the lens, but keeps the front of the camera shaded. When photographing direct into the sun—as in the case of a sunset—the lens-hood is of course inoperative.

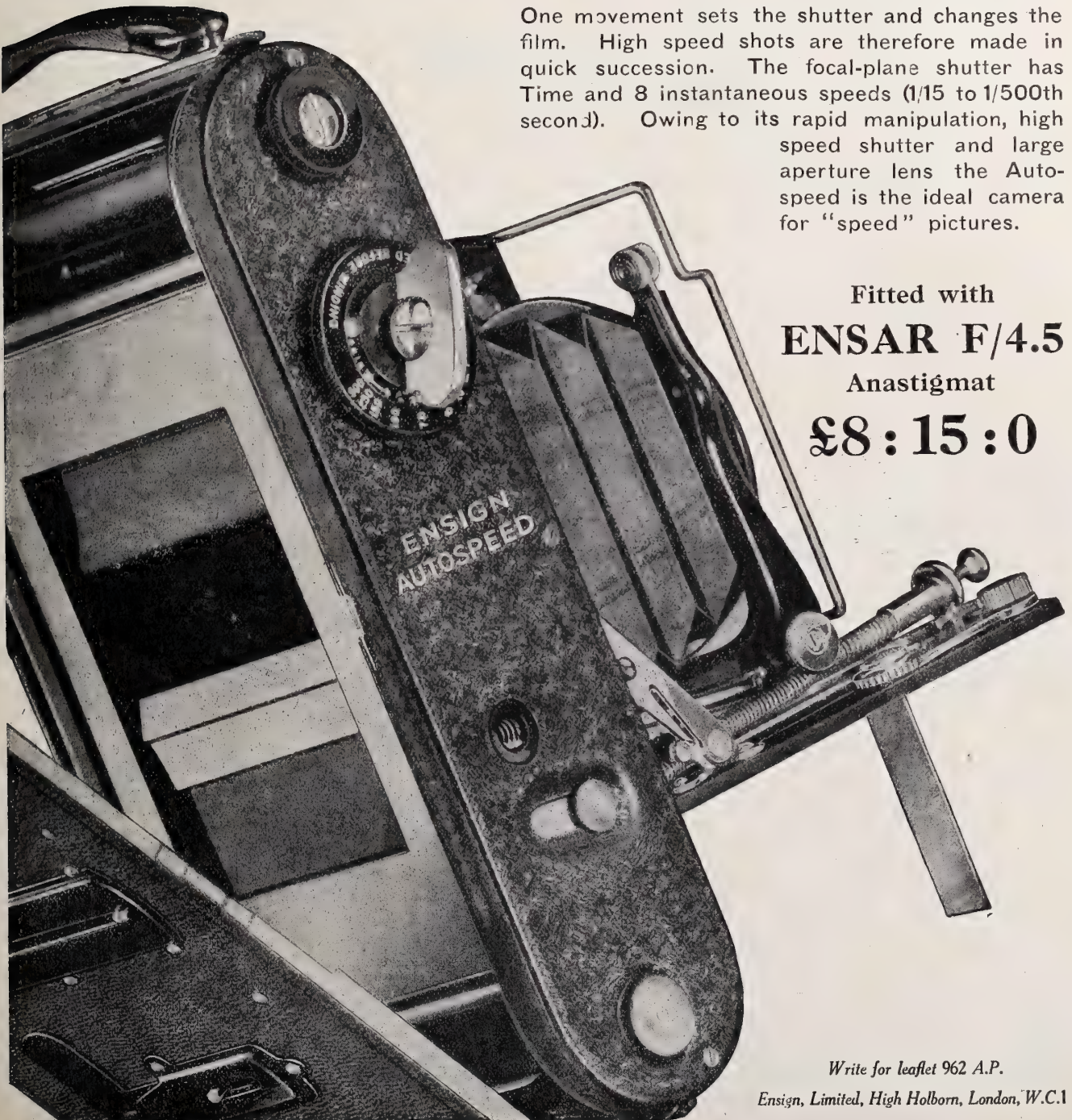
As regards development, it is advisable to shorten the time by about one-fifth of the normal, since most against-the-light subjects have strong contrasts, the high-lights of which are liable to become blocked up if development is continued too long. Of course, when developing roll film containing several different types of subjects it is best to develop for the normal time and rely on the different grades of printing papers to suit negatives of different contrasts.

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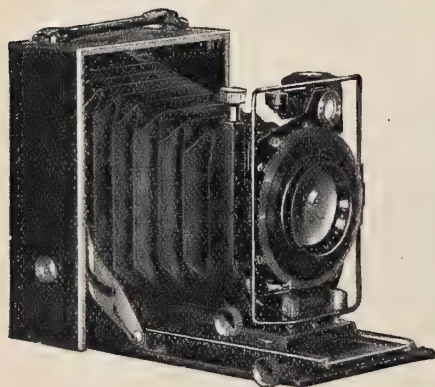
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6-in. Beck Unofocal F/4.5, in Celerex shutter.
6-in. Beck Isostigmat F/7.7, in Celerex shutter.
5½-in. Rytlor F/6.8 Anastigmat, in Ibsco shutter.
5-in. Cooke Series III F/6.5, in Unicum shutter.
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7-in. Stereo Co.'s 9×7 Wide Angle.
8-in. Voigtlander Wide Angle Eury-scope.
13-in. Dallmeyer Rapid Rectilinear F/8.
7.6-in. Cooke Series III F/6.5, Unicum shutter.
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45358. 5×4 Ross Folding Twin Lens, 8-in. Ross Zeiss Series IIIa f/8 anastigmat lenses, roller-blind shutter, 3 double plate-holders, canvas case.
46309. 5×4 or 5½×3½ Thornton-Pickard Ruby, self-capping focal-plane shutter, 6 double book-form plate-holders, canvas case, without lens.
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46466. 4½×3½ Ensign Reflex, reversing back, quick-wind self-capping focal-plane shutter, Aldis f/4.5 anastigmat lens, 4 plate-holders, film-pac holder.
46318. 4½×3½ Ensign Popular Reflex, reversing back, 6-in. Carl Zeiss f/4.5 Triotar lens, F.P. holder.
45808. 4½×3½ Pressman Reflex, reversing back, Beck Mutar f/4.5 anastigmat lens, focal-plane shutter, speeds 1/10th to 1/1,000th sec., F.P. holder.
46225. 10×15 cm. Boxform Mentor Reflex, double extension, revolving back, 6 double plate-holders, without lens.
46449. Postcard Roll Film Graflex, Graflex focal-plane shutter, Berthiot Olar f/5.7 anastigmat lens. Camera takes standard postcard roll film.
46508. 4½×3½ Ensign Popular Reflex, Velos f/4.5 anastigmat lens, reversing back, F.P. holder.

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SUCCESSFUL roll-film negatives of high technical excellence owe this quality to the general efficiency of the photographic equipment employed when making the exposures, and to careful treatment in the subsequent operations.

Efficiency of equipment, however, can be enjoyed only when the material and apparatus concerned are properly handled and cared for—so that most of the troubles occasionally experienced may be regarded as quite avoidable mishaps.

Such troubles are in the main occasioned by allowing dust or grit to accumulate within the camera, by winding with the bellows closed, by mishandling the film when loosely spooled, and by overlooking small imperfections which may have developed within the camera itself.

Avoiding Blemishes.

Obviously, the best way to prevent the accumulation of dust is to use a cleaning brush (a small camel-hair paint-brush is excellent for the purpose) at frequent intervals, and to keep the instrument protected within its case when not in use. Even with miniature cameras, dust accumulation is only a matter of time; though the task of cleaning may to some extent be governed by the amount of film passed through the camera.

When working in the country or at the seaside, sandy grit is liable to enter the camera with the introduction of a new spool of film, and special precautions are in such cases necessary to ensure that both camera and spools are free from adhering particles at the time of changing over.

"Tramlines," or lateral scratches,

HINTS and TIPS for Roll-film Users

By "COMPUR."

affecting whole lengths of the film may be caused by tightening a loosely-wound spool after removal from the camera, or they may be occasioned by winding from one exposure to the next with the camera bellows closed.

Loose spooling is not a matter of frequent occurrence, but it may be experienced when exposed films are taken from the camera and the adhesive tab is not stuck firmly into position at once. Winding the film with the bellows closed may easily become a habit—until it is recognised as the primary cause of these scratches, after which the practice is hardly ever likely to be repeated.

Films that happen to be taken loosely wound from the camera and not stuck down should be placed into a dark box or other receptacle immediately on removal. If exposed to the light they are extremely liable to become fogged at the edges. It must also be realised that jolting occasioned when a loosely-wound film is carried about in the pocket may set up local abrasions on the emulsion surface.

Other forms of abrasion may be caused by contact with friction surfaces within the camera, whilst local fogging

may also result from pinholes in the bellows or light leakage from other parts of the camera.

After-Development Hints.

Efficient film tanks have done away with much of the trouble formerly experienced in the home development of roll films. Risk of injury is still prevalent, however, in the after-development stage.

Washing, for instance, is an operation which must be conducted with the greatest possible care, since the delicate emulsion is in a very soft state and is extremely susceptible to finger-prints, nail scratches and the like.

Immersion in water at varying temperatures and prolonged washing are alike prone to result in frilling and blistering—though the use of a preliminary hardening bath is of some assistance in preventing the occurrence of these troubles. Rubber gloves, too, are most inexpensive and form a ready means of preventing chance blemishes.

Drying should be conducted in a dry, dustproof place away from the workroom and deleterious fumes. During the summer months, drying is apt to be too quickly accomplished; and this, in the case of films which have been allowed to soak for a long period, is prone to result in twisting and cockling.

Rapid drying is also responsible for "tear-drop" markings on the films. Since these are most objectionable and are difficult to remove, it is advisable to sponge all surplus water from the film surfaces before commencing to dry. This is best done with the aid of a chamois pad saturated in water and wrung out immediately before commencing the swabbing.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 11th.

Borough Poly. P.S. Discussion.
Camberwell C.C. Intensification and Reduction. R. M. Barr.
Hucknall and D.P.S. Strelley Church.
Plymouth Inst. P.S. Brixton.
Southampton C.C. Shawford and Twyford.
Stafford P.S. Hopton.

Thursday, July 12th.

Bedford C.C. Shefford District.
Hammersmith H.H.P.S. Discussion on Exhibition by Members of Portrait Group.
Medway A.P.A. "An Improved Tripod Head." H. F. Wingent.
N. Middlesex P.S. "Italian Lake and Landscape." J. Dudley Johnston.
Oldham P.S. Woodhouses and District.
South Suburban and C.P.S. Surprise Outing.

Friday, July 13th.

King's Heath and D.P.S. Oil Reinforcement Process. E. A. Bierman.
Leytonstone and Wanstead C.C. Gadgets.

Saturday, July 14th.

Bath P.S. Clifton Zoo.
Beckenham P.S. Epson Downs and Headley.
Birmingham P.S. Henley and Yarnagale.
Bradford P.S. Fagley and Calverley Woods.
Bristol P.S. Dundry.
Bromley C.C. Richmond and Kew.
Bury P.S. L. and C.P.U. Ramble—Bury.
Cripplegate P.S. Outing.
Exeter C.C. Woodbury Common.
Hackney P.S. The Zoo.
Hull P.S. Scarborough.
Medway A.P.A. Hawkwood and The Friars.
Nottingham and Notts P.S. Wingfield Manor.
Oldham P.S. L. and C.P.U. Ramble—Bury.

Saturday, July 14th (contd.).

Rotherham P.S. Sandbeck Park.
Sheffield and H.P.S. Birley Edge. Meet Wadsley Bridge Tram Terminus, 3 p.m.
Sheffield P.S. Birley Edge (Joint Outing with Sheffield and H.P.S.).
Southampton C.C. Shawford and Twyford. Bus leaves, 2.20 p.m.
South London P.S. Camberwell. Meet outside Library, 3 p.m.
Staines P.S. Ramble.
Stockport P.S. L. and C.P.U. Ramble—Bury.

Sunday, July 15th.

Hanley P.S. Market Drayton and District.
N. Middlesex P.S. Colne Valley.
Photographic Society of Ireland. Bective Abbey and Trim.
Scarborough A.P.C. Winteringham.

Monday, July 16th.

Bournemouth C.C. Informal Meeting.
Southampton C.C. Slide Criticism Evening.
South London P.S. "Colour Photography." Agfa, Ltd.
Walthamstow and D.P.S. Whips Cross. Meet at Whips Cross, 7 p.m.

Tuesday, July 17th.

Hackney P.S. Spotting, Intensifying and Retouching. F. D. Osborn and F. C. Toye
Leicester and L.P.S. Hints and Tips.
Nelson C.C. Portrait Competition.
Rotherham P.S. Group Meeting.

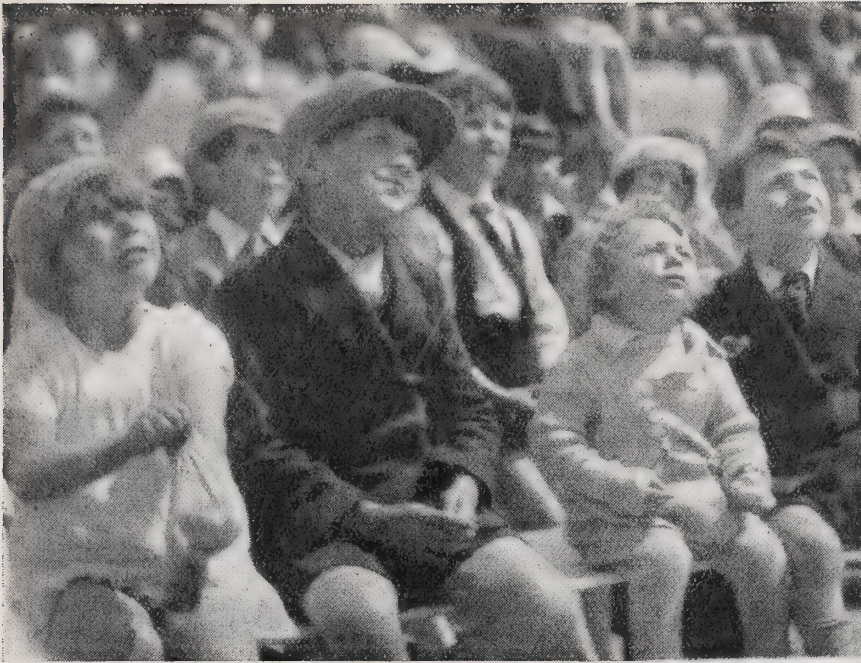
Wednesday, July 18th.

Borough Poly. P.S. Portfolio by F. M. Sutcliffe.
Camberwell C.C. Bankside.
Exeter C.C. Ottery St. Mary.
Rochdale P.S. Home Portraiture. Miss R. L. Scott.
Stockport P.S. Evening round Stockport.

Unposed

By
L. A. PATERSON.

be baulked at the last moment. This is where the small camera



The Punch and Judy Show.—A Critical Front Row.

EXTREMELY pleasing results and much enjoyment can be obtained by photographing children who are quite unconscious of the camera's presence. When photographed in this fashion, they exhibit a variety of intriguing expressions and moods, and play happily absorbed in their games, quite oblivious of the amateur photographer who is wisely seizing his opportunity.

Very fine poses, essentially natural, are caught in this manner, and the results are delightfully sincere. Such pictures will charm both parent and photographer; but the photographer must be alert and quick.

Most youngsters are seldom still. No sooner does one thought strike them than they are immediately the victims of another still more fascinating one, which has to be put into action the same split second. Before the poor frustrated man with the camera has even an opportunity to focus a particularly brilliant pose, young lightning is off out of range, pursuing some other will-o'-the-wisp.

Photographing children while they are playing is the finest test of patience and good temper that I know, but given only a normal share of these desirable virtues, one can see the funny side through the frustration, and enjoy the fun. I have spent hours watching kiddies, with my hidden camera, ready at a moment's notice for any good picture that presented itself, only to



The Foreman.



A Picture of Sympathy.

scores over the large, bulky one, for it does not so easily draw the attention, and very often escapes notice altogether.

Sometimes kiddies have to be posed, and then it is better to get them interested in something such as a toy, and the right opportunity will soon present itself. For telling a young child to do this or that usually produces a self-conscious smirk, or a strained attitude, and then the utmost skill is required in order to produce a likeness which does not show camera consciousness.

Focussing is extremely critical when working close up with a large-aperture lens having little depth of

July 11th, 1934

CHILD STUDIES

focus, and it will occupy most of one's attention while following children in action. The background also will be constantly changing, and it is important to watch this closely, as an unsuitable one will definitely spoil an otherwise splendid picture.

Lastly, the lighting has to be considered. Blinding sunlight will give a disastrous expression to the most angelic face, but if there is plenty of reflected light abounding,



Feeding the Swans.

extremely pictorial results may be made against the sun. This method will light up the curls and hair most prettily from behind, while the face will be softly lighted by that which is reflected. Side lighting is very useful, also, as it throws up a child's chubby modelling, and makes its charming plumpness apparent.

The parks and seashores are fruitful sources of unsuspecting material. Many a happy picture can be poached around the model yachting ponds or on the sands, where the kiddies are in the seventh heaven of delight. Should a fond mother be

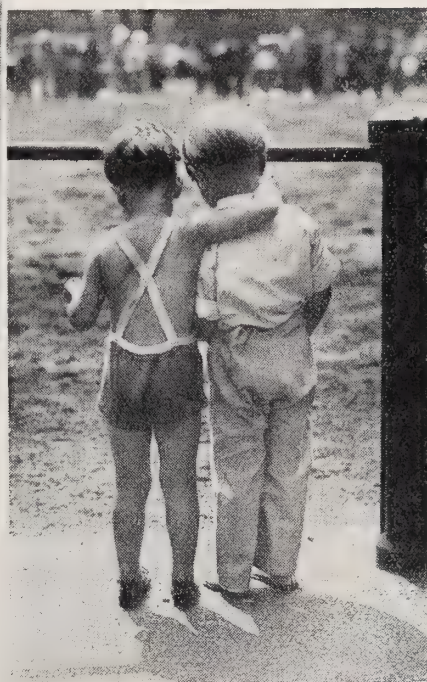


The Yacht Club.

anxiously watching her child's welfare, the promise of a print will gladden her heart, and make you a friend for life. But, just a word of advice. Don't become too engrossed in the children's play and forget that your primary object is photography.

As to the form in which the results are to be presented, it is evident, in the first place, that the pictures must

be enlarged, especially when a miniature camera has been used. Inasmuch as sunlight is more often a feature than not in this type of subject, a warm-tone print on a cream base generally fills the bill, and chloro-bromide should be kept in mind. After all, nothing does such complete justice to these subjects as the lantern slide, and few other subjects give such pleasure to the average audience. Happy children are deservedly popular. But unfortunately the lantern slide has its limitations, and prints are better.



A Contrast in Fashions.

Competitions and the Camera

By WM. C. WATERMAN.

THE photographic competition season is now in full swing. Newspapers and other periodicals, the manufacturers of photographic requisites, various seaside resorts, and advertisers of household commodities are amongst the organisations which offer valuable prizes for open competition. The field is a very wide one, catering for all workers from the serious amateur to the casual holiday snapshotter.

Before entering for any competition a careful study should be made of the type of photograph specified, and the



Tenderfeet.



Getting acquainted.

conditions governing entry. The type of picture required is often summed up in the title, e.g., "Happiness," "The Holiday Spirit," "Beauty Snaps," "News Snaps," etc.

The title "Holiday Snaps" provides a very wide scope and includes practically all the above subjects, but does not imply that any snapshot taken on holiday would appeal to a competition judge. A holiday photograph should convey the holiday spirit in an attractive manner. Any picture depicting holiday-makers enjoying their vacation would be certain to receive careful consideration.

The rules governing the competition must be rigidly observed. These may specify the size of the print, and whether it must be mounted, whether exclusive entries which have not been submitted elsewhere are desired; requirements as to coupons or entry forms, and sometimes entries which have been previously published are

barred. The last point is of great importance, and has caused, in a recent case, the disqualification of a print which had been announced as the winner of a substantial first prize.

It is, therefore, a mistake to enter duplicate prints of an exceptional subject for more than one competition, for if a small prize be awarded in one competition the publication of the print may automatically disqualify it from being considered elsewhere.

A study of the published winners during the run of a competition will indicate the right quarter to which to submit a likely print. To avoid complications it is advisable to make several exposures on a subject with outstanding appeal, varying the viewpoint or arrangement with each. There can then be no objection to entering prints, similar in idea, but differing in minor details, in several competitions.



Curiosity.

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| Novar anastigmat f/4.5 .. | Ditto .. | 5 | 15 | 0 |
| Novar anastigmat f/4.5 .. | COMPUR .. | 7 | 5 | 0 |
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| Nettar anastigmat f/6.3 .. | Nettar with delayed action .. | 4 | 2 | 6 |
| Nettar anastigmat f/4.5 .. | Telma with delayed action .. | 5 | 5 | 0 |
| Nettar anastigmat f/4.5 .. | Compur with delayed action .. | 7 | 7 | 0 |

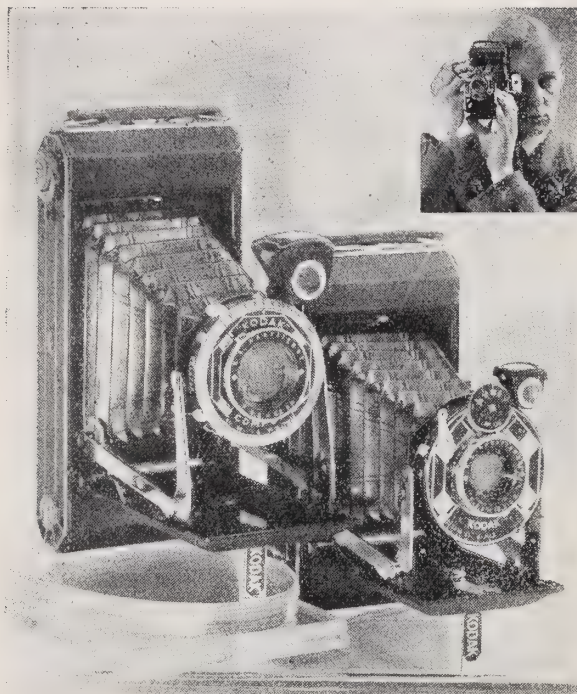
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July 11th, 1934

Some promoters of competitions stress the point that entries will not be judged from the point of view of technique, but that the subject will have primary consideration. The wise competitor will take care, however, that his technique is of the best, since no picture can be truly attractive which is badly produced.

The beginner often wonders what to photograph, and here again a study of past winners will be of value. Analyse these and try to discover what appealed to the judge and caused him to select these from the thousands of entries

incidents in a previously selected spot where the best use can be made of lighting and background.

The serious competitor must be constantly on the alert for ideas. He should note incidents in the world around him during the "daily round" which the camera could depict. The cultivation of an observant eye will stand him in stead when during his leisure moments he is hunting for camera subjects.

Occasions will arise when subjects crop up ready to hand requiring little posing and arranging, and the photographer



"WHAT MORE COULD WE ASK?"

Edith Buckhouse.

(This print was awarded a prize in the recent Cycle and Motor Cycle Competition.)

submitted. Look for the motive of the picture, arrangement, play of light and shade, the natural effect due to absence of obvious posing, the simplicity enhanced by an unobtrusive background, and last, but not least, the excellent technique arrived at by full exposure, careful development and correct printing.

A big percentage of awards go to studies of young children and animals. Attractive pictures of this nature have a wide appeal, possessing as they do what is known as "human interest." When on holiday at the seaside the beginner should study his own or other people's children at play and make note of incidents which may be repeated to yield attractive pictures. Having gained the confidence of his models, they may be coaxed to perform these

must be quick to take advantage of such good fortune. More often, however, a likely subject will need the introduction of a suitable figure, or is spoilt by the presence of inharmonious features or the absence of sunshine. Much patience and perseverance are needed, but given these attributes, together with quick perception and a good, all-round technique, the enthusiast will sooner or later be rewarded with desirable plums from the competition pudding.

Finally, the necessity for observing the rules and conditions must again be emphasised. Apart from the points already referred to, details such as marking every print with title, technical data, if necessary, and name and address, are important matters that must not be overlooked, or the entry may be disqualified.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

HOLIDAY PHOTOGRAPHS.

IN these present chats about holiday photographs it must be evident that I am paying some attention to subjects other than the usual seaside snapshots which are so definitely associated with ideas of holiday photography. I am doing this because I know that there are many photographers who, on their holidays, do not expend all their films on "bathing belles" and youngsters with spade and pail, but hunt around for subjects of the record and the architectural type. They visit cathedrals, churches, castles, old cottages and

so on, and like to get photographic mementoes of what they find.

Hence my advocacy of the tripod.

When I was in Winchester Cathedral lately I took only the small folding camera, $3\frac{1}{2} \times 2\frac{1}{2}$, to which I have referred, together with a light telescopic tripod. I got a permit for the day, the reasonable charge being one shilling. Although the altar screen is a much-photographed subject, and obtainable in many commercial forms, I wanted a negative of my own. I got it, but with difficulty.

I was on the point of making an exposure when a verger entered with a party of some thirty visitors, and held forth at great length. Then he brought his flock to where I was standing, and I had to protect my frail outfit from being overturned and trampled upon by massive and obviously bored sightseers. When they had departed there was a long succession of ladies, youthful and antique, who stood in the aisle in front of me and took snapshots of the screen with little box cameras. Even if I said here what I think of them I should be quite safe, as they cannot possibly be readers of these pages, or they would know better than to "snapshot" in a cathedral interior.

Roughly speaking, I gave five hundred times the exposure they were giving, and as my negative is a good one, theirs must all be bad. There is no such latitude as that in exposure.

Let me give some details of my own procedure. The screen is

light, but not glaringly white, although there was a splash of sunlight on part of it. Another part was in shadow. Close at hand were very dark oak choir stalls. Farthest away were small stained glass windows. In the print the carved detail of the



Tudor Doorway, Portchester.

stalls and the designs on the windows are properly recorded; and every figure on the screen, in sunlight or in shadow, is beautifully modelled. The exposure, on Verichrome pack film, was twenty seconds at $f/16$; not, mark you, $1/25$ th of a second at $f/11$ or $f/14$, as the ladies must have been giving.

When it came to development I kept on the alert. First appeared the little windows, then the sunlit patches, quickly and surely followed by the other tones and details in succession down to the dark seats. Then I promptly rinsed and fixed the negative, which is a good one. I am not boasting; I am simply pointing



The Reredos, Winchester.

out once more what I believe to be the best method with such subjects. Had the exposure been much less I should have had to wait for shadow detail, and meanwhile those little windows would have acquired impossible density and shown bad halation.

Other subjects that followed had varying exposures according to circumstances, between five and thirty seconds, but every one produced a good negative.

Perhaps you remember a bit of interior in an old mill, last week. A friend who saw the original print remarked that it was all very well, as no doubt I could fake a good print from any old negative. Complimentary in a way, but untrue. That print and the Winchester one are untouched prints from untouched negatives. There is no faking or modification whatever. And that is the best way of getting good technical results.

The doorway at Portchester Castle was taken without a tripod, but here again a very short exposure would have been inadequate. Although it is in an open courtyard the stone is old and dark. I gave a hand exposure of one-tenth of a second at $f/8$, and



The Camber, Portsmouth.

allowed full development to emphasise the light on the stonework inside the door.

This adjustment of exposure and development in accordance with the character of the subject and the result desired is of great importance. Hence the profoundly unsatisfactory procedure of letting someone else do the developing in the mass. Both of the subjects to which I have referred would have been ruined by such a method. Certainly I have advised the absolute novice to have his earliest exposures handled professionally, but later on, if he wants his work to be of the best he must learn to do it himself, and to mix his solutions with brains. There is no other way.

When it comes to such a subject as the corner of the Camber at Portsmouth matters are simpler and easier. We need no tripod; it would only hamper us. The box camera, with its fixed stop and single shutter speed comes into its own, and provided the light is reasonably good we can get more or less on the bull's-eye at every shot. This is the sort of holiday snap that requires very little said about it. The reredos at Winchester is a different proposition altogether, and demands that we shall put on our thinking-cap and walk warily.

W. L. F. W.

D. & P. from the Trade Worker's Viewpoint

By A. F. W.

MOST films are exposed over the week-end, so the beginning of the week is always a busy time for D. & P. works. When on Monday morning you hand that roll of exposures over the counter of the local chemist, please don't think that yours is the only spool he is going to send to the finishers to be processed.

In the height of the season it may be one of fifty, so you see it is not much good your asking that yours shall receive special attention. He may write all your instructions on the counterfoil, but to the film developer and printer it is just another spool, one of thousands.

When a tired and fed-up film developer (I say fed-up, because summer to him means long hours in the light of ruby lamps while you snapshooters are down on the beach enjoying the sunshine; and, as the scientists tell us, red is a colour that irritates the nerves and does not improve the temper), when, as I say, he picks up a spool that has yards of instructions wrapped around it, he reads them, snorts, maybe he swears, and slings it in the box along with hundreds more.

Perhaps he has got nearly a thousand films to put through the tanks, and these must all be developed, dried, printed and out again in time to maintain a six-hour service. If you want your spool to receive special and individual attention, take it to the shop in the latter part of the week. The factory has got over the week-end rush and has more time to spare.

Again, don't stick the end of the red paper down with stamp paper or gum; fold the point of the red backing underneath itself as per the maker's instructions. It makes the opening of the spool much easier.

Don't, as in some cases I have come across, put the film in an envelope, tie it round with string, bootlace or even copper wire. It's frightfully detrimental to fast working.

If you receive your film back with red paper stuck on the back of the negatives don't blame the finisher; remember that you dropped the camera in the sea. Cameras are not waterproof.

Don't blame him if little Willie has four legs and two heads. You exposed the negative and forgot to wind on the film.

Films are developed by the time and temperature method. A normal exposure will yield a good negative; under- or over-exposure cannot be corrected by the finisher.

The ordinary tank developer will not suit the fine grain of the miniature films such as Leica. Negatives are much too hard for good enlargements. Take all these to dealers who specialise in the processing of this material.

Don't buy cheap stale films; they turn all the colours of the rainbow in the developer.

Mark all panchromatics *very* plainly. Most up-to-date firms are installing the new safelights, but a good many still stick to the red lamps. Get the chemist to put your film in a red envelope provided for the purpose. This is a very effective warning to the finisher. When ordering reprints please label the negatives plainly. Nearly all the mistakes are on the customer's side, but she or he won't have it so.

Above all, even the most modern firm equipped with the latest plant is sometimes overwhelmed and forced to break service; so don't be annoyed if your snaps are not done in the specified time.

How I make my EXHIBITION PICTURES

No.
CCXXXVII.

Mr.
JAMES
THOMPSON

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"MANY years ago I was attracted to photography by a desire to attempt picture-making with the camera; and while I have had occasional lapses from my original enthusiasm, I always return to my original keenness for this very absorbing hobby. In my early years, a half-plate and stand was the only apparatus with which a serious-minded worker would ever think of attempting picture-making; and while the very small modern instrument has many advantages (weight and running costs), one feels that the critical selection which a half-plate and focussing screen gives is lacking in the more modern equipment.

"For a number of years I ploughed a lone furrow. In those days I really thought I produced masterpieces; but on becoming a member of the Glasgow and West of Scotland Amateur Photographic Association I had an awakening, as it was only on seeing my 'masterpieces' hung alongside the work of more experienced members that I realised the great advantages of club membership.

"How I made my Exhibition Pictures,' sounds like a conundrum; exhibition pictures seem to make themselves.

"My photography is done mostly during my annual holiday, and I invariably bring back a quantity of exposed plates.

These are all carefully developed, but a great many are born to blush unseen, and never get beyond that stage. Others, the more promising, are enlarged to whole-plate, but even some of these go no farther.

"The type of camera I now use exclusively is a quarter-plate reflex. I use three lenses, a 5½-in. fitted with a Compur shutter (I find the speeds on this type are very helpful), a 6-in. and a 10-in. These are all interchangeable in the camera panel. I was in the habit of using any sort of plate available at the time of purchase but now have dug myself in with one brand only, and that is Special Rapid Panchromatic plates (backed) with a 1½-times filter. I think it is imperative to master one make of plate or film; it is really surprising the difference a change makes.

"Development is by tank. Using 3 drams Rodinal and 20 oz. water at the ordinary tap temperature (about 56°), the time is 30 minutes. This gives me, I find, the correct type of negative. My output is not by any means considerable, as I only expose on subject matter that appeals to me at the time, and have frequently gone back to a particular place at different times of the day and year to secure what I was after. As I exercise considerable care in selection of subject matter I would say that all my work is straight untouched photography. The only control I use is during enlarging, the holding back, or the longer printing of a particular part, and the spotting of any pinholes in the negative.

"For some time now I have used Kodak Royal for all exhibition prints (developed with Rodinal). These are carefully exposed, and developed to finality, and fixed in acid hypo. I have also used chloro-bromide (the maker's developer), but find unless these prints are made from an enlarged negative the quality is not the same.

"I have no decided leaning towards any particular subject; everything with sunshine and shadow makes its appeal, and wonderful effects are possible in all our large towns. The difficulty in securing these is that they are only there during business hours, and it is impossible to combine business with pleasure."



THE STRONGHOLD.

James Thompson.



WHITBY.

By
JAMES THOMPSON.

(See article, "How I make my Exhibition Pictures,"
on the opposite page.)



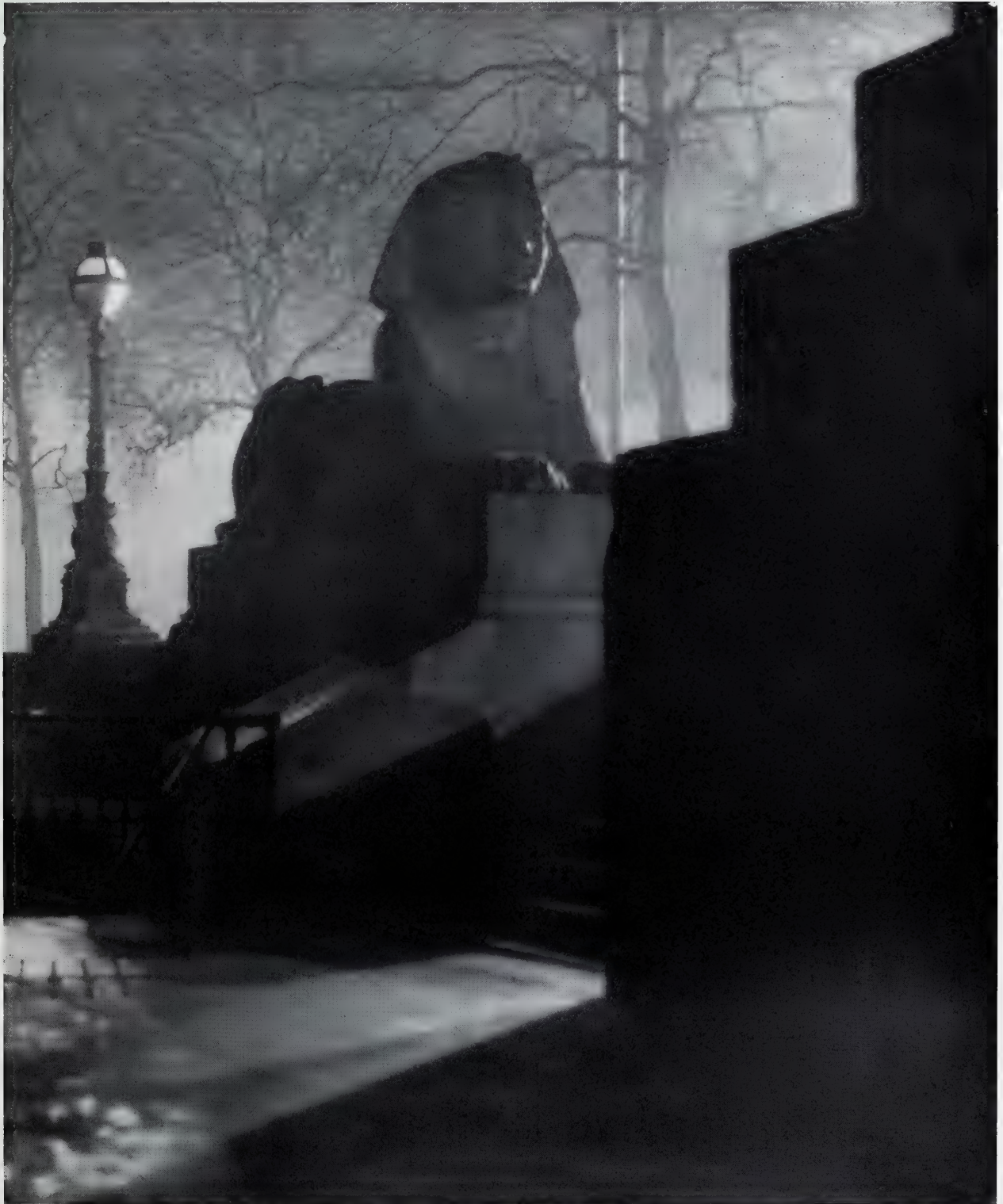
SPRING CLEANING.

(From the Advanced Workers' Competition.)

By W. T. EVANS.

July 11, 1934

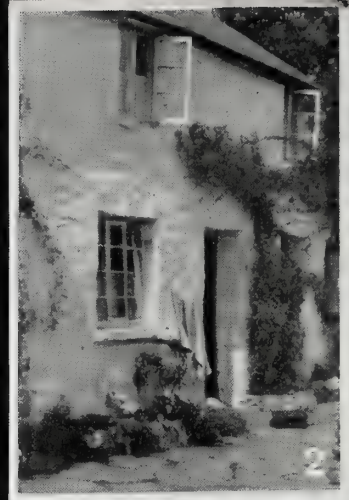
THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER



THE SILENT WATCH.

(From the Advanced Workers' Competition.)

By Miss Nancy Huggins.



1.—"Sidmouth Cliffs,"
By E. W. King.

2.—"Devon Cottage,"
By W. E. La Riviere.

3.—"The Cloud Background,"
By C. Seldon.

4.—"Matheran,"
By H. A. Kharas.

5.—"A Devonshire Dale,"
By Philip H. Speed.

6.—"Sunlight and Shadows,"
By C. R. Newing.

July 11th, 1934

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

NOT content with having one go at the subject, Mr. C. Seldon—in "The Cloud Background," No. 3 of the prints reproduced on the opposite page—has another, his former shot being displayed on the same page in our last week's issue. The tree on the left appears to be the same, but it is seen from another angle; two other trees are included, and the sky setting varies considerably.

A Wise Precaution.

Which is to be preferred is largely a matter of taste, but, amended as suggested, most people would, on the whole, be inclined to select the former effort as the better, even though, in this instance, the sky has points of advantage over the other.

This impression is not so simple in its arrangement, and it is questionable if the additional trees are worth including, for their shape is not particularly pleasing, and they seem to crowd the bigger tree too much towards the left-hand edge. This does not therefore stand out so well, nor is its grace able to display itself so effectively; but, despite the lesser attraction of this example, it is a wise precaution to get into the habit of looking round a subject after having taken it from the point of view from which it first appealed, for, while it may not be productive in every case, it will be so on occasion, and, when that happens, the extra trouble will be well repaid.

Moreover, it instills the capacity for sizing up a subject so that, in time, the best possible viewpoint is instinctively chosen; but, even when that ability is acquired, it is often advisable to make a second exposure to provide against the possibility of any mischance arising in connection with the first.

Dappled Sunshine.

With a subject like No. 2, "Devon Cottage," by W. E. La Riviere, it would, however, be wise to make sure of the thing at the first shot, for, with the sunlight falling at so acute an angle, it would not stay for very long, and, if any time were spent looking about for a better viewpoint, there would be a strong probability that the effect would vanish altogether.

After making sure of the one impression, it would, of course, be advisable to have a look round, and, if anything better appeared, or if it seemed likely that the effect would be more pronounced a little earlier, another shot might be made then and there, or a note made to revisit the scene at the next opportunity.

As it happens, it does seem as though the effect would be more in evidence at an earlier hour; but, nevertheless, it is very pleasing as it is now rendered. The doorway is well placed for an appropriate figure, and, if such could be found and persuaded to pose, a most attractive picture could be made. Turning to No. 1, "Sidmouth Cliffs," by E. W. King, there is a figure, and, while he is perfectly suitable, he is so much off the map that he might just as well not be there.

Fortuitous Figures.

With the present arrangement of the setting, he should be placed just where the downward line of the edge of the near cliff meets the shore. There, he would be soundly placed and would make quite a different thing of the subject.

As the print stands, his occurrence seems to be more or less fortuitous, whereas, if he were placed as indicated, he would give point to the subject and give it a value that it does not now possess. Moreover, instead of a haphazard appearance, it would betray evidence of a definite pictorial intention, and, as such, rank infinitely higher.

The bicycle in No. 6, "Sunlight and Shadow," by C. R. Newing, seems to be included with a definite purpose. It does provide a needed accent just where one should occur, and, if nothing better could be found, it must be accepted for what it is and for what it does. All the same, it does strike a somewhat incongruous note, having regard to its comparative modernity and the ancient character of the setting, and, if something a little more in keeping could have been substituted, the subject would have appeared more finished and complete.

The sunlight and shadow itself is delightfully represented; and another

well-seen effect of sunshine, but of another type, is provided by No. 5, "A Devonshire Dale," by P. H. Speed.

Sunniness in Landscape.

In this case, the landscape is viewed against the light. In such circumstances there is a fair amount of shadow, and this sets forth and enhances the sunshine.

It could be wished, however, that the light on the strip of meadow on the right were more *in* the picture, for, like the figure in No. 1, it runs too near the edge to convey its full effect. Its slight adverse influence is re-deemed, to a not inconsiderable extent, by the bright note to its left which is afforded by the boulder in the stream; but, if the tone of the meadow were somewhat subdued, the composition would be much improved.

In other respects the subject is remarkably well arranged, the centre of interest lying in the clump of trees on the left, and that clump being nicely balanced on the other side by the darkish bush.

The dark of the principal clump of trees admirably shows up the atmospheric delicacy of the distant hillside behind, but, in view of the lack of distinction between the steep banks on the left and the water below, it is questionable if a sufficient allowance were made in the exposure.

Exposure and the Scene.

It may be explained that, with so high a proportion of shadow—a state of affairs which usually happens with a *contra jour* lighting—it is necessary to make a very appreciable increase in the time of exposure. If, as an example, 1/25th of a second were enough with the light coming from behind and falling full on the subject, the same scene, seen against the light, would need a full quarter second, and double that might be given.

From which it will be inferred that the proportion of darks in the subject governs the exposure required, and this is the reason for the old familiar maxim, which should still be followed in these days of ultra-rapid lenses and emulsions of surprising speed, "Expose for the shadows and let the lights take care of themselves."

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE SILENT WATCH," by Miss Nancy Huggins.

THE quality of impressiveness, as well as the beauty of a night scene in urban surroundings, are admirably conveyed in this nocturnal study. Notwithstanding its essential character, there is a fine feeling of light and atmosphere, yet, at the same time, it does not lose the innate nature of night-time, or present the similitude of a daylight subject.

Shades of Night.

It is seldom possible, in the country, to do much in pictorial work once night has fallen. There is rarely sufficient illumination, and, if this should happen, it is rarer still that a sense of light can be incorporated, for, as a rule, what tone there may be in the sky makes little, if any, impression on the plate.

In towns and cities, however, the opportunities of making pictures when the shades of night are falling are more profuse, for there is usually ample light, it is possible to choose the time when weather conditions are most promising, and it also seems to be the case that buildings and monuments lend themselves to artificial lighting better than anything that can be found in the country. If there happens to be a touch of mist or rain, it is well suggested on account of the great degree of reflection that occurs, and pitch black skies, which always seem anomalous, need never make an appearance.

The point is well demonstrated, and full advantage taken of the offered opportunities in this instance. Having regard to the nature of the subject, the tone values are well recorded, there is just about the right degree of tone in the upper portions, and the dark of the pedestal on the right does not seem excessive. It is necessary that it should be dark in order to throw up the lighter tone of the sphinx (1), which forms the centre of interest.

The Central Position.

It will be observed that the head of

this figure is practically dead on the centre line. The body runs off to the left, it is true, but the head, as the essential element, is definitely central. Yet the composition does not seem wrong, nor is there any suggestion of formality or inclination towards symmetry, which goes to show, once again, that there is no rule in composition that can always be regarded

of the picture space than it really does, it also tends to convey the impression that the head is off the centre.

So that, although in fact the head is central, there is an illusion that such is not the case, and the drawbacks usually associated with that position have been cleverly avoided. But, while this is an exceptional case, and it is said that exceptions prove the rule, it should not be taken that the rule in question can be broken with impunity. It should be strongly emphasised that the central position is one that should only be employed where there is a special reason for it and that reason is adequate to justify its adoption. The thing is to know when to use it and when to leave it alone, and, if any of the drawbacks mentioned—formality or symmetry—are inclined to assert themselves, it should not be chosen. If, on the other hand, the subject only appears to be properly disposed when the centre of interest is centrally placed, and no other placing conveys the same sense of rightness, there is no reason why it should not be employed.

A Sense of Rightness.

Discretion must be exercised when its adoption is in contemplation, but, if it seems right, the fact that a rule against it exists should not be allowed to exert an influence debarring its choice, and personal feeling is the final arbiter in each particular case.

That it was wisely chosen in this instance there seems to be no reason to doubt, for, as far as the arrangement is concerned, nothing could be taken away from either side without impairment, nor does it seem that either needs an addition. To the educated eye, the subject seems properly disposed, and if it seems right it must be right.

At all events, it has the merit of conveying a night effect with admirable clarity, and that it does so is ample justification.

"MENTOR."



as absolute, nor one that cannot be broken on occasion.

Symmetry is avoided on account of the differences in the masses on each side. The plinth on the right is heavy in tone and its mass is considerable. On the left, apart from the body of the figure, there is only the lamp standard. The first vastly outweighs the second, and the fact that the body is visible tends to create an illusion that the head to which it is attached is farther over to the left than it is in actuality.

The important mass of the plinth, too, helps the same illusion, for, by suggesting that its width fills more

SOME NEW CAMERAS

A Zeiss Ikon de Luxe Model.

The Super Ikonta camera for $2\frac{1}{2} \times 3\frac{1}{4}$ roll films, which the Zeiss Ikon firm (of 11, Mortimer Street, W.) introduced not long ago, with its range-finder automatically coupled to the focussing, has been such a success among those photographers who always choose high-class instruments that a hearty welcome is assured for its bigger brother—the model for $4\frac{1}{2} \times 2\frac{1}{2}$ films. This, with a Compur shutter and an $f/4.5$ Tessar of $4\frac{1}{2}$ -in. focal length, costs £18 15s.

It is made to take the new metal spools only—those spools taking standard and "chrome" film which are designed to enable the camera-makers to reduce the size of the spool-chambers and keep cameras as small as possible. In the Zeiss Ikon films the size is the D.M. 8; in Kodak it is the 616 size. It is designed for eight $2\frac{1}{2} \times 4\frac{1}{4}$ negatives or (by the insertion of a mask) sixteen half-size negatives ($2\frac{1}{2} \times 2\frac{1}{4}$ in.).

This camera has the range-finder which uses an arm carrying an extra lens of small diameter on the lens front. The camera is self-erecting, and it closes automatically; and altogether it is right up-to-date in its resources. Moreover, it is only an inch longer than the $2\frac{1}{2} \times 3\frac{1}{4}$ model. The direct-vision finder is an unusually plain guide to the picture on the film. Altogether a first-class instrument.

The Leica "250."

Although with the Leica, thirty-six exposures can be made with one loading, there are people like Press photographers, explorers and others, who find it a



disadvantage under certain circumstances to have to change a film. The latest addition, therefore, to the various Leica models is the Leica "250," which, as

the name implies, allows of taking up to 250 exposures with one loading.

Whilst the actual mechanism of the ordinary Leica is preserved, i.e., automatic focussing, combined winding of film and setting of shutter, etc., the two ends take the form of drums which project forward so that the back of the camera is still flat. The film is loaded in on one side and removed after exposure on the other. No rewinding is necessary. Apart from the outdoor workers there is the librarian, who will appreciate this model. The price of the Leica "250" is £43 18s. 6d. with Elmar lens, and full particulars concerning it are obtainable from Messrs. E. Leitz, 20, Mortimer Street, W.

The Certo "Double-Box" Camera.

An attractive little box camera that can be used alternatively for exposures of 6×9 cm. ($2\frac{1}{4} \times 3\frac{1}{4}$) or 4.5×6 cm. ($1\frac{3}{8} \times 2\frac{1}{4}$) on the same spool is the Certo "Double-Box," supplied by Messrs. Actina, Ltd., of 29, Red Lion Square, High Holborn.

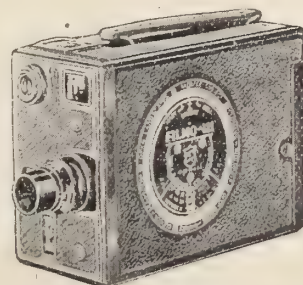


The change can be effected while the spool is in place and without opening the camera, merely by turning a milled knob that indicates the size in use and the appropriate red observation window shows the position of the film. The camera is made from light metal, covered with finely grained leather. The boundaries of the pictures are ascertained by means of large brilliant finders; the shutter is simple, giving but one instantaneous exposure, $1/25$ th sec. T. and B. The largest aperture of the lens is $f/11$, which gives sharp focus from about 9 ft. to infinity. For "close-ups" a supplementary lens is used. It is an ideal ever-ready camera for the beginner, especially for holiday work. The price is 21s. od. only.

Almost a Pocket Ciné Camera.

A new Bell & Howell Filmo for 16-mm. film is always interesting to a large circle of cinematographers, but when it takes the form of a small camera, $5\frac{1}{4}$ in. long, $2\frac{1}{4}$ in. wide, and $3\frac{1}{2}$ in. deep, which weighs only 37 oz., and costs £22—and these are features of the new Bell-Howell Filmo 121—it is something special to think about.

The new Filmo takes 50-ft. chargers, such as are supplied by Kodak for the Simplex ciné camera, and loading



with these is simplicity itself.

The lens is a 20-mm. fixed-focus Taylor-Hobson Cooke $f/3.5$ anastigmat;

the camera has two speeds, 16 per second (normal), and a useful 24-a-second speed for slowed-down pictures, as well as a single-frame exposure device; and two finders, one at waist-level, and, of course, a good eye-level tubular finder.

With an inexpensive adapter any lens used in a Filmo 70 (the turret model Bell-Howell) can be used in the Filmo 121 interchangeably—a great asset when there is another Bell-Howell in the family or among a party of friends. Even Kodacolor is possible if the Cooke $f/1.8$ lens is used in the little camera.

A well-balanced little instrument, easy and comfortable in the hand, and as convenient at eye-level as any camera can be. The construction is good—die-cast aluminium, brown fabric leather covering, and starter-button guarded against accidental starting.

There is an exposure guide for the whole year, which is as informative as one can expect, seeing that the designer does not know what film the user will employ or the latitude in which it will be used. A leather carrying-case is included in the £22 outfit. Further particulars can be obtained from Messrs. Bell & Howell, Ltd., 320, Regent St., W.1.

OUR GIFT OFFER to Readers of "The Amateur Photographer"

AS already announced, our recent gift offer of an exposure meter has been so greatly appreciated by amateur photographers in all parts of the country that we are making another offer that will appeal to many readers.

A copy of the latest issue of the international annual *Photograms of the Year* can now be obtained under conditions similar to those that proved so popular on the previous occasion.

Many new readers of *The Amateur Photographer* who are keen pictorial workers have not yet secured a copy of this edition of *Photograms of the Year*. It is a handsome volume of pictures, including nearly one hundred fine double-tone reproductions of the best work by leaders in the photographic world, in addition to many pages of interesting reading matter. It is published at 5s. net.

We are offering new readers of the paper the opportunity of securing a copy on the following advantageous terms.

In this issue of *The Amateur Photographer*, and for three issues that follow, a coupon will be printed in the advertisement pages. The value of each coupon is 6d. Any reader who wishes to possess a copy of *Photograms of the Year* must collect six coupons from six successive issues of "The A.P.," fill in his name and address, and post them within a month of the publication of the last coupon, with a P.O. for 2s. only, to the Publisher, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. The volume will then be sent by return, post free.

As only a limited number of copies are available for this offer, applications should be submitted promptly when all six coupons have been collected, and the orders will be dealt with in strict rotation.

The 6d. Coupon will be found on page xix of the advertisement pages.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

USING PAN. FILM.

SIR,—May I pass on a hint to users of pan. films?

When using adhesive tape provided, first stick a little paper to it, the size of the red window, so as to prevent sticking to glass or celluloid and causing damage; on some cameras the window may be pulled right out by the tape.—Yours, etc.,
H. W. COLLEY.

PHOTOGRAPHING THE MOON.

SIR,—It is comparatively easy—using super-speed material—to photograph the full moon through a small astronomical refracting telescope. The f value being about fourteen, a brief-time exposure of two seconds is ample. A $60\times$ eyepiece is most suitable. The best camera is a reflex; the lens being left in, improves rather than detracts from the definition.—Yours, etc.,
A. TROWBRIDGE.

THE PERFECT CAMERA.

SIR,—I have been very interested in the numerous letters in "The A.P." regarding the "perfect camera," and put down my ideas here.

The camera should have one lens only, as opposed to the finder and taking lenses of some cameras, to enable the use of a telephoto lens when required. Roll film or plate $4\frac{1}{2}\times 6$ or $2\frac{1}{2}\times 3\frac{1}{4}$, with a special addition such as is fitted to Exakta reflexes for an eye-level viewpoint, worked by a mirror at an angle of 45 degrees, and reflecting the original on to the ground-glass screen. A focal-plane shutter, 1 to 1/500th, self-capping. The whole in the convenient shape of the Exakta, which falls only a trifle short of my idea of the perfect camera. I am now using a Rolleicord, which has so far proved very satisfactory.—Yours, etc.,
M. V. ROBINSON.

MINIATURE CAMERAS.

SIR,—The *Amateur Photographer* of April 18th, 1934, dealt with miniature cameras, and the Buyers' Guide printed with the issue contained descriptions of some of the popular types. Many amateur photographers, however, who would like to be miniaturists, prefer the vest-pocket size of camera taking the 4.5×6 cm. roll film.

There should, I think, be a large demand for a vest-pocket camera taking the 4.5×6 cm. roll film as well as plates of this size, and film packs, if it had a range-finder coupled to the focussing, and a fast lens of, say, 7.5-cm. focal length, working at an aperture of $f/3.5$, and preferably $f/2.8$. A Compur shutter is, of course, a necessity. This should be easily removable. It should also be possible to use a telephoto lens such as the 6-in. Dallon $f/6.3$, which could be screwed on to the front of the shutter after removing the front and back components of the normal lens.

Such a camera would be small enough to carry about in the coat or vest pocket without inconvenience, and the larger size of the film would permit of respectable enlargements without fear of the grain of the film showing. In other words, cannot some manufacturer do, but at less cost, for the 4.5×6 cm. camera what Messrs. Plaubel of Frankfurt have done for the $3\frac{1}{2}\times 2\frac{1}{2}$ camera in their Makina II?

For people of defective eyesight a built-in range-finder is a blessing.—Yours, etc.,
F. A. SAMUEL.

(Lucknow.)

SIR,—There has been a lot of correspondence in these columns as to the merits and demerits of the miniature camera.

The possibilities of these "precision" instruments are unquestionable, as the examples we have seen in the various international exhibitions prove.

However, I think the manufacturer, in concentrating on the miniature size, loses sight of the requirements of those workers who prefer something larger, such as $3\frac{1}{2}\times 2\frac{1}{2}$ and $4\frac{1}{2}\times 3\frac{1}{4}$ sizes for pictorial work.

I firmly believe that there is still room for improvement in most reflex cameras of these sizes as to reduction of bulk and

weight. Also I cannot understand why the folding type of reflex does not receive more attention from the manufacturer. Here is the best means of overcoming the old bugbear as to the disadvantage of bulk.

I must take this opportunity of congratulating you on the excellence of "The A.P.", which I feel sure has been the means of bringing many a beginner to the advanced worker stage.—Yours, etc.,
JACK ARNOLD.

FOGGING ROLL FILMS IN ADAPTER.

SIR,—Some of your correspondents seem to have missed the point about the fogging of panchromatic roll films when in use in roll-film adapters for plate cameras. It is not the red window that is the prime cause of fogging, but the design, for in most cases these devices are so constructed that the film is wound on to the take-up spool inside out, and, of course, until the film is completely wound red light from the window can stray along the back of the adapter to the exposed surface of the film. The backing paper of pan. films is, I find, sufficiently opaque to resist the action of sunlight, at any rate for a reasonable time. Personally, I have never had any fogging trouble when using films like the Agfa Superpan and Kodak Supersensitive in a roll-film camera with an unshuttered red window.—Yours, etc.,
R. E. S. WHITE.

PHOTOGRAPHIC ART AND CRAFT.

SIR,—I would not arouse a sleepy argument because of my interest in discussion, but the art and craft of the pictorialist is as crooked a business as one could meet.

Straight? There is nothing straight about it! Controlled? It is control from beginning to end! What has light actually to do with the pictorialist? It comes in at the "tail end" and causes a mild disturbance. On top of that, and, incidentally, because of the necessary achievements of the mathematician (to mention him alone), it happens that the plate records more than the artist sets out to record. If this brings in another matter altogether, I deliberately bring it in to suggest something of how lightly the artist should lean upon straight photography. The artist doesn't want you to see, so to speak.—Yours, etc.,
C. S. GRANT.

THE WORK OF MR. ALFRED WATKINS.

SIR,—I was glad to see the portrait of Mr. Alfred Watkins reproduced in "The A.P." for 27th June, and also to read his very interesting article.

How many of us "enthusiasts" fully realise the importance of his ideas and inventions in photometry and methods of development?

Alfred Watkins' systems were the result of patient experiment carried out by a pioneer in the days when photography was neither simple nor as comfortable as it is to-day, and all honour is due to him.

Thousands of "snapshotters" all over the world have reason also to be grateful to him, through the "D. & P." man, and finally there is the enormous public, who, although not practising photography themselves, quite unknowingly pay homage by reason of the fact that "time and temperature" is universal in the technical side of the great film industry.

In conclusion, let me remind all your readers of the words of the late Lord Crawford, President of the Royal Photographic Society of 1910, who, when personally presenting the Progress Medal, said, "The mere fact of this Society giving the highest honour at its command to Mr. Watkins this year, stamps his methods and inventions with a significance which no other Society in the world could give to them."

I feel sure that all photographers will join with me in tendering grateful thanks to Mr. Watkins for making our photography so much easier, and also in wishing him good health and many more years of active participation in our common hobby.—Yours, etc.,
EDWARD H. AUSTIN.

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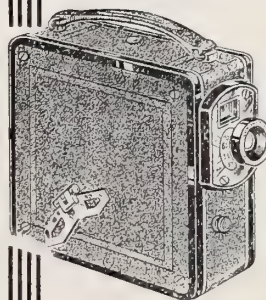
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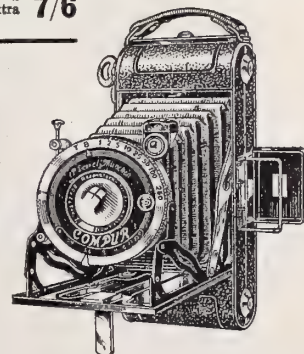
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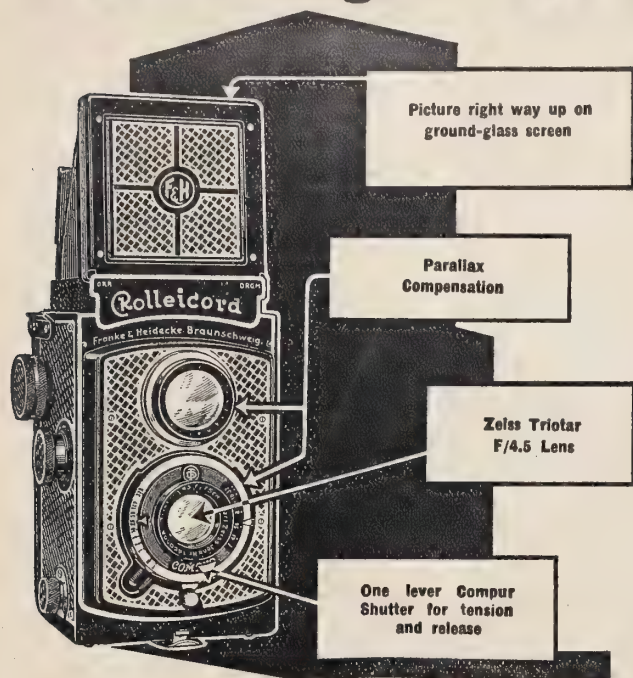


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Amateur Cinematography

Filming Night Scenes

By
SIGURD MOIR.

THE present is a most suitable time for the filming of night scenes. In town, decorative illuminations and neon signs are in full operation long before nightfall—which means that the lingering daylight can be made to bring out greater detail in various scenes without in any way sacrificing the familiar "atmosphere." And in the country (hardly as yet explored for possibilities of night filming) little indeed can be accomplished during the darker evenings of the year.

Weather conditions, too, are usually more suitable at this time of the year, and in both cases a good assortment of valuable shots should be readily obtainable.

In Town.

Atmosphere, in town filming, is related in the main to the evening bustle of parties bent on relaxation or pleasure-seeking. It connotes "the pictures," theatreland, early dinners, restaurant suppers, cabaret and late dancing. A complete film can be made to deal with almost any one of these aspects—but they mean so little to the average serious worker that he may be better advised to make a comprehensive film of the more familiar aspects or to confine his activities to outside filming. Here almost as many different effects are to be obtained, since crowd and weather conditions are by no means constant.

Some excellent results can be obtained in the streets after a shower of rain—when the pavements set up a brave glitter and quaintly-distorted reflections are to be recorded in abundance. To secure these scenes, it is usually best to shoot from an angle of forty-five degrees; though in any "one-way traffic" thoroughfare the camera may be erected upon an island refuge and the traffic shown fleeting by in the same direction on either side of the picture. The effect of scenes such as this has to be seen to be appreciated.

In town work, detail is not as a rule important—many picturesque scenes being formed by the bare

lighting alone. This means that quite ordinary equipment can be made to yield effective results.

Occasionally, however, it may be desired to show greater detail in the streets and in characters concerned with the piece. In such cases, the $f/1.5$ lens and super-speed film enable much detail to be rendered without any assistance from special lighting, whilst in extreme cases (i.e., in stage, theatre-vestibule and restaurant shots) recourse can frequently be had to the half-speed intermittent.

This, of course, should not be used in the filming of scenes which embrace very fast action.

Country Work.

Very little in the way of night filming has yet been performed in the country. However, some very good casual shots have already been secured with the aid of ordinary car lighting.

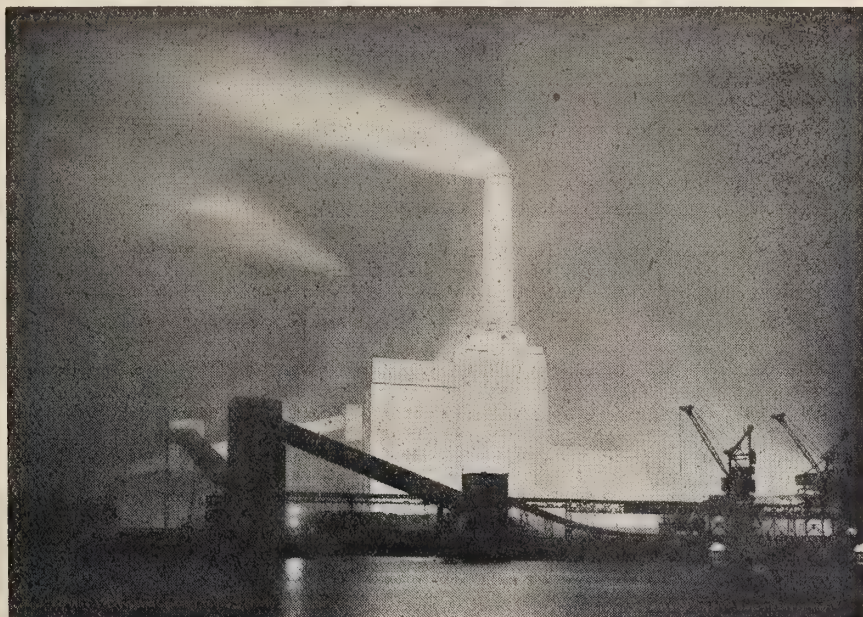
The car itself should be introduced at once (in order to explain the lighting) and this can be done by showing the increasing glare of approaching

lights over a crest in the highway. Then the car itself can be shown passing by to stop outside a large and well-lighted inn. From this point it is easy to link up continuity interiors with the various associated shots.

Full use should be made of bar interiors and atmospheric close-ups. Occasionally, too, the car lights can be arranged in such a way that they introduce secondary or "modelling" lighting to a shot of any character leaving through the doorway of a brightly-illuminated parlour.

Certain sign-posts and dangerous localities are also occasionally floodlit, and here again is a valuable opportunity to indulge in some effective atmospheric work. Most of the shots can be made more convincing if full use be made of the twilight period—a combination of fading sunset and floodlight being ideal for the type of work under discussion.

Although much satisfactory work can be done with ordinary equipment, it is very frequently necessary to use super-speed panchromatic film. This



The Battersea Power Station at night with clouds of illuminated smoke and passing river traffic makes a good subject for the amateur ciné worker who wishes to attempt night filming.

is normally faster all round than any other type of film, in addition to which it is infinitely faster to incandescent lighting.

Apertures like $f/1.5$ and $f/1.9$ are very much appreciated where ordinary "straight" interiors are to be recorded on the film, though it goes without saying that finest screen contrasts and sparkle are mostly in evidence where the lighting is brilliant.

When actually filming, the camera

should not be panned or swung about. And it is better to cut the shots direct in preference to fading or dissolving from one scene to another.

In any film of night associations the essay should be made by abstraction as distinct from documentary treatment. This can be effected with ease, owing to the richness of atmospheric quality in the scenes concerned.

A good length for the film is a more or less definite 200 feet. If the particular subjects embraced permit, as

much as 400 feet may be retained from the shots without introducing monotony.

Titles should be used as sparingly as possible—not that any large number should be found necessary. If possible, too, the wording should be arranged in the form of white-spot letters on a dark ground. This has some resemblance to the effect which obtains in a multi-lamp electric sign, and for this reason serves to strengthen the work.

Cleaning Your Films By "ACTINOGRAPHIST."

Brilliant lighting and a suitable screen are much appreciated by all serious projectionists. Yet it is not generally known that clarity and the definition of screen images can be satisfactorily maintained by the adoption of cleaning methods.

ALL films require careful and methodical cleaning at intervals throughout their active employment—though whether these intervals be long or short depends entirely upon the manner in which the films are handled.

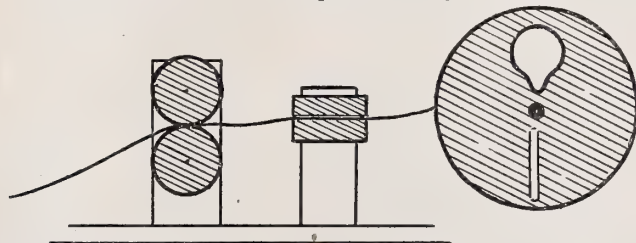
Films treated with ordinary consideration should require cleaning not more than once in every hundred runs through the projector. Which is all to the good, since frequent cleaning tends to harden the base and so to destroy its flexibility. Against this, however, films may be so neglected as to require cleaning after only a short period of active use.

Cleaning Accessories.

Accessories for film cleaning are available in the form of complete cleaning outfits. Proprietary cleaning fluids are also obtainable at fairly moderate prices.

Both the above are quite satisfactory in fulfilling the purpose for which they are intended—i.e., the cleaning of small and moderate lengths of film; but special apparatus is preferable where it is desired to treat greater lengths and feature-subjects.

Illustrated below is a simple accessory which has been



specially devised for the rapid and effective treatment of full length (400-ft. reels) of 16-mm. film. The apparatus has been proved very satisfactory in continued use, cleaning the films in only a fraction of the time occupied when the operation is undertaken by the more clumsy "hand-pad and bench" method.

Practical Notes.

The cleaner consists simply of two pairs of chamois-leather pads, the first mounted upon rotating bobbins and the second forming a flat fixture only a short distance away.

Kino, the amateur ciné society formed in November last, has organised a Ciné Festival to be held at King Alfred Schools, Golders Green, London, on the 21st and 22nd of the present month. The important day from the serious amateur point of view will be Sunday the 22nd. On this day, lectures dealing with various aspects of cinematography will be given (in person) by H. P. J. Marshall, the Hon. Ivor Montagu and others.

Amongst the productions which will be included in the evening programmes are the much-discussed "Thirst," a recent film by H. P. J. Marshall and one of Eisenstein's outstanding classics.

Further information regarding the Festival can be obtained by making early application to the Hon. Organising Committee, Kino Festival, 1, The Gables, N.W.3.

In use, the first or rotating pads are more or less saturated with cleaning fluid, the film being threaded through both these and the drying-pads before it is collected upon a take-up spool. (Actually, the film is drawn through the apparatus by means of turning the take-up, tension on the pads being regulated by using fewer or additional layers of chamois.)

The take-up spool must be kept at such a distance from the drying pads that any remaining fluid has completely evaporated from the film by the time the latter reaches the spool. With the first pads saturated, too, the film must be kept well on the move; as the pads dry out, turning can be allowed to proceed more slowly. With these precautions, even action and thorough drying may be assured. On no account must the damp pads be permitted to become exhausted. As soon as dry film is observed to be coming through these, more of the cleaning spirits must be applied. The second or drying pads require frequent changing—which is due to their becoming soiled with dirt from the film surfaces.

Cleaning Fluids.

Several volatile liquids have from time to time been used for the purpose of cleaning films.

In the early days, crude mineralised methylated spirits were generally employed; but these soon gave way to the purer industrial methylated spirits (denatured), chloroform, carbon tetrachloride, wood naphtha, rectified spirits and redistilled alcohol.

A mixture which gave me entire satisfaction over a number of years consisted of small quantities of castor oil (to prevent loss of flexibility) and formalin (to prevent fungous formations on the emulsion) in rectified spirits. But it is nowadays possible to purchase "surgical spirit" (conveniently marketed at about one shilling per pound), which effectively functions in much the same way.

Wood naphtha costs about ninepence per half-pint (three times the price of industrial spirits), and may therefore be regarded as the cheapest of satisfactory cleaners which are easily obtainable.

Chloroform too readily evaporates, and is also somewhat unpleasant to use—though it is an excellent constituent of "mixed" cleaners.

Sunday, June 3rd, proved to be a landmark in the activities of the ciné section of the Golders Green and Hendon Radio Scientific Society. The section's first production unit spent some hours on Hampstead Heath shooting local colour and other things. This section of the film is to be completed before Saturday, July 17th. That evening all members will be meeting on the premises of the Regal Cinema, 765, Finchley Road, N.W.11. The society's river outing has been fixed for July 15th. A launch has been hired to take members from Richmond to Walton and back, and a film record will be made of the occasion. More members are required, and interested readers of "The A.P." especially those who are resident around Hendon, Golders Green and Hampstead, are asked to communicate with the Hon. Secretary, Mr. I. A. Shoot, 179, West End Lane, N.W.6. Telephone, Maida Vale 7902.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Exhibition of Prize Prints from "The A.P." Competitions is now open at the house of the Royal Photographic Society, 35, Russell Square, W.C., and affords a good opportunity for readers who have entered these competitions to see the prizewinners and compare the originals with the reproductions that have appeared in our pages. The special prize for the best print entered in the monthly competitions for the past twelve months is awarded to W. A. Hooker, of 32, Princes Avenue, Great Crosby, for his strikingly original picture "Decoration." A reproduction of this print will be given later.

Ilford, Ltd. have just issued a useful little booklet with the title "Photography as an aid to Scientific Work." The contents refer to Astronomy, Biological Sciences, Chemistry and Physics; Geology, Mineralogy and Petrology; Medicine and Surgery; Clinical Photography and Radiography, and Metallurgy and Metallography. In each section full information is given of the appropriate Ilford materials to employ, and the list is an illuminating commentary on the extent of the firm's products, many of which do not normally appear in the regular price lists. It is a booklet that every serious worker should possess, and copies will be sent free to any reader of "The A.P." on application to Ilford, Ltd., Ilford.

A Camera Club has been organised in Runcorn, Cheshire. A meeting-room and a dark-room have already been provided. The Hon. Secretary is W. Woodbridge, The Cottage, Higher Runcorn, and he will be pleased if all amateur photographers in the locality will apply to him for full particulars.

A change of secretaryship is announced by the Kilburn and Willesden Photographic Society, and Mr. E. E. Telfer will now occupy this position. A word of appreciation is due to the retiring secretary, Mr. H. F. James, who for a period extending over many years has filled this position in a very capable and efficient manner. He has been unanimously elected a Vice-President. The Society has been in existence nearly thirty years, and at present is fortunate in having a number of willing and capable workers. The K. & W.P.S. (locally known as "The Kiwis") is the only photographic society in N.W. London, and as such offers a very cordial welcome to all local amateur photographers. The Hon. Secretary (Mr. E. E. Telfer, 14, Robson Avenue, Willesden, N.W.10) will be pleased to send full details of syllabus, subscriptions, etc., on receipt of a postcard.

A change of Secretary in the Hammer-smith Hampshire House Photographic Society has been made. The Hon. Gen. Secretary is now C. E. Homer, The Lodge, The Avenue, W.4.

The Northern Photographic Exhibition will be held in the City Art Gallery, Manchester, from December 8th, 1934, until January 19th, 1935. The last day for entry forms will be November 7th, and last day for exhibits, November 14th. Particulars and entry forms are obtainable from the Hon. Exhibition Secretary, I. Chapman, 25, Radstock Road, Stretford, Manchester.

At a recent meeting of the Council of the Royal Photographic Society, it was reported that the sum of £450 had been received from the executors of the will of the late Dr. G. H. Rodman, being the bequest to the Society, less duty, and that in his will Dr. Rodman had made the following reference to the bequest: "To the Royal Photographic Society of Great Britain I bequeath the sum of five hundred pounds to be applied for the advancing of the work of the Society in such a way as the Council may direct, and for the providing of a special bronze medal to be known as 'The Rodman Medal,' to be awarded annually at the exhibition for outstanding work preferably of a Photomicrographic or Radiographic nature."

It is not commonly known that the Leica camera is playing an important part in museums and libraries, as it allows of keeping records of almost everything with the minimum of expense as compared with plate size cameras, and the sorting of a film containing 36 or even 250 exposures is considerably easier than the equivalent number of plates or film sheets. In libraries the Leica is used for copying valuable documents or whole books. When special reproduction outfits are provided hundreds of pages can be reproduced in a very short time.

It is not necessary to make enlargements of the negatives of pages of books. A special reading desk, i.e., an enlarger, on the baseboard of which is placed a box containing a mirror and a ground-glass screen, is provided for the convenient reading of manuscripts by way of projection, without the expense of making prints. This method is used by many a foreign historian who comes to the British Museum for the purpose of perusing ancient books which he will not be allowed to remove. The books are copied in a few hours, and the negatives are read by projection.

An exhibition of photographs, including a loan collection of infra-red and other photographs taken by *The Times* on the India and Eastern Route, are exhibited by Imperial Airways at Gieves Gallery, 21, Old Bond Street, W.1. The exhibition was opened by the Marquess of Londonderry, Secretary of State for Air, on Monday, July 9th, and remains open until July 21st.

EXHIBITIONS and COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. —Entries, July 31. Rules in the issue of June 27. —Lucerne International Salon.—July 7-29. Secretary, International Salon of Photography, Lucerne. Derby P.S. Jubilee Exhibition.—July 21-August 12. Secretary, E. W. Hiscox, "Beechfields," Louvain Road, Derby.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18-September 15. Applications for entry forms (British Isles) to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

"All Britain" Photographic Exhibition (Organised by Scarborough Amateur Photographic Club).—Entries, July 28. Open, August 31-September 15. Further particulars from Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

South African Salon.—Held in Johannesburg from August 20-25. Entries close the last mail in July. Particulars and entry forms can be obtained from the Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

Toronto Salon.—Entries, August 1; open, August 24-September 8. Particulars from W. H. Hammond, Salon Secretary, 2, Gould Street, Toronto, Ontario.

Hong Kong International Salon (organised by Hong Kong University Amateur Photographic Club).—Entries, August 24; open, September 24-30. Further particulars from Secretary, Hong Kong University A.P.C., Hong Kong University, Hong Kong.

Seventh International Photographic Salon of Japan. —Last day for receiving prints in Tokyo, August 31. Open (Tokyo), October 1-10; (Osaka), October 20-26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shinbun, Tokyo.

London Salon of Photography.—Open, September 8-October 6; sending-in day, August 29; entry forms from Hon. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8-October 6; sending-in day, August 10; entry forms from Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 29-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17-20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9E).

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Further particulars from Salon Committee, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Ill., U.S.A.

"232" and "Sandom" Photographic Competition for Pictorial Subjects. No entry fees. Valuable prizes. Full details and entry forms from "232" Photographic Competition, 38, Wood Street, London, E.C.2.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakow.—Open, August 26-September 30, 1934. Closing date for prints, August 10. Particulars and entry forms from the Secretary, Fotoklub Polskiej, Y.M.C.A., Krakow, Krowderska 8, Poland.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; Exhibits, November 14; open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Rd., Stretford, Manchester.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935. Entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr. 69, Antwerp, Belgium.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, D. Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Glazing Matt Prints.

Is there any way of treating a matt paper to make it glossy for reproduction purposes? I get better tones on a certain matt paper than I can get on any glossy one. C. S. G. (Thundersley.)

Some matt papers assume a certain amount of gloss when squeezed down to glass, in the same way as glossy papers, but we know of no really satisfactory method of doing anything of the kind. It does not follow by any means that a glossy surface is necessary for reproduction purposes, and if you have a print on a matt paper with good tone values, that is all that is necessary for securing the best blocks that can be made.

Copyright.

I was paid a fee for reproduction of one of my photographs in a local paper; am I liable for infringement of copyright if I sell the same subject to another paper? H. R. W. (Burnham.)

If the fee you received for the print was paid merely for the right to reproduce in the local paper, you can do what you like with copies of the print elsewhere. The copyright remains with you, unless you disposed of it to the paper which reproduced the print. In all such cases it is advisable to have it clearly stated whether payment is for reproduction only, or for acquiring the copyright.

Composition.

Can you tell me of a good book—not expensive—about pictorial composition in photography? D. McD. (Swanage.)

We cannot call to mind any cheap book that deals at all adequately with pictorial composition. We know of no better means of acquiring sound ideas on this subject than the study week by week of the article we publish under the heading of "Pictorial Analysis," and even the criticisms of the beginners' prints impart a great deal of information about composition and kindred matters.

Stops and Definition.

Does stopping down actually alter focus? If I focus at full aperture, and then stop down to $f/32$, is it necessary to re-focus? J. H. H. (London.)

There are a few forms of lenses in which a very great alteration in aperture may slightly shift the focus. In the ordinary way, however, you may disregard this, and if you focus with full aperture and then stop down to $f/32$ it is hardly likely that there will be any fault to be found with the definition.

Value of Stops.

I have bought a double-extension camera. How is the focus altered when the camera is extended, or how should I calculate the f number when working at 3 ft. or so? E. E. (Belfast.)

There is no question of alteration in the focus of the lens in the case you mention. The stop values, however, are calculated for the lens when focussed on infinity, and if you focus on a very near object the f number no longer holds good. The way to find the new value of the stops is to measure the distance from the diaphragm of the lens to the focussing screen when the lens is focussed for distance. Then make a similar measurement when the lens is focussed for a near object. A simple proportion sum will then give you the new value of the stop; because, as the short extension is to the long extension so is the original f number to the new f number.

Sunrise Exposure.

Could you give me a rough idea of the exposure required for photographing the sunrise from the top of one of our mountains. I cannot go below $f/6.5$. K. H. E. (Ambleside.)

It is quite impossible to suggest a definite exposure. It would depend upon the character of the particular morning, and at actual sunrise even a few minutes of time makes a difference to the exposure required. Any pronounced redness of light, too, would also make a great

difference, especially with non-panchromatic material. Further, you do not suggest what kind of landscape, if any, is to be included. All these points make it quite impossible to give you definite information, and if we suggest about $1/25$ th of a second at $f/8$ you must realise that that may be more or less wide of the mark.

Diapositives.

I have a handbook which uses the words diapositives and di negatives. Is the "dia" before the words correct? I cannot find the words in the dictionary. W. P. (Cullercoats.)

The prefix "dia" is a Greek one meaning "through." A diapositive is therefore a transparency such as a lantern slide, and is thus distinguished from a positive image in the form of a print. The word "dianegative" is more unusual, although it is, of course, possible to have a negative image on a base that is not transparent, and therefore cannot be looked through.

Combination Print.

I have to photograph the interior of a church, but the exposure necessary for the shadow detail means there will be clogging of the window lights. Is it possible to make a print for the interior and another for the window itself, and superimpose one on the other, then making another negative? L. J. B. (Thame.)

The difficulty you describe is a very common one, but can be successfully overcome by properly adjusted exposure and development. There is no reason, however, why you should not make two negatives, the second one having a sufficiently short exposure to record the detail of the window only. A combination print could then be made and a new negative produced from it. The most likely trouble in such a case would arise from the fact that the first negative would almost certainly show a certain amount of halation around the window, and with this foggy surrounding the clear-cut detail of the window would not harmonise.

Mass Production.

I have to make two gross of quarter-plate prints, and am trying to work out a mass production method. Could I develop fifty at a time in dilute solution, and leave the lot into water when done? Is there any means of estimating the quantity of developer needed? What is a simple method of taking the curl out of the prints? J. C. (Manchester.)

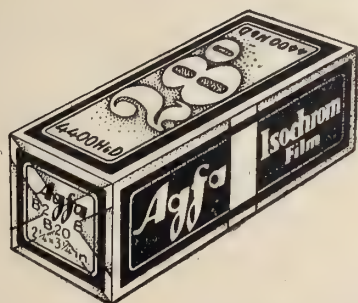
We regret that we cannot see any way of advising you helpfully on the matter you raise. Anything like the mass production methods you suggest would probably result in very unsatisfactory prints. A firm doing mass production work of the kind would make the exposures on strips of bromide paper by means of electric printing machines. The strips would then be run through successive tanks, and the prints finally separated after being dried and flattened in a special machine used for the purpose.

Lettering Print.

I have a print intended for reproduction. Some lettering is to go across it. Should this be done on the photograph, or on the half-tone block? M. H. (Anerley.)

The lettering must be done on the print before the block is made.

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THE London Salon of Photography 1934.

SENDING-IN DAY, Wednesday, August 29th.

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25×20, 20×16, or 15×12, but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "PHOTOGRAPHS FOR EXHIBITION ONLY. NO COMMERCIAL VALUE. TO BE RETURNED TO SENDER."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible.

All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon.

All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

Readers of The Amateur Photographer & Cinematographer who are preparing work for this year's Salon may use this page as an ENTRY FORM and send with their pictures.

SEE CONDITIONS.

Intending Exhibitors who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

FORM OF ENTRY.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

| Reg. No. (leave blank). | A, B or C (leave blank). | Number on Picture. | Title of Picture. |
|----------------------------|-----------------------------|-----------------------|-------------------|
| | | 1 | |
| | | 2 | |
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| | | 5 | |
| | | 6 | |

The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.

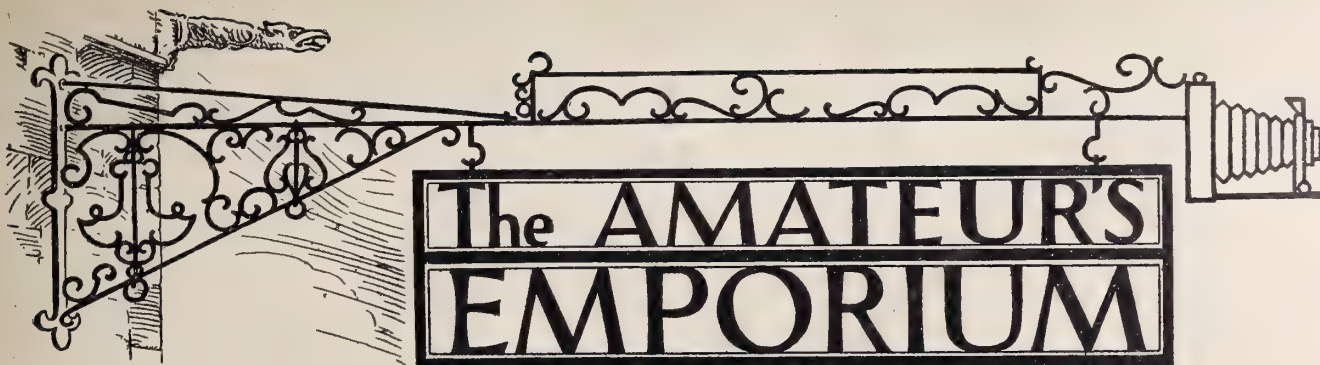
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TO CONDITION 10.

YES OR NO.

Name.....
(State Mr., Mrs., or Miss)

Address.....



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● **OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watloo, London." Telephone: Hop 3383 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Portland Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 160, Deansgate, Manchester, 8; 268, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withhold advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

1-PLATE Apem Focal-plane Reflex, T.T. & H. Cooke f/4.5 anastigmat, sky-shade lens protector, rising front, long extension, top screen masked showing horizontal or vertical view, shutter to 1/1,000th sec., 6 slides, canvas sling case, T.P. binocular focussing magnifier to fit into hood, Jaynay stand; all in new condition; the lot a bargain, £6/6.—Box 615, c/o "The Amateur Photographer." [0102]

3 1/2 x 2 1/4 Ross Standard Reflex, revolving back, 32 focussing magnifiers, Ross f/4.5 Xpres and f/5.4 Telecentric, with 2 Ilford screens, 6 D.D. slides, F.P. and M.W. adapters, and envelopes, Sinclair lens shade, reversing mirror, Adams walking-stick tripod, velvet-lined solid leather case, £15, or nearest offer.—Jones, 199, Manchester Rd., Tyldesley, Nr. Manchester. [2674]

3 1/2 x 2 1/4 12-cm. f/4.5 Zodel Plate Camera, Compur, 32 all movements, 20 slides, F.P.A., hood, release and Dallan P. and F.P. tank; all in new condition, £4/10, or nearest offer.—75, Shakespeare Avenue, Bath. [2768]

ZEISS Ikon Contessa Nettel 3 1/2 x 2 1/4, Tessar f/4.5, Compur, 4 slides, F.P.A., Distar lens, leather case, good condition, £4/5; Cooke Lens, 6 1/2 x 4 1/2 eq. focus, 15/-—Taylor, 21, North View, East Morton, Nr. Bingley. [2770]

ZEISS Ikonta 520, Novar f/4.5 lens, unused, £3/10, deposit system.—Box 856, c/o "The Amateur Photographer." [2772]

ZEISS Ikon Contax, Tessar 1:3.5, latest model, fully-speeded shutter; brand new condition, at £19/19.—Box 855, c/o "The Amateur Photographer." [2773]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ETUI 3 1/2 x 2 1/4, double extension, f/4.5, in D.A. Compur, focussing screen, F.P.A. and Rite-way roll-holder, in special leather case to take lot, accessories, Zeiss filter, etc.; as new, £10; bargain.—Elenor, 12, Victoria Square, Portland. [2774]

3 1/2 x 2 1/4 Coronet Ajax Folding Roll Film, f/6.3 anastigmat, brand new, 25/-, cost 37/6; Leather Case, 3/6; 9 x 12 cm. Ica, f/8, 3 D. slides, F.P.A., leather case, 15/-—L. Abrams, 140, Elm Grove, Southsea, Hants. [2776]

ROLLEIFLEX Automatic 4 x 4, f/3.5 Zeiss Tessar, perfect, £12/15; exposure meter, leather case (cost £21).—Box 886, c/o "The Amateur Photographer." [2782]

CAMERAS AND LENSES

3 1/2 x 2 1/4 Roll Film Ensign, f/4.5, 1 to 1/100th sec., perfect condition, listed £5/15, accept £2/15, leather case; also No. 2 Ensignette, f/7.7, 15/-—Adams, 13, Wether Riggs Rd., Workington. [2781]

NEWMAN & GUARDIA S.R. Reflex, 5 x 4, double extension, Zeiss Double Protar in bayonet fitting, revolving back, 3 double slides, changing-box, pneumatic release, leather case; perfect condition; cost £48, price £7/10.—Below. [2783]

GRAFLEX 5 x 4, Aldis f/4.5, 2 double slides, £5/10; Cocarette 3 1/2 x 2 1/4, f/6.3, 36/-—Whittaker, 50, Lever St., Manchester. [2783]

1-PLATE Folding Klito, double extension, rising 4 and cross front, Plutar f/8 lens, Sector shutter, 1 to 1/100th sec., 6 slides, F.P.A., Portrait attachment, focussing cloth, 27/6.—6, Colinhill Rd., Strathaven. [2784]

SANDERSON 1-pl. Camera, Ensign Convertible f/7.7 lens, speeded shutter, rev. back, 3 D.D. slides, focussing screen, 50/-; Wratten Safelight Lamp (oil), 17/6; Justophot Meter, almost new, 18/6; "Volvo" Retouching Desk, 5/-; also Construments 20 Scientific Constructional Outfit, unused bargain, 15/-—Sewell, 135, Rathcoole Gardens, Hornsey, N.8. [2785]

FOLDING Reflex, 1-pl. Ensign Horizontal, Ross Xpres f/4.5, 1/10th to 1/1,000th, slides, adaptor, £3/10.—15, Clark Avenue, Leeds. [2786]

SALE.—1-pl. Marion Soho Reflex, revolving back, Kershaw focal-plane shutter, 6-in. Dallmeyer f/3.5 Press lens, 12-in. Dallmeyer f/4.5 Adon Telephoto lens, 5 double plate-holders, F.P.A., 6 cut film sheaths, leather case; good condition, £13/10.—41, Hamilton Rd., Ilford, Essex. [2789]

CAMERAS AND LENSES

ENSIGN 3½×2½ Roll Film Reflex, Aldis-Butcher f/4.5, bought in March; perfect condition. £6.—Tracy, Winscombe. [2790]

31×2½ Tropical Roll Film Carbine, Tessar f/4.5, D.A. Compur, new condition, £7; De Luxe Piccolette, Tessar f/4.5, £4/10.—Brooks, 93, Highroad Well Lane, Halifax, Yorks. [2791]

31×2½ Welta, f/4.5, Compur, self-timer; excellent condition, £5/10, or nearest offer; also 2½×2½, Aldis-Butcher f/4.5, Compur, £3/10 or nearest offer.—P. Wootton, Norman Cross, Peterborough. [2792]

GOERZ Tenax 3½×2½ Roll Film, Dogmar f/4.5, Compur shutter, 1 to 1/250th sec., leather case; perfect; cost £11; accept £5/5; bargain.—Smith, 24, Cavendish Avenue, Eastbourne. [2793]

AUTOMATIC Rolleiflex, Tessar f/4.5, 2½×2½, almost new, with case; bargain, £14.—Paudall, 7, Rivercourt Rd., Hammersmith. [2794]

ZEISS Ideal 3½×2½, f/4.5, double extension, D.A. Compur, 6 clip-on slides, F.P.A., filter, lens hood, leather case; all in brand new condition; listed over £15; cash price £8/10; approval deposit.—37, Devonshire Rd., Liverpool, 23. [2795]

ZEISS Ikonta, 16 on 3½×2½ film, Tessar f/4.5 lens, in Compur shutter; perfect condition, £6/10, or nearest offer.—K. A. Watson, 36, Coram St., W.C.1. [2796]

LEICA III, Summar f/2 non-collapsible lens, ever-ready case; absolutely as new, perfect, £21; cost over £32.—Nunn, 7, Dyke Rd., Hove. [2800]

LEICA III, f/3.5 Elmar, ever-ready case, hood, Valoy enlarger with Filot, Correx tank, £25; Elmar 3.5-cm., Elmar 9-cm. Lenses, auto-coupling, Visor finder, £13/10; all as new.—Best, 7, Dyke Rd., Hove. [2801]

STUDIO or Copying Camera, 30-in. extension, all movements, 2 slides, 25/-; Enlarger, 6½×4½, electric, complete, bargain, £2; 6½×4½ Watkins Tank, 5/-; quantity sundries, lens, tripods, etc., 10/-; details stamp.—Kismet, Second Avenue, Shotgate, Wickford, Essex. [2802]

WHOLE-PLATE Studio Camera, long extension, all movements, 2 slides, carrier to 4-pl., with Cooke Aviar 10½-in. focus f/4.5, iris shutter, stand, £9.—Below. [2803]

MARION P.C. Reflex, with Plaubel f/2.9, 3 double slides, F.P.A., leather case, £16; both genuine bargains.—A. Cotton, 60, Black Brook, Farnhead, Nr. Warrington. [2803]

31×2½ No. 7 Ensign Roll Film, f/4.5 Aldis Uno lens, Mulchro 7-speed shutter, rise, cross movements, brilliant and wire finders; as new, case, £3/10.—Woolcott, Wabe, Hill View, Henleaze, Bristol. [2804]

VOIGTLANDER Alpin 9×12 cm., Heliar f/4.5, Compur, double extension, all movements, 4 slides, leather case; excellent condition, £4/10.—A. Oliver, 74, Anthony St., Commercial Rd., E.1. [2805]

31×2½ Goerz Folding Plate, f/6.3 Convertible, 2 Compur, double extension, rise and cross, and outfit perfect, £5/2/6, or offer.—Below. [2806]

41×2½ Kodak Film, f/6.3, 3 speeds, case, 4 filter, portrait attachment; perfect, £2/6, or offer; approval deposit; Bee Meter, 2/6.—Jones, Clwyd House, Oswestry. [2806]

BUTCHER'S Famous Klimax 4-pl. Compur shutter, 6 slides, F.P.A., Rollex R.F. holder, solid leather case, good condition; costing £15; £3.—45, Highland Rd., Southsea. [2809]

21×3½ Ensign Carbine Roll Film No. 6, Ross 2½ Xpres f/4.5, Compur, case, £5/5.—H. Bremner, 66, Lindenthorpe Rd., Broadstairs. [2811]

ZEISS Ikon Kolibri 3×4 cm., f/3.5 Novar, Telma D.A., with carrying-case; as new, £5.—Spedding, Beech Cottage, Sleaford. [2812]

f/4.5 Ensign Selfix, 3½×2½, leather case, graduated filter, £4/6 for 60/-; Condenser, 4½-in., nickel mount, 10/-, 140, Yew Tree Drive, Blackburn. [2814]

1-PLATE Stand Outfit, R.R. lens, 6 D.D. slides, 2 case, 25/-; pair Stereo Lenses, Goerz Dazor Series III 135-mm. f/6.3, convertible, bargain, £3/5; Klimax 4-pl. Tank, 5/-.—Duffin, Blenheim Rd., S.E.20. [2816]

NO. 1 Self-erecting Folding Pocket Kodak, 3½×2½, Double lens, Kodex shutter, canvas case, 21/-; also No. 3 Autographic Kodak (4-pl.), R.R. lens, leather case, 25/-; both perfect condition.—F. Nicholls, Bonnington, Brean Down Rd., Plymouth. [2817]

31×2½ Newman & Guardia Folding Reflex, f/4.5 Ross Xpres, 3 double slides, F.P.A., practically new, £18; also 3½×2½ Zeiss Minimum Palms, f/4.5 Zeiss Tessar, 3 D.D. slides, leather case, £8.—J. Wilson, 24, Monument St., London, E.C.3. [2818]

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* Sound-on-Film.—Takes Right or Left Sound-Track Films.—New 16-mm. Victor Super Projector, 500-watt tremendous boosted illumination, interchangeable—takes right or left sound-track films, automatic film trips (shuts off automatically if incorrectly running), 24-teeth sprocket fed, 5-valve 5 Grid Amplifier for 500-1,000 people, plug for extra speakers, unique peak adjustments that make it the finest S.O.F. obtainable. Used silent or with microphone or gramophone to own films. One case only. £126 0 0

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Foth Derby, f/5.3, delayed action focal-plane. £4 12 6
Millar Cine f/1.5 Motocamera Lens, 91-mm. £16 10 0
V.P. Agfa Roll Film, f/3.9, Compur, auto. erect. £5 5 0
91-mm. Dekko Motocamera, f/1.9. £25 18 6

£50 ONLY.—16-mm. Victor Bronze Camera, f/2.9, focus to 1 ft., visual reflex, focus, turret head, 7 speeds, trick reverse time crank, plumb finder, audible footage. All bronze chromium. £50 0 0

* Why not change to 16-mm. and enjoy all the Professional Advantages! Side sprocket no-wobble system. Film 6s. 6d. 50 ft., processing 3s. 6d., 6-ft. paper leader at beginning and end—no waste in threading.—16-mm. Ensign Super Camera, f/3.5, interchangeable lenses, speeds trick reverse, title crank, case. £13 13 0

* New "Easiest Easy" Payment Plan.—2s. 10d. weekly secures ANY 35 Camera; 5s. 8d. a £10 one. All makes. Exchanges.

31×2½ Zedek Plate, f/3.8, D. action, double ex. £4 4 0
16-mm. Kodak B Camera, f/3.5, 100 ft. case. Bargain. £2 2 0
31×2½ N. & G. Folding Reflex, Ross Xpres f/4.5, latest fittings, revolving back. Lovely outfit, D. slides, case. £25 0 0
91-mm. Cine-Nizo Motocamera, f/3.5, 3 speeds. As new. £7 15 0
6-13 Rolleiflexscope Mirror Reflex, Tessar f/4.5 £27 10 0
31×2½ Ensignscope f/4.5, 1 to 1/100th, latest, double ex., rise, cross, wire-finder, slides. Fine outfit. £4 10 0

One only Left.—16-mm. Ensign Automatic Projector, £5s. lens, 100-watt, all-automatic, in case. Super movies. £11 11 0
41×3½ Zeiss Famous Plate Pocket, Zeiss f/4.5, Compur, double ex., rise, cross. The perfect picture size. £5 17 6
16-mm. Kodak B Camera, f/1.9, interchangeable lenses. £12 12 0
V.P. Weeny-Ultra, f/4.5, new, compur, no bellows. £4 12 0

31×2½ Ensign Cammo, f/3.5, Dalmeyer Speed, D.A. Compur, double ex., rise, cross, clip-on slides, bronze. £9 17 6
i-pl. T.-P. Special Reflex, Cooke f/4.5, latest shutter, latest mirror, latest hood, revolve back, D. slides. Lovely outfit, perfect quality, enlarge to any size. Tested. £9 17 6

16-mm. Simplex Water Camera, f/3.5, precision outfit of quality 4-in. thick glass. Can be used as bellows. £18 13 0
31×2½ Zeiss Miroflex Combined Folding Reflex and Press, Tessar f/3.5 speed, 1/3rd to 1/20,000th, deep hood, very compact, slides, case. Perfect pictures of quality. £29 10 0

91-mm. Cine-Nizo Motocamera, f/2.9, 100-ft. model, super type camera, multi-speeds, interchangeable lenses. £21 10 0
i-pl. Goerz Roll Film, Dogmar Famous f/4.5, Compur. £2 17 6
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31×2½ Goerz Water Plate, Dogmar Famous f/4.5, Compur. £3 17 6
91-mm. Pathe Lux Projector, 50-watt, notched titles, motor, resistance, carrying-case, complete. Quality pictures. £12 12 0

8-mm. Stewart-Warner Super Camera, Dalmeyer f/1.9, 3 speeds, interchangeable lenses, takes Kodak films. Bargain. £14 14 0
31×2½ Ensign 7 Roll Film, latest f/4.5, Mulchro 1 to 1/100th, rise, cross, red focus, double register. As new. £19 10 0

3-in. Kodak f/4.5 Telephoto, fit B. Kodak Camera. £4 4 0
i-pl. Ensign Compact Reflex, Dalmeyer f/3.5, 1/15th to 1/1,000th, deep hood, reversing back, sky-shade, 6 slides. Perfect pictures on test. Enlargements to any size. £6 17 6
8-mm. Stewart-Warner Super Projector, transformer. £8 17 6

31×2½ T.-P. Special Reflex, Dalmeyer f/4.5, latest shutter, latest hood, latest mirror, revolving back, snub box, 3 D. slides, leather case. Perfect quality outfit. £11 11 0
i-pl. Zeiss Ernemann Folding Reflex, Zeiss f/4.5, 1/10th to 1/1,000th, triple extension, rise front, revolving back, auto. masking top screen, deep hood, 3 D. slides. Cost £60. £19 19 0

31×2½ Duoflex Reflex, Dalmeyer f/4.5, metal unit, 1/10th to 1/1,000th, deep hood. Cost £19. Like new. £7 15 0
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V.P. Zeiss Blackstone Plate, Tessar f/6.3, slides. £2 17 6

i-pl. Mentor Famous Folding Reflex, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, deep hood, D. slides, case. Tested. £6 17 6
200-B Pathe Projector, 250-watt. Hardly used. As new. £11 11 0

Slides—3 D. Slides, for 31×2½ N. & G. Sibl. Each. £10s. 6d.
6-ft. Crystal Beaded Super Screen, in auto. case. £7 15 0
10-in. Dalmeyer f/6.3 Latest Telephoto, suit reflex. £5 5 0

Mickey Mouse, 200-ft. films on 400-ft. reels, 16-mm. £1 9 6
16-mm. Ensign Super Projector, f/1.8, 180-watt, forward, reverse, stills, rewind, resistance, carrying-case. Unused. £16 16 0
10× Voigtlander Super Bionocular, in case. £5 17 6

31×2½ Ensign Roll Film Reflex, Aldis f/4.5, deep hood, latest 1/25th to 1/5,000th, dead register. Hardly used. £4 17 6
16-mm. Filmo 75 Camera, f/3.5, 100-ft. or 50-ft., interchangeable lenses, 2 speeds, all inlaid. Unused. Solved only. £18 18 0

Electrophot Super Photo-Electric Meter, self-generating, no batteries. The perfect meter. List £17 7s. £3 3 0
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V.P. Rollorey (16 on V.P. size), f/3.5 Leitz Elmar lens, Compur shutter, speeds 1 to 1/300th sec., optical D.V. finder, leather case.—Miller, 20, Osborne Rd., Broadstairs, Kent. [2819]

10 16 cm. T.-P. Reflex, f/2.9 Pentax, F.P.A., 1 slide, new condition; cost £45; accept £32, or nearest offer.—C., The Laurels, Vernon Place, Scarborough. [2822]

GRAFLEX 3½×2½, revolving back, Ross Xpres f/4.5 lens, F.P.A., 2 double slides, Graflex 12-plate magazine, leather case, wooden three-fold tripod, Dallan 12-plate tank, £12.—Young, 4, Dorchester Avenue, London, N.13. [2824]

P.C. Ensign, double extension, film or plate, f/7.7 anastigmat, perfect, superior leather case, Kodak tank, £3/15, or nearest.—Advertiser, 32, Montgomery St., Hove. [2825]

35/- 3½×2½ Nagel, f/6.3, speeded shutter, leather case; new.—F. Steel, 16, Clifton St., Carlisle. [2826]

FOTH-DERBY Miniature Camera, f/3.5 lens, perfect condition, including new blind, £3/10.—Cook, Jeweller, Newark. [2827]

31×2½ Tropical Contessa, Zeiss Tessar f/4.5, 2 Compur, 6 slides, F.P.A., excellent condition, £6.—11, Esplanade, Lowestoft. [2828]

ENSIGN 5½×3½, films or plates, f/8 lens, 5 stops, 9-speed shutter, Kodak tank, new; reasonable offer accepted.—Gilbert, 716, Chester Rd., Erdington, Birmingham. [2829]

1-PLATE T.-P. Field, Aldis anastigmatic lens, R.B. 2 shutter, 3 B.F. slides, all movements, tripod and case, 35/-; 15×12 Field, lens and 3 B.F. slides, 30/-; both in new condition.—Wilson, 63, New Park Place, Chorley. [2830]

31×2½ New Special Sibl, Ross Xpres f/4.5, 3 D.D. slides, F.P.A., case; perfect; accept £7/15.—Box 899, c/o "The Amateur Photographer." [2835]

21×2½ Rolleiflex, f/3.8 Zeiss, Compur, £16/17/6
V.P. Agfa Speedex, f/3.9, Compur, £3/17/6
Ombux Electric Exposure Meter, £3, all above perfectly new, never used; 2½×2½ Voigtlander Brilliant Reflex, f/4.5, in Compur, used several times only, £6; all great bargains.—Box 900, c/o "The Amateur Photographer." [2836]

MROFLEX 9×12 cm., 12 single slides, F.P.A., yellow filter, sun guard, f/4.5 lens, velvet-lined leather case; new condition; cost £51/10; price £26.—Hussey, Crossways, Kingwood, Oxon. [2838]

HORIZONTAL Condenserless Enlarger (Boardman type), fitted with 4 100-power lamps, specially made for 3-colour work, shows no retouching or paint; cost £40; owner giving up, sell for £5/5, cash on delivery.—Below. [2839]

1-PLATE Watson Camera, fitted with inside 2 shutter with repeating back, fitted with tri-coloured Ilford filters and 1 D.D. slide to take 12×10 plate cut in half. Dalmeyer Portrait lens, 3-pl., take whole-plate and fitted stops; perfect condition, take £12/12 for whole, cash on delivery.—Apply by letter, and can be seen at 11, Carlisle St., Soho, London. [2839]

LEICA Model III, Summar Lens wanted.—Box 905, c/o "The Amateur Photographer." [2843]

ZEISS Baby Ikonta, f/4.5 Novar, 2 on V.P.; condition as new, 58/6.—Box 907, c/o "The Amateur Photographer." [2844]

AUTOMATIC Rolleiflex 2½×2½, Tessar f/3.8, ever-ready case, 2 sets Proxars, lens hood, £19; cost £28; perfect.—10, Oakbank Grove, Herne Hill, S.E.24. [2847]

LEICA I Outfit, comprising camera in pigskin case, 5-cm. Elmar, 9-cm. f/4 Elmar, range-finder, Leicascop meter, filter, hood, cable release, tripod, film tank, £14/10.—Marks, 1, Ray House, The Avenue, Ickenham. [2848]

Trade.

BERTHIOT Anastigmat, 7½ focus, f/4, sunk mount, new, 80/-, list about £7; Portrait Lenses, any focus, also Achromatic Lenses for fine heads, cheap.—Below. [2849]

20 in. Krauss Tessar f/6.3, iris, new, £9/10; cost over £20; bargains in all lenses, enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [2821]

FOTH All-metal Vertical Enlarger, f/4.5, for Leica, electric, condenser, complete, cost £7/15, price £3/15; Bobette, f/4.5 Zeiss, above as new, 35/-; T.-P. Reflex, 4-pl., Cooke f/4.5, slides, F.P.A., cost £12/15, £4/15; De Luxe Snapshot, f/6 Dalmeyer anastigmat, 42/6; 3½×2½ Anso, f/7.5 anastigmat, speeds to 1/300th, 37/6; approval.—Box 898, c/o "The Amateur Photographer." [2834]

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NEGRETTH and ZAMBRA, 122, Regent St., W.1, camera specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

24 1/2 Rolleiflex Roll Film Reflex, 12 exposures on 3 1/2 x 2 1/4 film, f/4.5 Zeiss Triotar, Compur shutter, 1 to 1/300th and time, cable release, Rolleiflex filter, and leather case; as new, £8/17/6.

1-PLATE Virgin Folding Pocket, double extension, 4 high rack rising and cross front, reversible and wire-frame finder, spirit level, fitted Virgin Zenar anastigmat f/3.5, D.A. Compur shutter, 1 to 1/200th and time, 3 slides, leather case; as new, £5/15.

1-PLATE Contessa Nettel Folding, double extension, high rack rising and cross front, reversible finder, spirit level, fitted Carl Zeiss Tessar f/6.3, Compur shutter, 1 to 1/250th and time, 3 slides, £5/5.

9 x 12 and 1-pl. Zeiss Ikon Trona Folding, double extension, high rack rising and cross front, reversible and wire-frame finders, spirit level, fitted Carl Zeiss Tessar f/4.5, Compur shutter, 1 to 1/200th and time, 5 slides, F.P.A., leather case; fine order, £8/17/6.

1-PLATE Newman & Guardia Imperial Sibyl 4 Folding, focussing, rising and cross front, reflex finder, spirit level, Carl Zeiss Tessar f/6.3, N. & G. shutter, 1 to 1/100th and time, 12 slides, F.P. adapter, leather case, £8/7/6.

1-PLATE Ensign Roll Film Camera, rising and 4 cross front, reversible finder, fitted Aldis-Butcher anastigmat f/4.5, Compur shutter, 1 to 1/200th and time, leather case, £4/15.

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ZEISS Ikon Contax, with focal-plane shutter, Zeiss Tessar f/3.5, £27/10; 9 monthly payments £3/1/2.

31 x 2 1/4 T.P. Horizontal Reflex, Dallmeyer f/4.5 32 anastigmat, 3 single slides, £8/15; 9 monthly payments 19/6.

LEITZ Leica Camera, Model III, with f/2 Summar lens in collapsible mount, £33/13; 9 monthly payments £3/14/10.

PATHE de Luxe Motocamera, f/3.5 anastigmat, £10/10; 9 monthly payments £1/3/4.

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ALLENS.—Pathe Motocamera and Kid Projector, complete, £6/6; Baby Ikonta, Novar f/6.3, 47/6; f/4.5, 62/6; Contax, f/3.5 model, £16.

ALLENS.—Krauss Peggy, Meyer f/2.7, £22/19/6; E.R. Case, 10/6; two Magazines, 15/-; cost over £35 complete.

ALLENS.—Etui 3 1/2 x 2 1/4, double extension, Tessar f/4.5, D.A. Compur, £9/17/6; 1-plate model same.

ALLENS.—Makina 3 1/2 x 2 1/4, f/2.9, £12/17/6; Rolleiflex, £8/17/6; Midget, f/6.3, 39/6; T.P. Cine Camera, Dallmeyer f/3.5, 50/-.

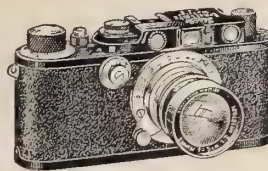
ALLENS.—Pathe Baby Cine Camera (hand model), chargers, hide case, title outfit, £1/19/6; Kolibri, Tessar f/3.5, £7/19/6.

ALLENS.—For every make of camera, two-thirds (approximately) allowed on modern saleable cameras, part payment, subject approval.—Allens, 168, Oldham Rd., Manchester, 4 (7 minutes from Piccadilly, 22 Car). [0087]

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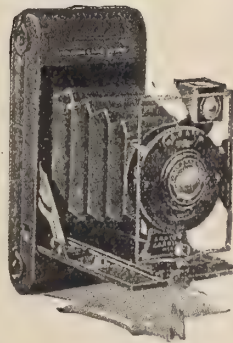
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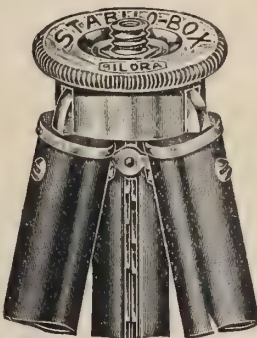
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WANTED.—1-pl. f/4.5 Camera, revolving back, self-capping, with slides, F.P.A., leather case; particulars.—Stokes, 22, Rowton St., Burton-on-Trent. [2658]

EXCHANGE.—Brownie 2a for 3 1/2 x 2 1/4 Roll Film.—Nash, 6, Upwood Rd., S.E.12. [2766]

WANTED.—Small Reflex or Folding Reflex, and other Photographic Accessories.—Brierley, 20, Hanson Lane, Halifax. [2767]

WANTED.—Slides for N. & G. 1-pl. Sibyl.—Goodbrook, 8, Hanover St., W.1. [2780]

WANTED.—1-pl. Goerz Anschütz, D.D. slides, and focussing screen; in good condition, reasonable.—Advertiser, 39, Middlefield Crescent, Aberdeen. [2787]

WANTED.—Leica, Contax, Super Ikonta, Voigtlander Prominent, or other similar camera, would consider good 3 1/2 x 2 1/4 Reflex with Telephoto lens; exchange Car, 15.9, overhead valve, Wolseley Saloon, in very nice condition; this is a genuine offer; will send photo, and full particulars to anyone interested.—41, Hamilton Rd., Ilford, Essex. [2788]

WANTED to purchase Second-hand 1-pl. Zeiss Ikon Nixe Roll Film Pocket, with plate back, fitted double extension, rack focus, etc., or similar camera.—Reply, Box 892, c/o "The Amateur Photographer." [2796]

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WANTED.—Leicascop; Leica Panchromatic Green Filter, cheap; Sell 3-B Film Chambers and case, 12/-.—Harwood, Lonsdale Rd., Oxford. [2807]

WANTED.—Cine-Kodak 8 or Cine Pathe, cheap.—41, Lancaster Rd., North Harrow. [2810]

WANTED.—Vest Pocket Camera, Compur, lens about f/3.5, or larger.—1, Downing Rd., Bootle. [2815]

WANTED.—Telephoto 9-in. or more, f/6.3 or larger, fit 3 1/2 x 2 1/4 Reflex; competitive price, approval desired.—Deane, Vicarage, Malmesbury, Wilts. [2823]

WANTED.—Taxiphone for Verascope, 45 x 107.—Box 896, c/o "The Amateur Photographer." [2832]

FILMO Projector, Model JL, 750 watts, wanted.—Box 904, c/o "The Amateur Photographer." [2842]

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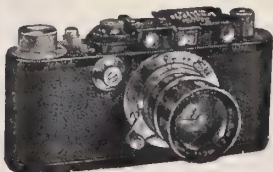
WANTED for Cash or Exchange.—Baby Cine Cameras, Projectors, Films, Microscopes, Telescopes, Binoculars, Optical, Mechanical Goods and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [2750]

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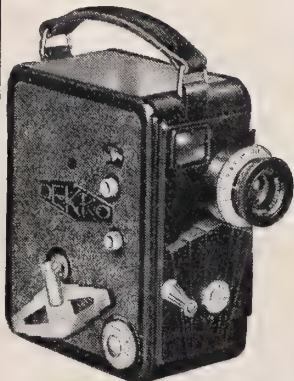
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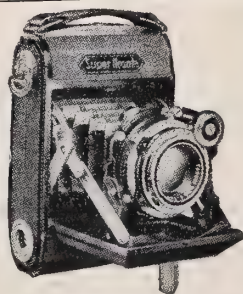
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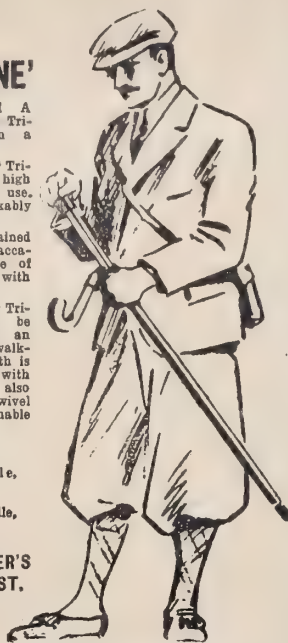
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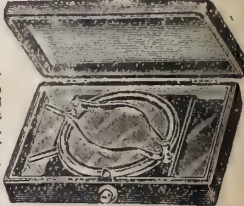
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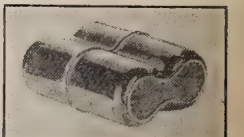
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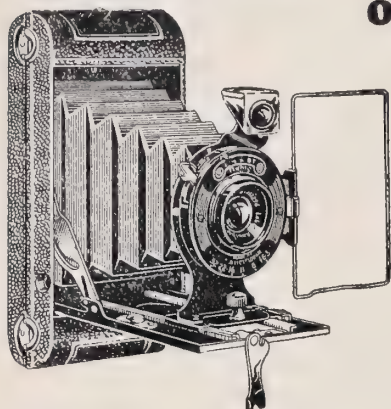
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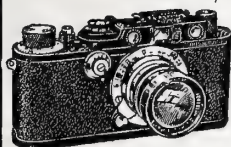
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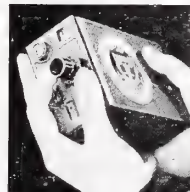
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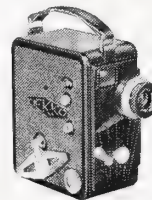
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VOL. LXXVIII.

WEDS. JULY 18TH 1934.

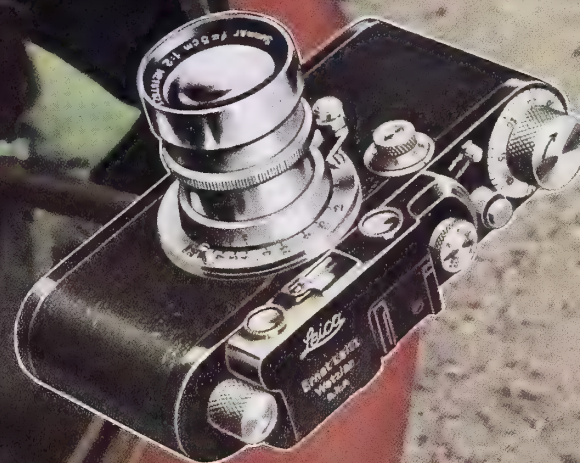
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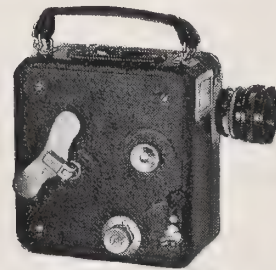
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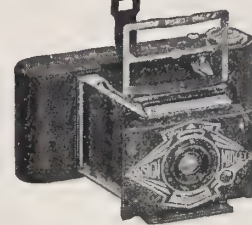
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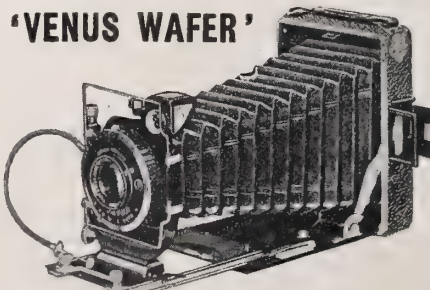
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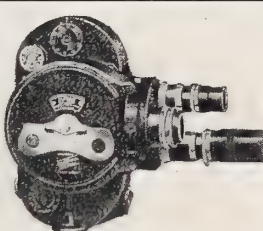


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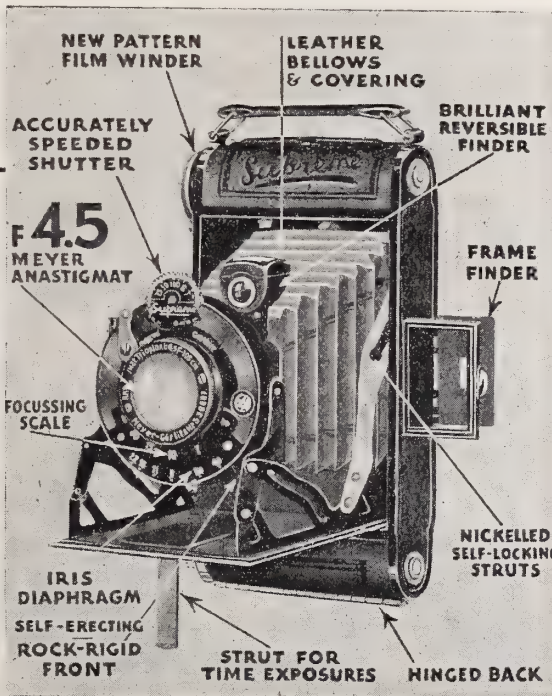


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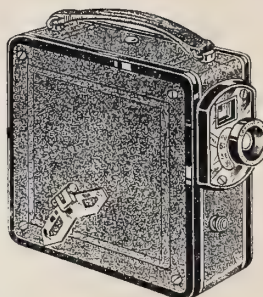
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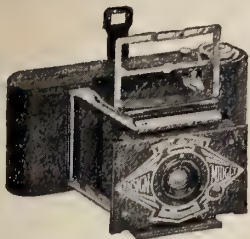
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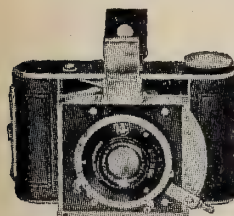
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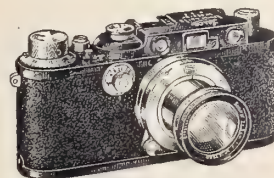
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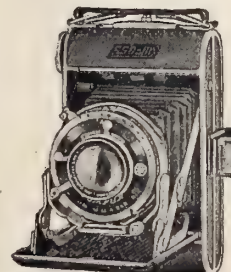
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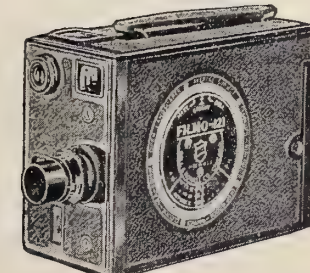
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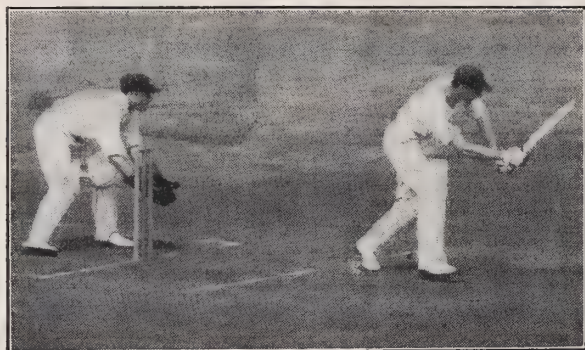
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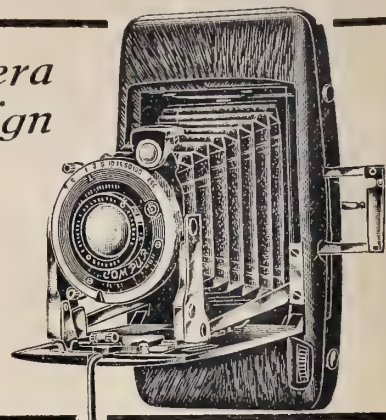
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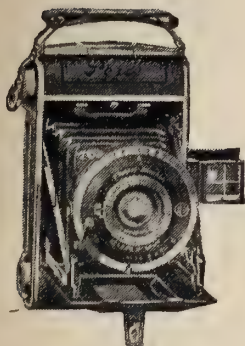
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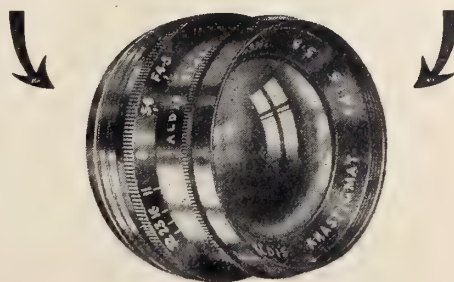
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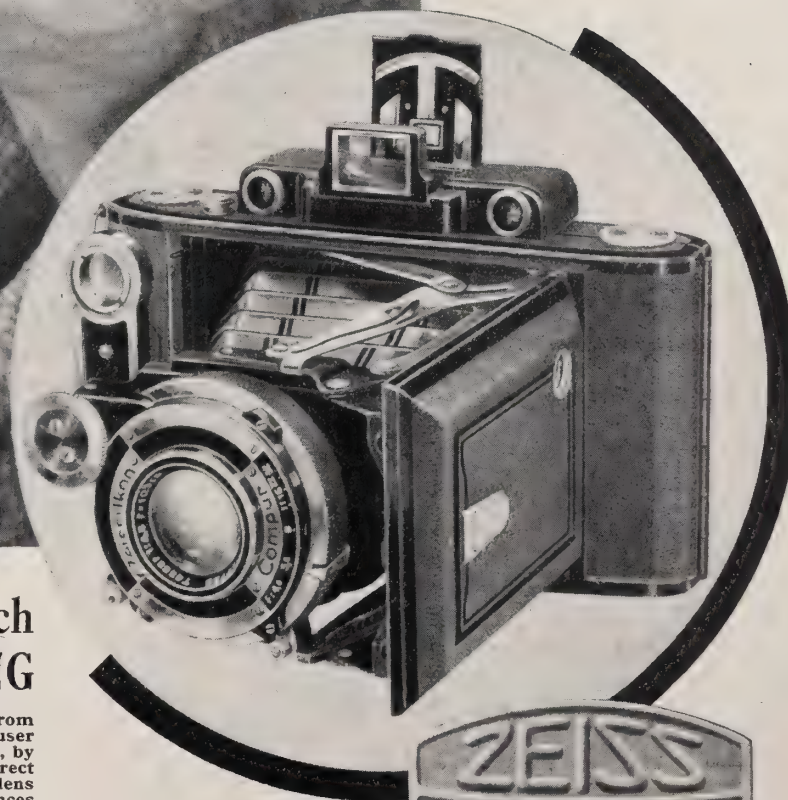


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THE REAL THING.

Holiday Precautions

THE holiday period is the time when almost everyone appears with a camera, ranging from the ubiquitous box camera to the ultra-expensive modern miniature. Out they come on the beach, on the road, in the camp—in fact, everywhere where man spends his leisure days. But, alas! there will be many disappointments among those crowds, mostly for the lack of a little precaution.

Troubles with New Apparatus.

Probably the first mistake that most people make is to purchase a new camera a few days before the exodus to fresh surroundings. They find themselves with a new instrument, and are under the impression that all they have to do is to point it at the chosen subject, press the release, and a beautiful picture is sure to result.

Afterwards they realise that they forgot to set the aperture correctly; or they had the shutter set for "time" when they took the snapshot; or they forgot to focus for the close-up subject, having just taken a distant view.

These are not all beginners' mistakes; quite old hands make them under the stress of the holiday fever. Such a simple precaution to take, too—merely the purchasing of the instrument a few days before the time when it will be required, and the exposure of a film or a few plates, and these duly developed and printed.

Care of the Camera.

Warnings galore have been given about sand when taking the camera to the seaside, warnings that still pass unheeded, as any frequenter of holiday resorts can verify. There is such a great temptation to put the camera down on the sand when one is waiting for a swim, after having exposed on the bathing group. At all costs this should be avoided. The box camera will soon give evidence of this form of ill-treatment by its shutter refusing to work, while the more expensive folding camera will get sand in all sorts of inconvenient places. Even the compact miniature camera will

Some practical suggestions for the amateur photographer holiday-making at the seaside or in the country during the summer months.

be the worse for even a few particles of sand.

Cases should be used religiously, and carefully shaken out at the end of each day, in order to remove superfluous dust and sand. Also the strap from which the case is suspended should come in for attention from time to time; a most unfortunate thing it is if the strap should give out when clambering up the cliffs or during like vigorous pastimes.



The Holiday Spirit.

Care should also be taken that the camera does not receive hard knocks on these expeditions; such an occurrence may easily ruin the instrument for the rest of the holiday, and leave the owner faced with a bill for repairs at the end.

Photographs from boats are very fascinating, and many holiday-makers will certainly wish to get pictures of graceful yachts skimming over the water as they pass their own craft.

It is a very simple matter to drop a camera overboard while attempting this branch of photography, since the photographer will have his whole attention on his subject, and a lurch of the vessel upon which he is travelling may cause him to loosen his hold on the instrument.

It is a wise precaution, therefore, to have a sling of some sort round the neck or shoulders as a preventive of this distressing accident. The new ever-ready case is a very useful adjunct in this respect.

Sunshine is an excellent thing for the holiday-maker, but it does not improve cameras, especially those with wooden bodies, to be left exposed to it for long periods. The heat is liable to warp the camera body, and also to perish the leather bellows, if any. This precaution is again covered by always keeping the camera in its case when not in use.

Pictorial Work.

Some photographers go on holiday with the avowed intention of only taking "pictorial" subjects. This is a very nice ideal, but they lose a lot of fun, and often a lot of possible pictures, by being sparing with their exposures. This kind of enthusiast is so anxiously on the look-out for real "pictorialism" that he fails to take half the things which have possibilities as pictures, and at the end of his holiday has nothing to which he can turn as mementoes of his visit to the particular resort he favoured.

There is no doubt that the beauty of holiday photographs lies in their multifarious records of different things seen and done—oddities, picturesque corners, unusual humans, friends in unaccustomed costumes. None of these should be neglected, even if it seems a rather extravagant use of sensitive material.

Materials.

Holiday time is the time to be really reckless in your use of negative material, always remembering, of course, to aim at getting a decent exposure. Odd corners of these pictures may be made to grace the exhibition walls in the future, even though they seem

merely records at the time of exposure.

"Use the films or plates you always use at home" is a precaution constantly reiterated in these pages. If you are likely to be in places where these are unobtainable it is wise to take a stock with you. But the astute amateur will become accustomed to a well-known standard make at home before he goes, and thus the problem is automatically solved.

"Keep your camera always with you" is another wise precaution. It is sometimes left at home when strenuous games or climbing is the order of the day; but, as a matter of fact, those are just the times when it is most needed, so it should be strapped securely on the shoulder; and the slight extra weight carried,

especially in the case of the miniature camera, will hardly be noticed.

The packing of exposed plates or films until the return home is a much neglected business. Spools are simply put into suit-cases loose, and allowed to get thrown about with clothes. Plates are placed in plate-boxes without being firmly fastened down with adhesive tape and properly marked, and the erring photographer, when he finds his films marked or his plates fogged, blames everyone but himself for his troubles.

Thus it will be seen that a few simple precautions may save many disappointments, and the trouble taken will be amply repaid by the pleasure experienced in looking through the holiday photographs in the long winter evenings.



Avoid getting the camera wet.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Summer Skies.

During the duller months of the year I often get quite satisfactory skies in my prints, but at this time of the year I am often unsuccessful, especially when the sky is largely blue. Is it really necessary to use filters? What do you advise? I am not an "advanced worker."

E. S. T. (Norwich.)

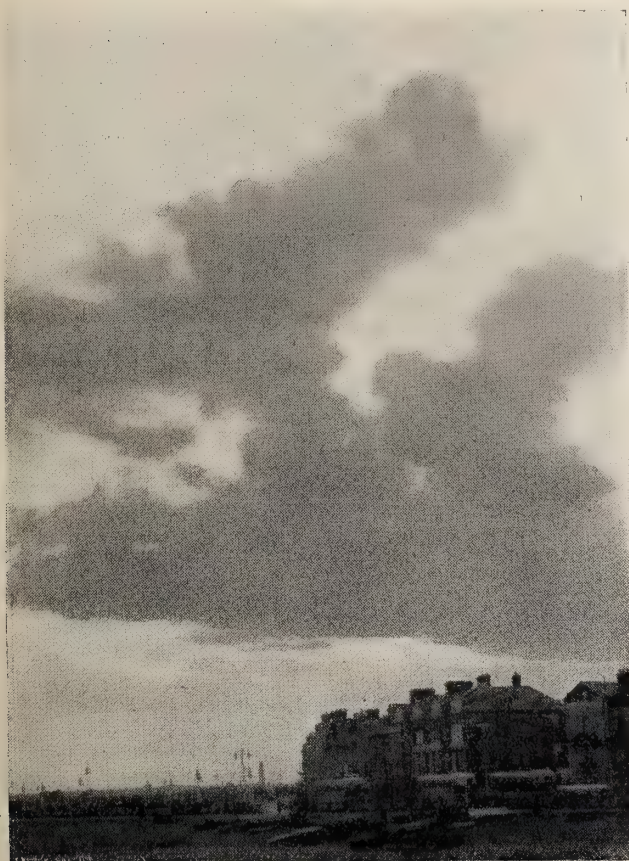
Even if you are not an advanced worker there is no reason why you should not make every effort to secure good tones in your prints, in the sky and elsewhere. The reason why your winter skies are better is that they are so often tones of grey of varying depth; while in summer it is a case of rendering blues in appropriate tones.

The cloud effect shown in the illustration was taken towards sunset on a June evening. It was sufficiently strong in contrasts of light and shade to come out very well on ordinary orthochromatic film without a filter. In fact, similar effects were recorded years ago on ordinary plates, but the exposure was generally cut down to a minimum, with the result that the landscape, if included, was badly under-exposed.

Plates, films and filters.

Modern orthochromatic plates, and all films, do this sort of thing much better, and the exposure may safely be fuller. It is a different problem, however, when there is blue in the sky; and it must be remembered that however light the blue it must not be (mis)represented in the print by blank paper. In a black-and-white print, light blue must be represented by a light grey, and a darker blue by a darker grey. It is to cut out some of the over-active blue rays that a yellow filter is used. Even a pale one, which necessitates very little extra exposure, will help; a very deep yellow filter, and still more a red one, may make the blues come out darker than they should. This is called "over-correction," and although valuable in certain kinds of record work is not advisable for pictorial purposes.

We certainly advise you to have a light or medium filter, both if possible, available for slipping on to the lens, and to use one whenever you are including blue sky. You must also avoid over-development of the negative. An efficient lens-hood is also helpful.



Action Pictures on the Beach

By W. S. G. PROCTOR.

THOUSANDS of photographs that are taken at the seaside by holiday-makers are merely snaps of family groups stiffly posed on the shore, or of children squatting awkwardly in front of sand castles.

As mementoes of happy times spent near the sea, pictures of this type are undoubtedly interesting to members of the party who have assisted in their creation, but they generally lack that wider appeal which is the hall-mark of a good holiday photograph.

Now there is no reason why the amateur's snap album should be filled with prints that interest nobody outside the family circle. One



The Surf Boat. 1/100th sec. exposure at f/11.

of the best ways of making our beach snapshots infinitely more interesting both to ourselves and to others who chance to see them is by photographing figures actively employed. And, at this time of the year, there is no better place for taking such photographs than on the shore at our holiday resorts. The light is at its best and the assistance of suitable models is easily obtainable.

It may be argued that the photography of rapidly-moving figures is beyond the scope of the popular-priced camera, such as the majority of amateurs use during the summer vacation. This is true only in special circumstances, and as these notes are being written with a view to helping those whose equipment consists of a humble box camera, it will be shown how they may successfully cope with subjects in which there is considerable motion.



Frolics on the Beach. 1/50th sec. exposure.

Pictures of seagulls in flight and of objects moving rapidly along a line at right angles to the axis of the lens should not be attempted, for these are subjects demanding the use of a large-aperture lens and a very high shutter speed.

Fortunately, there are many other action pictures which may be secured with the modest instrument if certain instructions are faithfully followed. The gentler actions incidental to a picnic on the sands, such as the passing round of the sandwich plate or of filling the teacups, present no difficulty, but when more ambitious



The snapshot that everyone takes. 1/25th sec. at f/11.

July 18th, 1934

In this article the owner of an ordinary snapshot camera is told how to secure rapidly-moving subjects without blurred results.

subjects are attempted certain rules must be observed.

Games of leap-frog, skipping and racing require an abundance of light for their successful portrayal, and should therefore be tackled only in the middle hours of the day and when the sun is shining directly on the subject. The largest stop of the lens must be used and also the briefest shutter speed available—say 1/100th second.

Regarding the subject itself, it may be said that "blur" can only be avoided when the motion of the image on the film is at a minimum, and that this condition is best secured when the



Skipping pictures can be taken with an ordinary camera and shutter, if the right moment is chosen for the exposure; in this case 1/100th sec.

moving figure is either approaching the camera or receding from it along a line parallel with the lens axis. And the nearer this line is to the lens axis the better.

In the case of leap-frog, high jumping, etc., the exposure must be made when the figure is at its highest point above the ground, for it is then that the image on the film is almost stationary, and can therefore be recorded successfully even with a comparatively slow shutter speed.

It is advisable to use a direct-vision view-finder. The figure must, of course, be in focus when the shutter is released, a condition easily fulfilled if the exposure is made when the moving object is just over a previously selected spot on the ground, and if the scale is set for the necessary distance.

That failures will attend some of our efforts is certain, but a few really successful pictures should be the result of a day's work on the sands. Besides, the photography of figures in action is a much more exciting pastime than the haphazard snapping of inert family groups.



Leap-frog.

The Medicine Ball.

Action subjects of this type can be taken without a high-speed shutter, if the highest point of arrested movement is watched for.





Deck games.

A FEW years ago the idea of a cruising holiday conjured up visions of wealth and unlimited leisure, but to-day anyone with a modest purse and a fortnight's holiday can enjoy the amenities of a liner, and the wonderful sights when touching at foreign ports.

How jolly life is on board ship. Our new-found friends indulge in the numerous and pleasant deck games. Deck tennis, shuffle-board, peg-ring and bathing provide opportunities to carry off the tournament prizes as souvenirs of a happy voyage. Dancing on deck in the moonlight is the general occupation of



Unloading. Las Palmas.

Photography on a CRUISE

By F. A. SHUTT.

the evenings, with a fancy dress ball as the star attraction. For those who prefer a good game, there is the mock race meeting held in the ship's lounge.

How charming these voyages are. All around are the sights and sounds of warm lands, the tang of the sea and the endless sunshine. The fun on board is worth the voyage, but cannot be compared to the first thrill of sighting foreign lands.

On most cruises trips to the various places of interest are organised at each port of call, and at these points the photographer should be ready for eventualities with plenty of "ammunition." It is impossible to foresee what subjects will crop up, and this is part of the fun.

A Popular Cruise.

A trip to Portugal and the Canary Islands provides an abundance of opportunity for those who are interested in either people or scenery, and when one is not basking in the sunshine there are some most fascinating places to visit.

As the ship approaches Lisbon the scenic beauty is so remarkably fresh that one's finger itches to release the camera shutter. The wise man bides his time, and selects suitable opportunities. Here and there the ruins of a Moorish Fort can be seen, and farther back on the hillside the golden dome of the Pena Palace at Cintra glints in the early morning sunshine. Lisbon, as viewed from the sea, is an entrancing sight, and looks almost like Torquay, except that the houses are white or blue, with roofs of a glowing red.

Madeira can be described as a jewel surrounded by the clearest sea it is possible to imagine, in which can be seen the flickering fish in the depths below. The sea provides the native boys with an opportunity to display their diving capabilities.

In Las Palmas, the chief industry appears to be the selling of shawls, embroidered table linen and other oddments. A trip to "Monte," the favourite summer resort of the residents, is imperative, and Atalaya, the home of the cave-dwellers, offers fine possibilities to the owner of a camera.

After taking endless snapshots we say good-bye to these wonderful and enchanting islands, their flowers and sunshine, their blue waters and their smiling brown people; the ship swings round, and our course is set for home. The last happy hours are spent in lazing in the sunshine or taking part in the numerous tournaments, and so the cruise ends; but we have still our photographic album to revive the happy



The Bos'n.

memories of an interesting and unique experience.

Apart from the opportunity that a cruise offers for securing pictorial photographs of foreign places that might not otherwise be visited, the snapshots of a more personal character taken on the ship itself will probably provide as much interest at a later period as the pictures taken on shore. They are subjects also that can be successfully undertaken with practically any type of hand camera from the cheapest to the most expensive. On most of the cruising ships supplies of materials and a dark-room are always available.



Pena Palace, Cintra.



BLACK AND WHITE.

(From the London Salon of Photography.)

BY JAN DE MEYERE.



A DRAMATIC MOMENT.

(From the Advanced Workers' Competition.)

By NORMAN CRAWSHAW.

Camera & Canoe

By T. D. TROUNCER.

ANYONE who has spent his holiday touring in a canoe will never want to try any other way of doing so again. The vogue has spread from Germany, where it has been very popular for some time, and many people in England have now taken it up. The keen photographer will find that it is ideal.

There are certain practical considerations, however, which it is essential to bear in mind if the holiday is to be a success from the photographic point of view.

First, the choice of apparatus and materials. The less these weigh and the less space they take up the better. The modern miniature camera is the ideal instrument for the purpose.

It is advisable also to take the following accessories: leather case, exposure meter, lens hood and filter. The leather case is essential to protect the camera from being splashed by water and from the rough usage it is likely to have.

The film used should be of the orthochromatic or panchromatic variety. It is often forgotten that a filter is of no use unless one of these types of film is used in conjunction with it. Panchromatic film is probably best, as its sensitiveness to the reds as well as the greens enables it to record the beautiful sunset effects seen by the riverside.

It is better to buy sufficient film for the whole holiday before starting on it, as there is nothing more annoying than being caught short of film and having to chase around to find the type of film that

you are used to. Those miniature cameras which take thirty-six pictures on a single spool are very useful in this respect.

Finally comes the choice of subject,

canoe there should always be some foreground interest, or the resulting photograph will show a vast expanse of water and little else.

If camping by the side of the river, a splendid series of pictures can be taken. The best results will be obtained if the other members of the party are shown busied about their appointed tasks. The best time of day to choose is the early morning or the evening, when the shadows are longer and the light softer. In the summer there is



At Sutton Courtenay.



Over the Falls.



Lunch time.

plenty of light at these times.

Exposure should present no difficulties, especially if a meter is taken. It will be found that it is approximately the same by the water using a filter as elsewhere without one. But beware of the beautiful, cool, shady places by the bank where shelter is taken from the storm or a halt made for a meal. A short time exposure may

and this is where the delights of canoe touring for the keen photographer become apparent, as the scene is constantly changing while he paddles downstream from place to place. His only difficulty is the selection of the best from a mass of rich material. When photographing from the

well be necessary for these, and if a tripod has not been taken, the difficulty can probably be surmounted by resting the camera against a tree or on some temporary support. The greater difficulty of taking such pictures will enhance their value if successful.

Finally, remember that all the trouble taken will be of no avail if the exposed films are not carefully preserved until development. They will suffer constant packing and unpacking, and nothing can be more maddening than to spoil the record of a perfect holiday for want of a little attention.

Snapshots on the

By H. F. TAYLOR.



As the boats come in. 1/100th sec., f/8, Panatomic film.

THE seaside photographer, having exhausted somewhat the possibilities of the swimming-pool and the beach, will find some refreshing photography on the fish quay, if there is one in the neighbourhood of the resort chosen for the holidays. Many of the well-known centres for holiday-making around our coast will provide this subject in one form or another, and it is an ideal one for the camera.

Most of the work involves early rising, but what is that to the keen amateur? It may also involve a corresponding difficulty with exposures at an early hour, but in turn offers unique possibilities to the picture-maker, with the sun low and the rather unusual lighting.

In some of the smaller ports, the state of the tide determines when the catch shall be brought in, and if you are lucky you may find the market in full activity in mid-morning.

The type of vessel varies with the locality, but they will all make pictures, the big iron trawlers of the east coast, the small brown-sailed luggers of Devon, and the still smaller motor-driven smacks of Cornwall.

The fish are spread out on the quay, graded according to species and size, and the auctioneers and buyers move from place to place. It is somewhat difficult to compose pictures with so many figures in movement, and it is here that the miniature camera scores, both



Crab buyers. 1/10 th sec., f/5.6.



Landing the fish. 1/100th sec., f/5.6.

aperture with the short-focus miniature camera lens was sufficiently small to give good depth of focus.

Depth of focus is not always required, and in cases better pictures might be obtained by using a larger aperture and making the figures stand out by differential focussing. I may mention that I used Panatomic film, fast to yellow light and of remarkably fine grain, permitting of a high degree of enlargement.

After the sale of the fish come the cutting up and packing. With a hook in the

FISH QUAY

left hand and a knife in the right, the cutters move along the rows. The fish is lifted by the hook, and with a couple of deft blows the edible portions of the skate or ray are severed. The figure is comparatively still, but the arm moves quickly, and if the action is to be arrested the shutter speed must be at least $1/100$ th of a second.

"Don't forget the gulls" is rather unnecessary advice; it is almost impossible to avoid them. They



Cutting. $1/100$ th sec., $f/8$.



A poor catch at Looe. $1/25$ th sec., $f/4.5$, dull day.

scream and flutter around in hundreds, awaiting any little titbit of offal that may be thrown aside. In some places they are so impudent as to be almost a nuisance to the workers. Use the highest shutter speed possible for the birds, and make lots of exposures, for movement is so rapid that until development of the negative one hardly knows whether the picture will be a success or not.

While all this activity is going on, the fishermen,

having done their bit, may be sitting about their boats or doing odd jobs, and a general view of the boats on the quayside may make a good subject. A little patience here may be rewarded; small boats are continually moving about, and by waiting a few minutes one may just come into position so as to turn a mediocre picture into a nice composition.

As an alternative to the usual seaside work, this subject will be productive of many attractive pictures. No special apparatus is needed—the camera that the amateur is used to for other snapshots will serve equally well for the fish quay.

The whole business of disposing of the day's catch is finished in an incredibly short time, and with a parting shot at the net repairers, the photographer may go home to breakfast.



Resting after labour. $1/100$ th sec., $f/8$.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

SNAPSHOTS AFLOAT.

MOST of us who use a camera find ourselves, at times, "aboard the lugger," and there is always a certain novelty and excitement about photographing in such circumstances. In many ways it is different from snapshotting ashore.

The "lugger" may be anything from a row-boat to a liner. I have taken many photographs from a sea-going tug, in the lower reaches of the Thames and out into the North Sea; and even from ferry-boats plying across the Thames, the Mersey, and elsewhere. In a small boat there are special difficulties; the viewpoint is too low for many subjects; the nearer water included is too near; and in anything like a sea the movement of the boat is so excessive that it is difficult to stand steadily and safely, and horizon lines come out with impossible slopes. The lower or the upper deck of a passenger steamer is better; the upper deck for preference, as there are less likely to be awkward obstructions.

A river trip often provides a good harvest. I could show, for example, a series of shots giving, in the mass, a capital panoramic rendering of the banks of the Rhine

from Bonn to Mayence; the Moselle is, I think, even better; and the Seine, from its mouth to Rouen, yields much of interest and beauty. Even some of our own smaller streams, like the Dart and the Fal, are full of charm.

In wide estuaries, and out at sea, possible subjects present themselves at longer intervals. Here much depends on sky effects. A cloudless sky, when we are on the water, is a misfortune from the photographic point of view. We have to depend a good deal on sheer luck for the chance of coming within shooting distance of interesting craft—fishing-boats, yachts, liners, fine Thames barges, and the all too rare joy of a "windjammer." It is not only a question of distance, but of lighting and viewpoint.

On the water, distances are deceptive. We are very liable to under-estimate distance, and to exaggerate size. The view-finder would help us if we allowed it to have its own way, but we mentally disbelieve it; and we find afterwards that the passing vessel, which we know to be so large, and which the finder insisted was so small, appears in the negative more insignificant than we were prepared to believe. We have to resort to abnormal enlargement to make anything of it at all. Very often, though, it is wise to rely on this subsequent enlargement rather than miss a good thing.

Instead of drawing on a miscellaneous collection of "afloat" subjects I have chosen half a dozen simple ones from about three times the number taken on a single trip from Portsmouth to Southampton and back. They are all the sort of thing that the beginner can pick up with the simplest of cameras.

At the very start I got the submarine shown in Fig. 1. Nothing much, but effective as a record lantern slide, or as an item in a series of illustrations of types of craft. Later on I

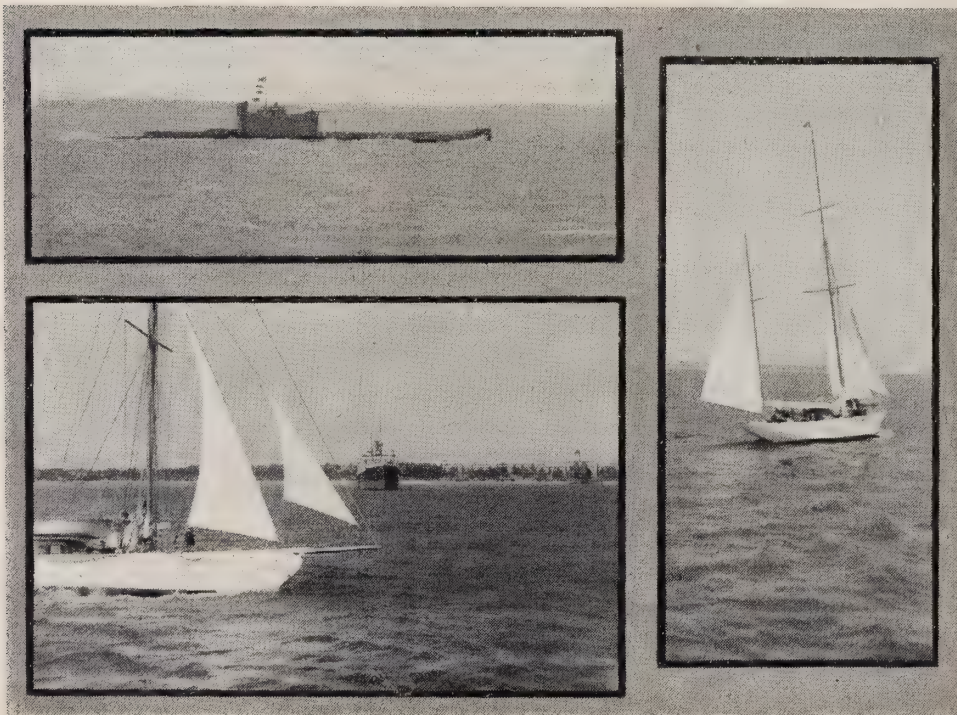


Fig. 1.



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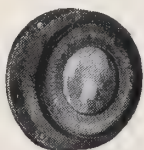
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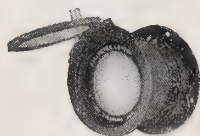
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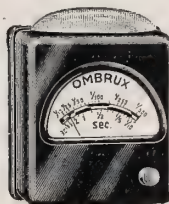
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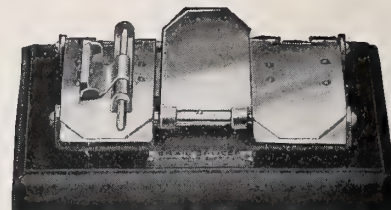
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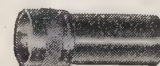


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got two or three shots, under a cloudy sky, of a race between *Endeavour* and *Velsheda*. These and several others are very good, but do not lend themselves to reproduction on a small scale. This applies particularly to the best shot of the day—a picture of a graceful yacht almost becalmed, and only to be rendered as a delicate high-key subject.

The yacht under slight sail, shown twice in Fig. 1, I took three times—once when overhauling it, as in the upright print; once when abreast of the bows; and again after passing it. The version showing the bows also includes a distant view of Netley Hospital, very clear and sharp in the original.

On an art page is a sort of holiday record of part of the crowd in the bows of the steamer, admiring *Astra* as she passed leisurely by—a thing of beauty to which no monochrome rendering can do full justice.

Fig. 2 shows a couple of liners. The upper one is the *Arundel Castle*, in mauve and white, with tugs standing by ready to haul her out. The lower one is the *Berengaria*, with her long black hull, only faintly suggesting her 52,000 tons, and beginning to look old-fashioned. I also got a record of the snowy majesty of the *Mauretania* and the *Empress of Britain*—not a bad bag for a single afternoon.

All these photographs, and all the others I took on the same short holiday—including some Winchester interiors—were made with a $3\frac{1}{2} \times 2\frac{1}{2}$ folding camera, with a Zeiss f/4.5 lens, and on Verichrome film packs. For many exposures I used a yellow filter, or I could not have done much with white sails against a blue sky, and still less with the light clouds that appear quite naturally in some of the prints.

The light is so strong in such circumstances that it is quite safe to use a filter which about doubles the exposure time. It makes a great difference even on ordinary film. Still more difference would be made by a deeper filter with ultra-rapid panchromatic film, but I doubt if the beginner would be wise in going as far as this unless he has gained experience by previous experiments.

As to shutter speed I would suggest one-hundredth

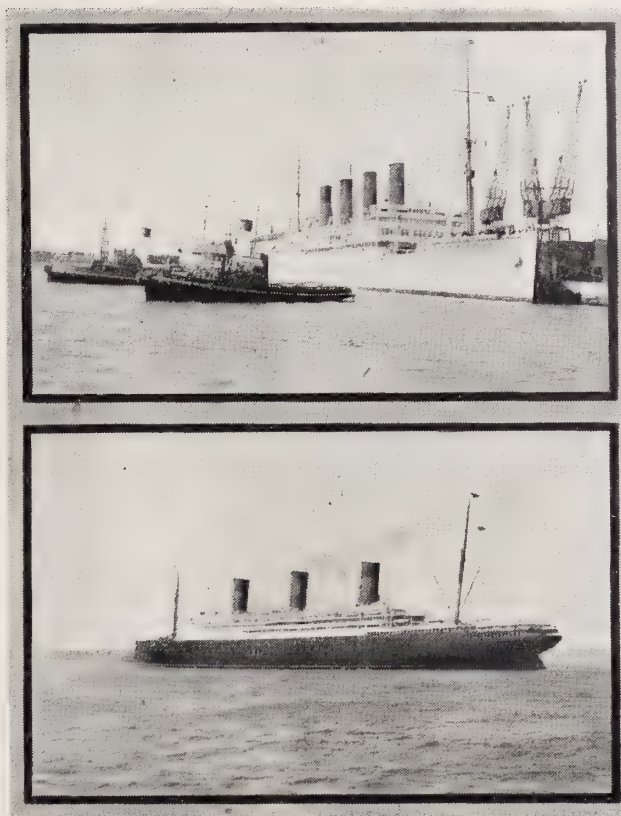


Fig. 2.

of a second if it can possibly be given. Movement may be very rapid, especially when vessels are passing in opposite directions at close quarters. There is also the vibration from the engines, and the difficulty of standing quite steady when making an exposure. Many shots, too, have to be literally of the "snap" kind, and very often the most rapid action is necessary if a subject is not to be lost altogether. W. L. F. W.

The Week's Meetings

Wednesday, July 18th.

Borough Poly. P.S. Portfolio by F. M. Sutcliffe.
Camberwell C.C. Bankside.
Exeter C.C. Ottery St. Mary.
Rochdale P.S. Home Portraiture. Miss R. L. Scott.
Stockport P.S. Evening round Stockport.

Thursday, July 19th.

Bedford C.C. Felmersham.
Hammersmith H.H.P.S. Bromoil Transfer. F. Bowen Williams.
N. Middlesex P.S. Photographic Chemistry. C. J. N. Redfearn.
Nottingham and Notts P.S. Brackenhurst Hall.
Oldham P.S. Discussion: "Cameras and their Uses."

Friday, July 20th.

King's Heath and D.P.S. Mounting and Finishing.

Saturday, July 21st.

Accrington C.C. Ramsbottom District.
Bath P.S. Bradford-on-Avon.
Beckenham P.S. Dorking, Glory Wood and Redlands Wood.
Belfast C.P.A.C.C. Hillsborough.
Bristol P.S. Shute-Shelf.
Hanley P.S. Consall and Belmont. Meet at Crown Bank, 2.30 p.m.
Hucknall and D.P.S. Bulwell Wood Hall.
Isle of Wight C.C. Southampton Docks.
Luton and D.C.C. Hemel Hempstead to Waterend.
Oldham P.S. Carr Wood and Ashworth Valley.
Plymouth Inst. P.S. Milton Coombe.
Sheffield P.S. Keppals' Column. Meet Exchange Station, 1.30 p.m.

Saturday, July 21st (contd.).

Small Heath P.S. Coughton.
Southampton C.C. Portsmouth and Southampton Clubs at Porchester.
Stafford P.S. Sandon. Bus to Sandon, Market Square, 1.35 p.m.
Stockport P.S. Chapel-Coombs.
Walthamstow and D.P.S. Royal Botanical Gardens.

Sunday, July 22nd.

Harrogate P.S. York.
Ilford P.S. Waltham Abbey and Aimes Green. Meet at Ilford Station, 10 a.m.
London County Council Staff C.C. The Chilterns.
South London P.S. Dorking and Box Hill. Train from Victoria, 10.45 a.m.
York P.S. Sandhutton and Buttercrambe.

Monday, July 23rd.

Bournemouth C.C. Best Wind Picture Competition.
Southampton C.C. "Ortho and Panchromatic Photography." W. R. Kay.
Walthamstow and D.P.S. Still Life.

Tuesday, July 24th.

Hackney P.S. Enlarging. A. Miles.
Manchester A.P.S. Evening Ramble.

Wednesday, July 25th.

Bromley C.C. Gravesend.
Camberwell C.C. Ladies' Night.
Hucknall and D.P.S. Southwell Minster.
Leigh Lit. Society P.S. Worsley.
Luton and D.C.C. Hemel Hempstead to Waterend.

How I make my EXHIBITION PICTURES

No.
CCXXXVIII

Mr. G.
CROSBY.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"I PHOTOGRAPH everything that looks worth trying. This means, of course, that a good many attempts turn out failures, while some of them (where circumstances permit) have to be retaken two or three times before the result is worth looking at; but I consider it always worth while having a shot at what seems to offer possibilities. When in doubt, I take it!

"If I tend to specialise it is in night photography, mountains with cloud, and close-up (table-top) work, treated where possible in what is designated the 'Modernist'

personal there is little justification for it at all. My photographs are, of course, produced primarily to please myself; if, however, they please other people (including exhibition selectors and competition editors) so much the better. All the pictures, at any rate, are intended to conform more or less to the accepted basic standards of design and composition.

"I do not attempt consciously to achieve results that are 'beautiful,' whereas ornamentation and prettiness I most definitely avoid—in all things. What I aim at is strength in design, and a certain definite interest (human or 'inhuman'; concrete or abstract).

"The camera is a quarter-plate 'Speed Cameo,' with Ross f/4.5, double extension, and direct-vision wire finder, the outdoor exposures being made nearly always from eye-level. The subjects are roughly 'squared-up' in the frame, allowing where possible a margin for safety, and the final composition adjusted when enlarging. Quick unfixed contact prints are a great help in deciding what's wanted and what's not.

"For indoor work I prefer Soft-gradation pan-chromatic plates; outdoors I use (for convenience) orthochromatic pack film, usually with sky filter pushed well down. Development is by inspection for ortho; by time and temperature for pan-chromatic; the time being varied according to the nature of the subject. 'Plucky' negatives are preferred.

"Enlargements are vertically projected upon Kodak Royal, cream base, amidol developed. Dry-mounting always—with flat-iron.

"I am no 'purist': I put as much auxiliary and after-work into the prints as I find necessary (or possible), spotting and toning-down here and there with oil pigment (always); shading and spot-lighting while printing (usually); combination printing of clouds, etc. (frequently). Occasionally,

in cases where a good deal of hand-work appears to be necessary, I make a 12 by 10 in. paper negative and have a thoroughly good time.

"'Man looks into Space' is, I regret to say, a combination print, the clouds being on a separate negative. The 'regret' is quite genuine; I would far rather have got the whole thing in one go, but you can't keep a mountaineering party waiting until the right clouds roll up into the right position—particularly if the party doesn't know it is being photographed. The clouds, however, were taken soon afterwards, and specifically for the picture (although this does not necessarily mean that they won't be used elsewhere later on)."



SENTINEL.

G. Crosby.

style, i.e., with strong lighting, acute perspective, plenty of three-dimensional depth, and ruthless trimming of non-essentials. Pastoral subjects do not appeal to me, nor do delicate or high-key effects. Straight lines I find more interesting than curves; stone and metal more attractive (photographically) than vegetation.

"All my enlargements go up on the South Essex Club screen for criticism (which they most certainly get), and the comments received are decidedly helpful, as are also the study and attempted 'pulling to pieces' of other members' prints. Nevertheless, I try not to be unduly influenced by the suggestions made regarding my choice of subject and treatment, as unless one's work is truly



MAN LOOKS INTO SPACE.

(See article, "How I make my Exhibition Pictures," on the opposite page).

BY G. CROSBY.



"ASTRA" AND THE STAR-GAZERS.

(See article "With the Beginners.")

By W. L. F. WASTELL.

Summer Landscapes



THE above illustration is intended as a hint that this is a first-rate time of year for getting pictures of the countryside. It was not taken under ideal conditions, being in fact a snapshot from the top of a motor-bus just pulling up at this particular spot. Its main attraction lies in the sky—typical of the sort of thing often seen towards the end of a showery or stormy day.

At the Royal Photographic Society's rooms there is on view during the present month a collection of prints by an early worker at photography—Roger Fenton. These prints are made on albumen paper from 15 × 12 in. wet-plate negatives. All the upper corners are rounded to hide the dark patches where the lens did not cover the plate, and there is not a single good sky in the whole collection. Most of the skies are blank paper.

To-day we can photograph a landscape with the simplest of cameras, and the negative will be covered

perfectly, even at apertures that were unknown to the early workers; and if there are strongly marked clouds they will appear more or less satisfactorily in the print if we choose a paper to suit the negative.

But we can improve on this. We can render the sky much better by using a filter on the lens, and we can get truer colour values everywhere, especially if we resort to panchromatic plates or films.

We do not work, in the ordinary way, from moving vehicles. We want time to examine our subject, and to make the best arrangement of it; and then we shall probably have to wait till the sky is at its best before we actually expose. The best course is to expose fully enough for the landscape itself, and then to be on our guard when developing, so as to stop as soon as the landscape detail is out. This will avoid getting the sky too dense. The above print is a perfectly straight one on normal bromide paper.

L. F.



A Japanese umbrella is a useful accessory for silhouette snapshots.



HERE is a subject that every amateur photographer can attempt at the seaside. It is the only one in which under-exposure counts as a virtue, and can be turned to good account. In all other phases of snapshot work, the problem for the beginner,



in particular, is to secure correct exposure.

To obtain good silhouettes in the brilliant sunlight at the seaside, the shutter of the camera must be driven at its fastest, and generally the smallest stop can be used. Under-exposure is essential if clean-cut black silhouettes are wanted. Any clouds that are about will also be secured. Films are better than plates.

Endless subjects are available, and, as the illustrations on this page indicate, they should be chosen for their attractive outlines. Unless the shutter

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SEASIDE SILH

If the right moment is watched for, when the ball is at its highest point, this subject can be taken with an exposure of 1/100th sec.



Horses make good silhouettes, as these two snapshots indicate.



For sunset silhouettes such as the picture below, a longer exposure should be given, or a larger stop used.



at high speed, it is of course useless to rapidly-moving objects, similar to the figures shown herewith; but for others, where there is little or no movement, they are within the range of even the cheapest camera, and provide a range from the usual snapshots.

OUETTES





A novel viewpoint.

THE amateur photographer who spends his—or her—holiday awheel is assured of a host of opportunities for picture-making. The leisurely speed of the cyclist enables him to secure with his camera many gems that the ordinary tourist would pass unnoticed, and he can reach and photograph remote beauty-spots that would be inaccessible to other wheeled traffic. Travel costs him practically nothing.



The sunlit village street.

Holidays Awheel with a Camera

Picture - making by the Cyclist - Photographer.

By N. B. DENMAN.

The photographer has three ways of spending a cycling holiday: by daily rides from home, by daily rides from a distant centre, or by a tour.

The first plan will appeal to him if he has only recently combined photography and cycling, and therefore has not exhausted the pictorial possibilities of his own district. The dark-room and all his apparatus are near at hand; developing and printing can be carried out immediately if desired; and



Evening light.

subjects can be revisited in event of failure, or to obtain better lighting or other conditions.

Similar advantages fall to the camera cyclist who selects a promising district and explores it from one centre; for the photographer who specialises this is the ideal holiday.

But variety is sought by most of us, and in this case a cycle tour should be selected, for constant travel introduces a wider range of subjects than any other type of holiday. Furthermore, the cyclist is not then restricted as to destination, being left free to regulate his daily mileage.

The type of camera to use and how to carry it when cycling will have been settled from week-end experience, and previous advice in *The Amateur Photographer*. Films are much more convenient for touring than plates.

In addition to the usual holiday subjects the cyclist-photographer should endeavour to record the many interesting and often humorous incidents that arise, aiming at photographs with a definite *motif* rather than those in which cyclists are introduced merely to provide human interest.



THE SHRIMPER.

(From "The A.P." Intermediate Competition.)

By W. A. APPLETON.



1.—"The Ferry."
By W. M. Kerr.

2.—"Barge Comin'."
By L. H. Oakley.

3.—"Staithes."
By John Taylor.

4.—"Summer Afternoon."
By S. Baber.

5.—"An Impression of a Cornish Fishing Village."
By L. A. G. Friend.

6.—"Flowing Tide."
By H. Bailes.

PICTURES of the WEEK

Some Critical Comments

on the Beginners' prints reproduced on the opposite page.

ALTHOUGH a very nice degree of judgment seems to have been exercised in arranging for the boat to be included without any cutting off—despite the small margin available—the drawbacks associated with a viewpoint that is too near are patent in No. 1 of the prints reproduced on the opposite page, "The Ferry," by W. M. Kerr.

Subject and Setting.

With the subject taking up so much of the space, the setting seems inadequate, and the picture conveys the impression of being overcrowded. Actually it is not so much overcrowded as including its subject on too large a scale, for the material, except for the number of figures in the boat, could scarcely be reduced. The only practical way in which the defect could be corrected is the choice of a more distant viewpoint, and, while it is realised that chance is a predominating factor where moving objects are concerned, the period of waiting for the boat to come into position might have been employed in the selection of a standpoint sufficiently distant to give a greater proportion to the setting.

Presumably, such a procedure would not involve any undesirable inclusions in view of the fact that the setting consists solely of water, but, if it would, the suggested rearrangement would scarcely be practicable, and there would, apparently, be no alternative to the existing lay-out.

There is no doubt, however, despite the good features now exhibited, that the revision would afford a not inconsiderable improvement, and, as the subject—or something of very similar character—is likely to be encountered by many of us during the forthcoming holiday season, the point regarding the relative proportions of subject and setting is emphasised and should be kept in mind.

Relative Proportions.

With No. 5, "Cornish Fishing Village," by L. A. G. Friend, there is something of a similar suggestion, though not by any means so pronounced, arising from the scale in which the fishing boats are shown.

The angle at which they are seen

and their relation to the setting is excellent, but their scale makes them seem just a bit over-emphatic, and, if it were possible for a viewpoint a little farther off to be adopted, it would be as well if it were chosen.

It is the foreground, more particularly, that should be lengthened, and if three-eighths of an inch were added to it, the whole thing would make up better. The addition of a quarter of an inch to the right-hand side would also aid matters appreciably, and, while by no means essential, a somewhat slighter extension on the opposite side would do no harm. On the other hand, it may be that the negative already includes these extra elements, and, if so, they might be included in another print; but, however obtained, the additional proportion allocated to the setting would afford a better composition and would also give a greater prominence to the reflections.

These latter are a feature that can be exploited almost without limit, and in the harbour in question—the place is Polperro—they often attain a brilliance and variety that few other places can excel, particularly at the turn of high tide.

Sunlight and Reflections.

To some extent this may be attributable to the fact that the harbour is almost surrounded by cottages and buildings of very different tones and textures and presenting all sorts of angles to the line of sight. That it is also well protected from the wind and is almost totally enclosed are also factors which play their part, and, given sunshine, the possibilities for picture-making are well-nigh limitless.

Another small seaport, in which opportunities are not inconsiderable, is Staithes, which is not far from Whitby on the Yorkshire coast. An illustration of the kind of thing that can be obtained is to be seen in No. 3, "Staithes," by John Taylor, which, if it has not quite the same attraction as No. 5, yet has its points, and, at any rate, does not exhibit the same tendency towards over-emphasis.

The latter scores, mainly, on account of its exclusion of the sky, which, in the former, is baldheaded and blank. The water, consequently, cannot show

the same variety, for it can only reflect what is actually there. With a suitable degree of tone in the sky, the rendering of the subject would be improved, but, from the standpoint adopted, it would be scarcely possible to secure reflections of equal interest.

Seasonable Scenes.

The arrangement of the composition, as far as line and mass are concerned, conveys a favourable impression, and these subjects give some idea of what may be attempted and obtained during the present summer holiday season.

No. 2, "Barge Comin'," by L. H. Oakley, illustrates the sort of thing that can be treated in the neighbourhood of a canal or stream, but, here again, the sky proved rather a drawback, to say nothing of the obvious departure from truth of the vertical lines. The same fault is to be seen in No. 4, "Summer Afternoon," by S. Baker, and the nature of the subject, broken up as it is into so many small masses, causes the arrangement to seem incomplete and chaotic.

It is doubtful if anything could be done to pull it together, that is, without a vital revision of lighting, viewpoint, and subject material, and this would mean making a different thing altogether. The figure, nevertheless, is appropriate enough and stands out quite well, having regard to the character of the setting, but, while he has been well caught, this in itself is scarcely sufficient to make a picture.

Vital Interest.

In a different setting, such a figure might provide just that touch of vital interest that gives a real pictorial feeling; and, in a somewhat similar way, No. 6, "Flowing Tide," by H. Bailes, appears to fail in its intention, primarily because the breaking wave does not seem to be shown just at that moment when its force is at its greatest, but when it is almost spent.

If it did happen to display the wave at the moment of breaking, and when the splash of its foam were at its highest, the impression would be entirely different, but, unfortunately, the chance has been missed, and the picture does not succeed in reaching the standard of achievement it might.

"MENTOR."

OUR ILLUSTRATIONS

Some Notes on the Pictures reproduced in this issue.

THIS study in "BLACK AND WHITE," by the Swedish artist, JAN DE MEYERE, occasioned considerable favourable comment at last year's London Salon of Photography, partly on account of its strong



contrast of tone, and partly because of its delicacy of key, the welding together of the two almost incompatible elements producing an unusual effect and one that was most intriguing.

The key, on the whole, is high, and except for the very strong notes of dark tone, scarcely goes deeper than the merest hint. The darks in question, therefore, tell with extraordinary force, and give an impression of vigour and strength that has seldom been hitherto attained.

Key and Contrast.

In the usual run of work in a high key, the deepest tone is but a medium grey, and it is very rare indeed to see a real dark included. The restriction of the tone values to the upper part of the scale is obtained, in the first place, by arranging for the subject to consist only of light tones and to be illuminated by a flat or frontal lighting, and, in the second, by cutting down the development time of the negative so that its contrasts are reduced to the desired degree.

Here, the same sort of lighting is employed, but there is the difference

that tones of considerable depth, if limited in area, are allowed in the subject material. Moreover, it would seem that development of the negative, instead of being curtailed, is permitted to proceed for the normal time, or, possibly, somewhat farther, the negative in question being printed upon a paper of a considerably long range. By this means, the subtle distinctions of the lighter tones would be retained and the darks would keep their strength without loss of gradation or quality. On the other hand, it is possible that a similar effect might be produced by developing the negative to less than normal contrast and the choice of a printing paper of a vigorous character or of a short range, though the former procedure seems to be the more probable.

At all events, the effect is particularly striking, and, while the contrasts are indubitably forceful, there is no suggestion of harshness, but, on the contrary, the impression the picture conveys is one of harmonious strength.

Turning to "A DRAMATIC MOMENT," by NORMAN CRAWSHAW, a very different arrangement of the chiaroscuro is presented. In place of strong contrast, the tones of the picture, viewed generally, are soft and more or less even, while they are, at the same time, appreciably deeper in the average than those in the picture previously discussed. Yet there is no tone quite so dark as the isolated elements of deep tone in the other, and the only light, which approaches anywhere near the former's key, is that on the child in the foreground towards the centre (1).

The subject tones, nevertheless, present an equal suggestion of harmony, but the strength is lacking. It would, however, be somewhat inappropriate in view of the character of the subject, and any greater vigour would impair the existing feeling of harmony. There is a strong probability, also, that were the range at all extended there would not be the same distinction between the figure in light and those which form her setting, for the lighter tones therein would inevitably be brought nearer her key.

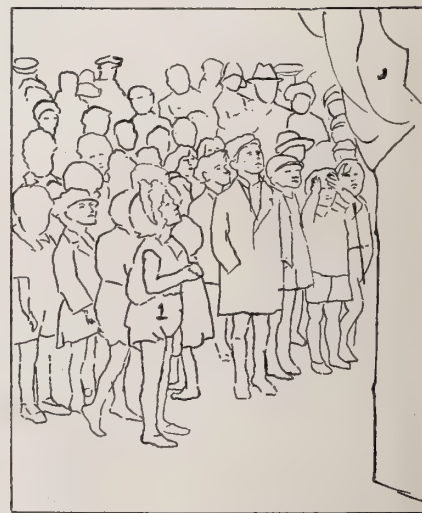
Isolation and Unity.

At present, she remains the only light item in an area of half-tone, but, if the lighter tones in the half-tone background were at all brighter, a

sense of competition would be introduced and her isolation imperilled.

It is her isolation that enables the dominance necessary for her position as chief item to be established. It is aided by her brilliance of tone and by her position in the picture space, which, as it falls across one of an intersection of thirds, is strong and forceful. With that dominance established, the unity of the whole follows as a corollary, particularly as the half-tone elsewhere prevents the introduction of any note of competition.

It might, perhaps, not be wise to inquire too closely into the methods by which the figure in question has been brought into such prominence, but it may be mentioned that it could scarcely be carried farther without inviting a suspicion of unnaturalness; but, in other respects, the work is sound and interesting. With so many figures, it is remarkable how few exhibit a knowledge of the presence of the camera, and, as far as the bulk are concerned, they are



shown intent upon the performance, a state of affairs that indicates an excellent judgment for the time of exposure and a not inconsiderable achievement.

These difficulties, to a large extent, are eliminated when a single figure comes to be dealt with, such as is shown in "THE SHRIMP," by W. A. APPLETON, but, in consequence, a higher standard is expected. That it is attained, as far as camera consciousness is concerned, is apparent from a

July 18th, 1934

glance, and the figure, as may be seen, is exceptionally well caught.

The pose is very graceful, and, with the exception of just one feature, is well displayed against the setting. That feature is the hat. It is quite a minor detail, yet it could be wished that its brightness, just at the brim, came against a tone a shade or so darker, whereas what has actually happened is that the tones of background and brim are practically the same.

An Intractable Setting.

It is rather apparent that the setting is somewhat too forceful for the figure it is supposed to display. Its tones are too diverse and there should not be quite so much contrast. But that is how it was, and, as the pose of the figure is the most important thing, the amenability of the setting must, of necessity, take a secondary place. It either had to be taken as it happened or left entirely, for, if any attempt were made to show the figure against a different background, the probability is that her attention would be attracted and the subject spoil by camera consciousness.

Though the dark of the rocks in the distance is also too assertive, the



same objection does not lie, for it helps to show off the top of the hat;

but, if the tone of the rocks were lighter and the sands on the near side darker, the effect, as a whole, would be preferable. The top of the hat would still be noticeably the lighter, but the brim below would come against a tone a shade or so deeper, and would not be so entirely lost.

In the lower portion, the arrangement and tone of the background is about right, the figure being lost and found against it to an acceptable degree. The upper part might be improved by judicious after-treatment, the tone of the rocks being lightened by the application of one of the appropriate dyes to the negative, and the tone of the nearer shore being darkened by oil reinforcement.

The work would have to be carefully done so that it did not become apparent, but the improvement that would accrue would justify the trouble. The subject is very promising and worth the effort, and, moreover, provides another instance of the type of subject that may be essayed during the present holiday and summer season. "MENTOR."



"NOT SO SURE ABOUT IT."

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

A Film of Yachting By SIGURD MOIR.

Visitors to seaside and other resorts are now well catered for in the matter of picturesque yachting fixtures. The following article shows how the subject can form the basis for a pleasing film—individually treated and complete in itself.

DURING the coming months, yacht racing and regatta events will be scheduled with fair regularity in the tables of "Action Subjects for the Amateur Cinematographer." Happily, the season for these events coincides with the annual exodus to seaside places—so that it should be no difficult matter for the practical enthusiast to select a convenient local fixture and to return with sufficient material to assemble into at least one film of this particularly colourful subject.

Yachting is indeed an ideal subject for the action-loving cinematographer. To begin with, its highly-charged action is of a kind most easily understood by non-appreciative audiences. Then the subject is pictorial in the extreme; and this pictorialism can be incorporated with great success as an aid to cinematic composition.

Treatment.

Full satisfaction is hardly to be achieved through casually filming a number of attractive shots without any preparatory treatment or *planning*. Best results can be obtained only by properly ordering the scenes and sequences first on paper. The matter is not nearly so difficult as it may perhaps appear; and, in any case, it represents the only way in which a comprehensive, thoughtful plan can be prepared.

If no previous knowledge of the subject be possessed, it is recommended that some few days be devoted to studying the manner in which the craft are handled and the somewhat arbitrary technique of racing. For the competitors themselves are not concerned with the fact that you are making a film. They are concerned only with taking advantage of every favourable sign that the elements hold out to them. Wind and tide may offer different though attractive advantages to the yachtsmen; and the art of "tacking" can be filmed without setting up confusion only if the cine-

matographer take extreme care to make his work expressive.

Of course, it has to be decided whether the film will be assembled as a documentary of the various types of racing craft or as a more ambitious abstract. Treatment of the former kind will probably attract the majority of serious amateurs, though—owing to the rich presence of chance shots about which the worker may have no actual foreknowledge—an exceedingly good abstract may be prepared around the subject by any cinematographer possessed of vision and imagination.

Shooting.

Actually, the orthodox arrangement of shots and sequences can be adhered to in any type of yachting film. Thus, the long shots of a given scene should come first (this by way

of introduction and to consolidate locational relationships); these should be followed by the medium shots; and, finally, the close-ups should be inserted to emphasise the "high spots" in greater detail.

Where the camera is fitted with a full or partial rewind, it is by no means a bad plan to soften the "cutting" by dissolving these introductory shots one into the other. The effect of this will be to create a calm, tranquil atmosphere—which is necessary to establish contrast with the later action sequences; however, this device must not be overworked, lest an opposite effect tends to nullify its force.

It is consistent with this plan of shooting to introduce the smaller craft into the earlier scenes and gradually to approach a climax centred about the larger, more impressive



When filming racing craft the inclusion of a yacht in the foreground adds variety to the subject and gives a greater sense of stereoscopic effect and action.

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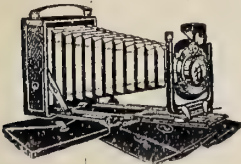
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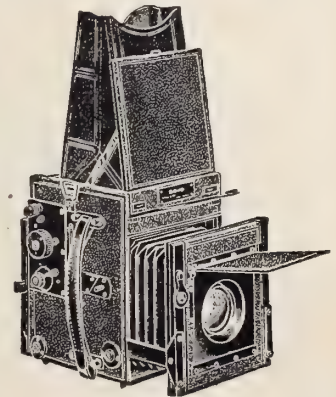
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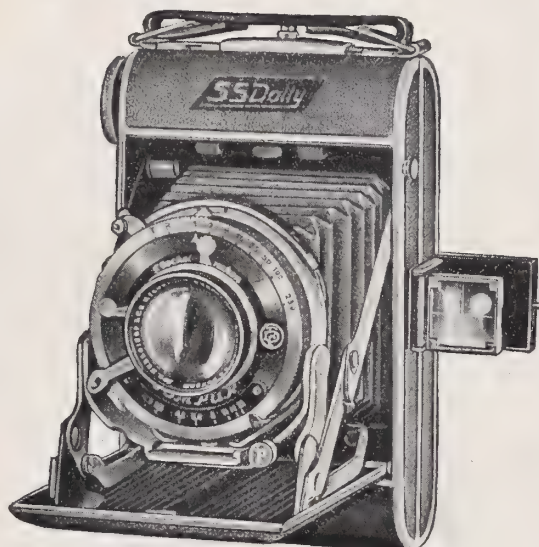
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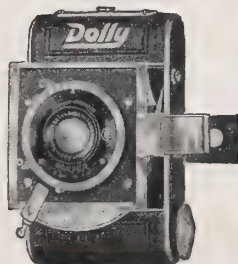
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vessels. Motor (canvas-less) craft are not at all spectacular unless filmed with great skill. Here especially should the question of viewpoints be carefully considered—though it is understood that only a few alternatives will be available during the actual racing.

Care should also be taken to hold the camera dead level. In a beautiful cinematic essay recently shown in London, fine cutting and assembly were accompanied by some wretchedly tilted horizons. This sort of thing

is sufficient to spoil any film—for which reason young readers should pay careful heed to the plumb-line or spirit-level.

Other Notes.

Telephoto lenses are emphatically needed in the filming of those events restricted to the larger and more picturesque craft. These draw much more water than the tiny yachts, and there is a consequent necessity for them to race farther off the land. Occasionally, however, craft of quite

moderate size find it of some advantage to come close in to the shore, and in such cases very large images can be secured with ordinary lens equipment.

Films of holiday life on small pleasure-yachts require, of course, a special technique somewhat different from that adopted in dealing with the subject under discussion. However, quite pleasing results can be obtained in connection with such films; though the problem of securing them is matter for another story.

“Close-up” Technique

By
“ACTINOGRAPHER.”

THE advantages of the “close-up” are probably too well known to warrant any further explanation. They are obvious to the beginner immediately he has examined his first deliberate essay into their use. And the seasoned expert makes use of them because he knows that in no other way can he create certain particular atmospheres, and in no other way can he introduce those intimate glimpses which make all the difference between stage-play technique and the methods of cinematography.

It is possible, too, to displace the unsatisfactory long-shot with a number of special close-ups. Chaplin, who is an accomplished director as well as a polished comedian, once built up a cinema picture of a sleeping apartment by showing first a hot-water jug and shoes on the landing, then a half-open drawer containing a gentleman's collars—followed by the corner of a bedstead, a window (with a vista of chimney-pots

beyond), part of a sleeping-suit, and, finally, the equipment of a dressing-table. Since all these objects figured prominently in the subsequent actions, there is no doubt that this substitution of close-ups for a single long-shot was a master-stroke of direction.

Varieties of the Close-up.

The close-up can be further subdivided into three distinct types of shot. First there is the large close-up (sometimes called the great close-up or “large head”). Then there is the normal close-up, an example of which is shown in the accompanying illustration. The third variation of this shot is very frequently encountered, and is known universally as the semi-close-up.

All these shots vary only a little in the distance at which the subject is arranged from the lens; and any one of them can, of course, be secured at a number of different distances according to the focal lengths of the lenses in use.

Technically, however, the term “large close-up” implies that the subject is required to be rendered in greater detail than is possible with the normal close-up.

Ordinary Close-ups.

Ordinary close-ups are encountered most frequently of all. They form, in fact, the real “intimate” technique of cinematography. It was this shot, incidentally, which enabled the cinema to justify its existence as a means of expression apart from the theatre.

In the ordinary close-up, no part of the featured subject is cut off by the framing. It is, therefore, in this shot that most scope exists for pictorial composition. The fact that action is at a minimum in such cases ensures that good composition, once arranged, will not suffer immediate destruction through appreciable movement.

The semi-close-up is best described as a rather large type of medium shot. Occasionally, it is referred to as the “bust” shot, and this is probably more expressive of its nature than any other description would be.

Occurrence.

Close-ups may occur when it is desired to lay stress upon any particular object or objects in production sequence. They may also be used to introduce new characters and other features.

In the former case, where it is desired to stress any object, the object in question must first be introduced by means of a longer shot—say, a long-shot or a medium-shot (or both), the screen size of the object increasing with each different shot until the emphasising close-up is reached.

When introducing characters, however, it is permissible to commence with the close-up, provided the change to a medium or action shot is made by a continuity device (such as tracking the camera backwards). This is usually a difficult shot, because it involves simultaneously changing the distance-setting and aperture of the lens, filming the action and operating the tracking trolley or other moving base.

An alternative plan is to arrange for the character to turn and walk away from the camera.



A Beach “close-up.”

TOURING WITH CAR and CAMERA

By "FLEETWING."

THE motorist-photographer is in the fortunate position to relive his motoring holiday and bring back to his own home the happy memories of the countryside, quaint old villages, etc., when he looks through his album of photographs taken during the tour. During the next few months the highways and byways will be explored by thousands of motorists, and a motoring holiday without a camera to capture the joys of the open road, is like a fish without water. Cameras of all descriptions, from the humble but efficient box type to the elaborate instruments with lenses like saucers, are all capable of producing a record of your annual holiday.

It is unwise to take a new camera on tour, as operating an instrument with which you are unfamiliar will often lead to unsuccessful results. Likewise use your usual brand of films or plates and take enough to cover the whole of the tour. This prevents the annoying situation of running out of sensitive material at some small village where supplies are unobtainable.

Care of the camera during the tour is of the utmost importance. How often this delicate piece of mechanism is thrown into the car at the last minute and forgotten until some attractive scene presents itself, with the resulting negatives leaving much to be desired through neglect.

The car floor and pockets are not suitable places to carry the camera, and should be avoided. Small particles of dust or dirt have a nasty habit of entering the instrument and making their presence apparent on the negative by scratches and spots. Dust on the film rollers in the folding cameras cause the "tramline" effect often seen. The ideal place to carry the camera is in a small box made large enough to take the camera and case and lined with sorbo rubber sponges, which may be purchased cheaply at any of the sixpenny stores.

Carrying the Camera.

Modern cars, being well sprung, cause little vibration, but when touring the byways and rough side-roads, a certain amount of vibration is unavoidable, and the above method of carrying the apparatus can be relied upon. The writer has travelled 30,000 miles with a camera stored in the car as described above without having one single negative spoilt by dust caused by vibration.

Roof nets are also good places to avoid vibration, but attention must be given to the weight of the camera in relation to the strength of the net. It will repay the holiday-maker to carry the following in his kit: a strong tripod, exposure meter and a flashlight outfit. It is surprising how useful the latter will be found when

photographing in old buildings, etc.

Naturally, on the first day of the tour everybody is in high spirits, and very often one is tempted to expose an undue amount of film or plates. This should be avoided, remembering that there is plenty of time and subjects ahead.

Plate-Changing.

In the case of plate-users, hotel bedrooms can be easily converted into dark-rooms for the purpose of plate-changing. After dark, the slides can be emptied and refilled under the bedclothes, with the aid of an electric torch fitted with a ruby glass. These are obtainable at any good photographic dealer advertising in this paper.

Those motorist-photographers who prefer the open air and camp out may use their saloon car as a dark-room for plate-changing by hanging rugs and coats, etc., over the windscreen and windows and waiting until it is dark. By working on the floor in the rear of the car, and using the body as an additional shield, no harm will result and the plates can be changed in safety. Panchromatic material must, of course, be handled carefully. One word of warning. Do not leave your camera and films, etc., in the car when garaging, so that mischievous or inquisitive persons have access and ruin your films by opening the camera.

Subjects.

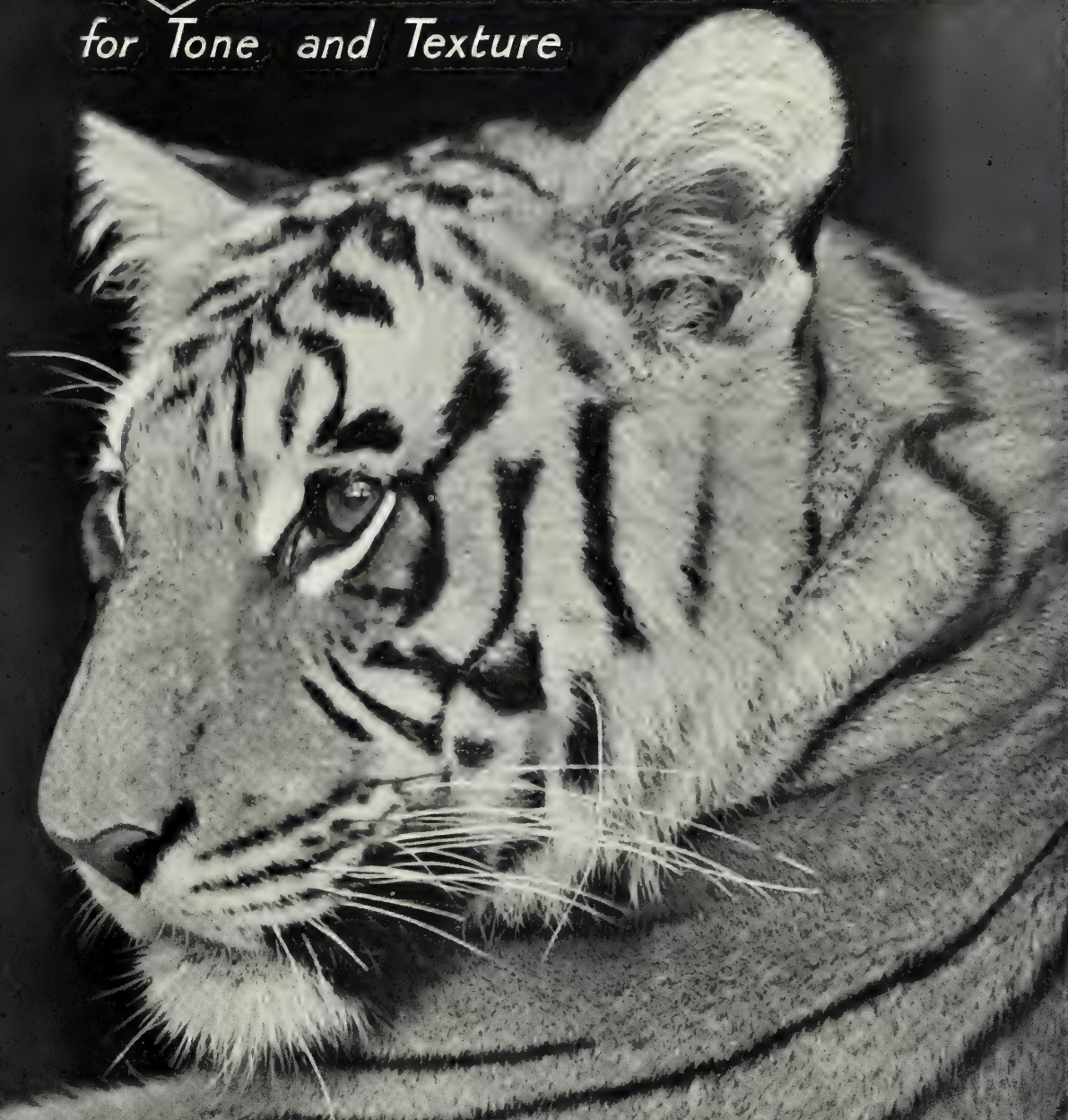
When on tour avoid hackneyed subjects, try to find new viewpoints, and, above all, avoid continuously taking groups of the party and so wasting film which would be of use in the future. The car itself can often be attractively placed in a scene and make a good picture. When visiting the seaside, beware of putting the camera on the sand. Sand will play havoc with the shutter and get into the most unsuspected places.

At the conclusion of the tour, the motorist-photographer who does his own developing and printing has still a few more happy hours finishing the results of his efforts. Only those who have experienced it can appreciate the thrill of seeing one's negatives coming up in the dish, and rushing out of the dark-room announcing a successful conclusion to the greatest of all holidays, touring with a car and camera.



In the Lake District.

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Photograph by Capt. A.E. Middleton, F.R.G.S., F.Z.S.

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So far as sheer beauty and brilliance of tone distinguish 'pictures' from 'snapshots,' "Panatomic" gives you a *picture* every time. Fine detail, subtle gradation, pearly high-lights, soft shadows — those characteristics that collectively make up 'quality' — are present in every "Panatomic" negative.

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*Summer Roses.*

SOMEONE has said that "God gave us memory that we might have roses in December." The photographer who busies himself in the summer, whilst the gardens, fields and hedges are at their best, will also have flowers in the winter-time.

The picturing of gardens and flowers is a most attractive branch of amateur photography, and he who pursues it will rarely lack for a subject. To take really good photographs of gardens, however, certain points must be remembered, else the results will scarcely be what were visualised. All too easily a flower-bed may present a meaningless muddle of foliage!

As colour is lacking in a photograph, something else—light, shade, and arrangement—must replace it, and the early morning or the late afternoon offers the best light. Do not attempt too much. Unless the garden is laid out in a geometrical or very bold pattern, a general view rarely will be so convincing as the picture of a pretty or interesting detail. A border against a house, a doorway, seat or sundial, all lend themselves and add strength and purpose to the flowers surrounding them. And beware of the path! It has a nasty tendency to appear up the centre or horizontally across the picture, a tendency which must be curbed. By moving a little to the right or left a better arrangement can usually be found.

It is wise always to use a tripod or other firm rest for the camera, for an exposure of perhaps a tenth of a second or longer will be necessary to allow for stopping down the lens to obtain the necessary depth of focus.

The GARDEN in Summer-time

By A. CHAUNCEY.

In a flower-bed we obtain a very wide range of colour, and it must not be forgotten that unless panchromatic material is used, reds and yellows, despite their brightness to the eye, will photograph nearly black. I always use Kodak Panatomic film, and find it excellent for the subject, especially when developed in fine-grain developer. A green filter will further assure complete colour correction.

Wild flowers should not be neglected, for they make as lovely pictures as the aristocrats of the garden. But beware of the snare of colour when choosing your subjects! A tangled mass of red campion, brilliant as it may look in the hedge, will probably not appear so in your picture. The same rules apply: select a group of plants, or some special arrangement of them, lie down and photograph them against the sky, catch them standing on a wall or at the base of a gateway, and you will not be disappointed.

*Window Decoration.**Foxgloves.*

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

USING A TRIPOD.

SIR,—I was pleased to read (in "The A.P." of July 4th, 1934) Mr. Wastell's advocacy of the tripod. In these days of hand cameras and button-pressing it is very seldom that one comes across an amateur using any kind of stand.

Mr. Wastell's article referred, of course, to still photography, but its appearance coincided with a time at which I had viewed a number of amateur ciné films on the screen, and wondered whether the undoubted conveniences of clockwork-driven ciné cameras were all to the good. In the early days of amateur cinematography, when cameras were hand-turned, a tripod was a *sine qua non*, and, provided it was a reasonably good tripod, rock-steady pictures were the rule. To-day, probably ninety per cent of amateur ciné pictures betray the fact that the camera was held "in the hand."

Probably few amateurs, in the excitement of seeing a well-exposed moving picture of their own making, realise the great improvement brought about by a picture being rock-steady. Quite often it is the only difference between the amateur's efforts and the quality seen at public cinemas. (I write, of course, of the *projection* quality, and not necessarily of the subject matter.)

On page 14 of my book, "Motion Pictures with the Baby Ciné," I have made a plea for the use of a tripod *whenever possible*. Really perfect motion pictures are hardly possible without some sort of camera stand, and if the amateur finds the ordinary tripod too much trouble, then, at any rate, there can be no excuse for failing to use a unipod, which may be extended to reach the ground or, in its telescoped condition, may be inserted into a sling hung from the neck. I have recently adopted a Roth Unipod, and find that I get perfectly steady pictures with rather more freedom than a tripod affords.

Coming back to the question of still photography, a unipod cannot, of course, be used for all the purposes mentioned by Mr. Wastell, but it does enable some of the longer automatic shutter speeds to be used which would be hopeless if the camera were held in the hand.—Yours, etc., HAROLD B. ABBOTT.

UNEVEN ILLUMINATION.

SIR,—In reference to the reply to E. L. in the last issue of "The A.P.," *re* uneven illumination with a condenserless enlarger, I have found the following a satisfactory way of overcoming the difficulty.

Take a piece of clear glass of suitable size and put a blob of white oil paint in the centre; this will occupy only a small piece of the glass in the centre, but it must not be allowed to dry with a hard-line round the edge. It should be given a sort of vignette effect by means of a brush.

If this is placed near the source of light, the direct rays from the light to the middle of the negative will be considerably reduced, while the rays to the sides of the negative will be untouched, and illumination will be evened up.

The piece of glass on which the white paint is put must stretch from side to side of the lamp-house, as otherwise the edge of the glass will show, and it must be supported (on wire in my own case) near the source of light.—Yours, etc.,

H. WARWICK NEVILL.

CAMERA PRICES.

SIR,—I am renewing my discarded hobby of photography after a lapse of some eighteen years, and have been studying "The A.P." for the past four weeks with a view to buying an up-to-date outfit.

I have in mind a certain Continental reflex of the twin-lens type as being the most suitable camera for my requirements, but *not* at its price of £22 10s.

I notice several of this type advertised (all Continental), and I am wondering where are the British efforts in this direction?

Deduct the import duties, freight, etc., and the importers' commission, and it appears to me that a home manufacturer could produce such a camera to sell at £12 15s., and still show a good profit.

I, for one, am going to hold on with a modest £3 10s. model until I can obtain value for the price charged and (if possible) buy a British product.—Yours, etc., H. S. HENLEY.

DISPENSING WITH THE NUMBER WINDOW.

SIR,—In connection with the complaints at present appearing in your columns regarding the use of panchromatic film in roll-film adapters, I also have been troubled with fog through this cause. Last July I had a movable cover fitted, but this was only a partial cure. Next I tried green material in place of red in the window, when (as I might have expected) the figures failed to show at all against the red film-backing paper. Ultimately I removed this and fitted darker red material for the window, but this necessitates holding it so that the sun can shine in to read the figures, so that it defeats its own object and fog is still found. When on holiday last year, I was driven to guessing the amount wound, overwinding for safety, with considerable waste of film.

Personally, I see no reason why, with the collaboration of film manufacturers, the red windows should not be dispensed with altogether. Would it not be possible for the makers to punch a small hole in the film at the end of each picture-space, to engage in some mechanism in camera or roll-holder that would produce an audible sound when enough had been wound? Some device with a spring could surely be arranged so that the hole would engage a projection of some sort. This could draw along a rod carrying a coil spring, and at a pre-arranged point a cam arrangement could push the projection out of the hole again. In flying back to the original position with the pull of the spring, a click would result, or a bell could be rung, to indicate that sufficient film had been wound along.

My camera is a T.-P. $3\frac{1}{2} \times 2\frac{1}{2}$ reflex—this being for the information of any manufacturer who puts such a roll-holder on the market and wishes to present me with one in exchange for the idea.—Yours, etc., "OPTIMIST."

"SECRET MEDIUM."

SIR,—In answering the query under the above heading in "The A.P." of July 4th, I think that you will find that most of the pencils used for colouring prints are of a waxy nature, and the medium consists of a wax solvent and a fixative.

While special medium is sold for the purpose by Messrs. A. W. Faber, an excellent medium consists of one part artists' linseed oil, and one part petrol or benzol.—Yours, etc.,

H. H. GOODCHILD.

A STUDIO FOR FILMING.

SIR,—I was rather interested in an article, "Finding a Suitable Studio for Filming," by Patrick Le Roi, in your issue for 4th inst. I am sure he would be interested in our studio at the Brondesbury Ciné Society, 100, Chamberlayne Road, Kensal Rise, N.W.10.

We have two large rooms, about 33 ft. by 23 ft., two social rooms, a make-up room and central heating. One room we use for a projecting theatre, seating about seventy people comfortably. We have an entrance in the main road, and another at the back where large scenery up to 10 feet high can be brought in. Buses Nos. 6, 46, 52 and 231 stop outside the door, and the North London Railway Station, Kensal Rise, is adjoining, and parking place for cars is provided.

In our studio we have a glass roof which gives us an opportunity of shooting indoors in daylight at *f*/2.5; our lighting consists of five 500 incandescent, 16 Nitraphots, two 30-amp. arc lights, a bank of about twenty-five 100-watts, one 500 c.p. spotlight, and one 2 k.w. spotlight incandescent. The lighting was installed by Soho, Ltd., and Kandem Electrical, Ltd.

You will see from this description that the studio conforms with Mr. Le Roi's requirements. It is available for amateurs any evening save Tuesday and Friday, and, being an enthusiast myself, I should like to get into touch with people who are really keen.—Yours, etc., B. LUDIN.

July 18th, 1934

THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Readers of *The Amateur Photographer* have not been slow in taking advantage of our Gift Offer of *Photograms of the Year*. The limited number of copies of this annual which were available were exhausted almost as soon as the seventh coupon appeared, and in cases where it has not been possible to send a copy the money is being returned. No further coupons will appear.

Readers who wish to be certain of securing a copy of the next edition of *Photograms of the Year*, at the published price, which will be issued in December next, are advised to place their orders either direct with the publishers of *The Amateur Photographer*, bookseller or dealer at the earliest possible date, in order to avoid disappointment.

In addition to the Exhibition of Prize Prints from *The Amateur Photographer* Competitions, now open at the house of the Royal Photographic Society, 35, Russell Square, W.C.1, a smaller but extremely interesting exhibition is also to be seen in Room 1, on the ground floor. This consists of a series of old prints by the late Roger Fenton, who was the Society's first secretary, a post he relinquished in order to proceed to the Crimea in 1854. The prints are in excellent preservation and are of considerable historical interest. Admission to the exhibition is free.

The outing of the Midlands Counties Photographic Federation was held on the 23rd June to the Brand and Woodhouse Eaves district. The societies represented were Birmingham, Walsall, Coventry, Rugby, Hinckley, Derby, Leicester, Nottingham and Loughborough. About seventy members attended and the outing was a great success. The arrangements were in the hands of Mr. J. O. Wilkes and Mr. T. H. Simpson, of the Loughborough Society.

Negotiations have been entered into for the exhibition of all South African prints exhibited in the South African Salon of Photography to be shown at South Africa House, London, after exhibition at Johannesburg. The South African Salon is being organised by the Johannesburg Photographic Society, and will be held at the City Hall, Johannesburg, from August 20th to 25th.

Gevaert, Ltd., of 115, Walmer Road, North Kensington, London, W.10, have just issued a new general catalogue of the well-known Gevaert specialties. Fifteen varieties of plates, nine varieties of films and nine varieties of papers (including the beautiful Gevaluxe Velours) are listed, with descriptions and prices. Particulars of ciné film and processing are also given. A copy of the booklet will be sent free on request to above address.

The Surrey Garden Village Trust, Ltd., are holding a Surrey Handicrafts Exhibition from October 16th to 20th, at Croydon. A photographic competition is being organised in connection with this exhibition and cash prizes will be awarded. Further particulars can be obtained from the Exhibition Office, Eldon House, Wellesley Road, Croydon.

The closing date for the Photographic Section of the Regent Exhibition has been extended to August 31st. The Exhibition, which will be held at Bush House, Aldwych, October 6th to 13th, is to illustrate "Advertising of to-day and to-morrow," and the photographs are to be representative of "Happiness." Prizes of ten guineas, five guineas, and five of one guinea are offered. Many "A.P." readers will be interested in this competition and exhibition, and should apply for booklet and full particulars to Mr. Philip Matthews, The Regent Advertising Club, 19, Buckingham Street, Adelphi, W.C.2.

A new book, entitled "Modern Miniature Cameras," by Robert M. Fanstone, has been published by Blackie & Son, Ltd., 50, Old Bailey, E.C.4. Mr. Fanstone is a frequent contributor to "The A.P.," and his book tells in simple, straightforward language what the photographer wants to know about modern miniature camera work—the various types, films, exposure, processing, enlarging, etc. It is a useful volume for the amateur to possess. The price is 3s. 6d.

The July "232" and "Sandom" Photographic Competition, the last of the series, closes at the end of the month, and readers who have not already entered should do so without delay. Substantial prizes are offered in Beginners' and Advanced Workers' Sections. There are no entry fees. Full particulars and Entry Forms are supplied free on application to "232" Photographic Competition, 38, Wood Street, London, E.C.2.

As from July 9th, the Camera Co. will be the name of the business hitherto trading as the Camera & Gramophone Co. The change of name is necessitated by the cessation of all gramophone business, and concentration solely upon photographic and ciné trade. The address of the Camera Co. will continue to be 320, Vauxhall Bridge Road, Victoria, S.W.1.

The Amateur Ciné Service ask us to announce that they have removed to larger premises at 52, Widmore Road, Bromley, Kent, to which all future communications should be addressed. They have, in their new showrooms, one of the largest dealer displays of ciné apparatus in the country.

EXHIBITIONS and COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in the issue of June 27. Lucerne International Salon.—July 7-29. Secretary, International Salon of Photography, Lucerne.

Derby P.S. Jubilee Exhibition.—July 21-August 12. Secretary, E. W. Hiscox, "Beechfields," Louvain Road, Derby.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18-September 15. Applications for entry forms (British Isles) to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Entries, July 28. Open, August 31-September 15. Further particulars from Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

South African Salon.—Held in Johannesburg from August 20-25. Entries close the last mail in July. Particulars and entry forms can be obtained from the Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

Toronto Salon.—Entries, August 1; open, August 24-September 8. Particulars from W. H. Hammond, Salon Secretary, 2, Gould Street, Toronto, Ontario.

Hong Kong International Salon (organised by Hong Kong University Amateur Photographic Club).—Entries, August 24; open, September 24-30. Further particulars from Secretary, Hong Kong University A.P.C., Hong Kong University, Hong Kong.

Seventh International Photographic Salon of Japan.—Last day for receiving prints in Tokyo, August 31. Open (Tokyo), October 1-10; (Osaka), October 20-26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8-October 6; sending-in day, August 29; entry forms from Hon. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8-October 6; sending-in day, August 10; entry forms from Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 29-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17-20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Cligny, Paris (9e).

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

"232" and "Sandom" Photographic Competition for Pictorial Subjects. No entry fees. Valuable prizes. Full details and entry forms from "232" Photographic Competition, 38, Wood Street, London, E.C.2.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakov.—Open, August 26-September 30, 1934. Closing date for prints, August 10. Particulars and entry forms from the Secretary, Fotoklub Polskiej, Y.M.C.A., Krakov, Krowderska 8, Poland.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; Exhibits, November 14; open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Rd., Stretford, Manchester.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935; Entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr, 69, Antwerp, Belgium.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Stereoscopic Work.

Can you give me the name of a cheap book (about 2s. 6d.) dealing with stereoscopic photography? Most modern cameras are for 45×107 mm. plates; is it advisable to enlarge to standard size? Is it necessary to move the lenses for close-up subjects. G. M. G. (Bristol.)

We know of no handbook on stereoscopic photography now in print at anything like the price you name. A standard book on the subject is that by A. W. Judge, published at 15s. The fashion for 45×107 mm. plates has considerably died down, and there is a certain revival of the old standard-size stereoscopic plate. Whatever size picture is used, however, there is no need for enlargement, as the size of the images does not affect the realism in any way. It is strongly advisable, even if not absolutely necessary, to have variable distances between the lenses, which should be nearer together for close-up objects, and farther apart for very distant ones.

Drying Negatives.

What is the quickest way to dry plates and films? T. H. A. (Liverpool.)

There are various ways of hastening the drying of plates, one of which is to immerse them in successive baths of methylated spirit. This method, however, is not suitable for films. Another plan is to harden the negatives with formalin and then to dry them in a current of hot air. It is advisable to allow negatives to dry naturally except in cases of urgency.

Contrast and Detail.

Can you tell me the formula of the developer which most D. & P. services use? They usually produce very contrasty negatives with a great deal of detail. J. D. F. P. (Stowe.)

All sorts of developers are used by professional firms, although probably the most usual is some form of metol-hydroquinone. The question of contrast is not one dependent upon any particular

developer, but on the time of development. Detail is largely a matter of correct exposure. You should dismiss from your mind any idea that you can only get contrast and detail with some particular type of developer.

Reversing Negatives.

I have some negatives that I would like to put in a lantern and throw on a screen. How can I reverse these negatives so as to make them positive? L. A. (Leeds.)

Once a negative has been fixed there is no possible means by which the image can be converted into a positive. It is evident that the silver that would have been required to form a positive image has all been removed in the fixing bath. Your only course is to make lantern slides from the negatives—a comparatively simple process.

Speed Numbers.

Can you tell me the speed numbers of the under-mentioned films? E. W. N. (Steyning.)

We have frequently pointed out that we have no reliable information as to the speed numbers of the various films. With few exceptions these are not supplied by the makers, although we have never been able to understand the reason for this curious reticence.

Making Camera.

I wish to make a simple box camera for aerial work. Could I get a shutter working at 1/500th of a second combined with a lens at f/3.5? What focal length should be used for 3½×2½ plates? Is the socket into which the dark slide fits obtainable as a separate part? W. B. S. (Ipswich.)

If you want a shutter to work at the speed you name we should say that one of the focal-plane type would be the only suitable form. There are plenty of lenses available at the apertures you give, but there is considerable latitude as regards focal length. With any given series of lenses the size of the plate covered is always stated. What you call

the socket into which the dark slide fits is naturally part of the back of the camera itself, and you could not expect to obtain this single part separately to fit a home-made camera. If you can make the camera you can surely make the grooves for the slides to run in.

Reversal.

What has happened to the enclosed negative, and why? It was developed in a tank, and was on panchromatic film. K. J. S. (Newport.)

Your negative is partially reversed into a positive. The most likely cause is that the light used was not safe for panchromatic material. This would not matter as long as the film was fixed as well as developed in the tank, but if the film were taken out for fixing the trouble might easily arise. As you give no particulars on this point we cannot say whether this is the cause or not.

Miniature Reflex.

What, if any, are the advantages of a miniature reflex camera as against the ordinary direct-vision finder pattern? Does the speed at which the shutter is set affect the view on the ground glass? A. V. P. (Worthing.)

The advantage of the reflex camera is that you see the actual image of the subject as it will be projected on to the film or plate. This gives you an opportunity to study definition, which the direct-vision finder does not help with at all. We are quite at a loss to understand what you mean by the speed of the shutter affecting the view on the ground glass. This view is projected by the finder lens and not the working lens, and the shutter has nothing whatever to do with it.

While-you-Wait Photographs.

I am interested in that type of camera which takes and develops at short notice, and gives the finished photograph on what seems to me a tin plate. If the subject is not too trivial could you give me some information? T. L. (Glasgow.)

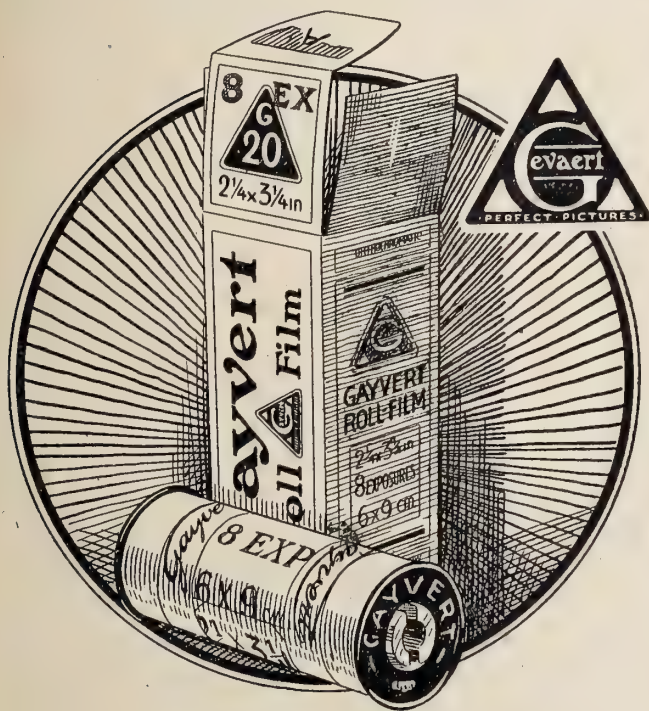
No photographic matter is too trivial for us to deal with, but the question of producing what are sometimes called "while-you-wait" photographs is hardly connected with amateur photography. A firm which specialises in apparatus and material for this kind of work is Messrs. Jonathan Fallowfield, Ltd., 61-62, Newman Street, Oxford Street, London, W.1.

Yellow Stain.

What is the cause of the yellow stain on the enclosed negative? It was developed in a Kodak tank with the powder developer supplied for the purpose? E. W. R. (Tunbridge Wells.)

There is nothing to complain about in the negative you send. The developer is a pyro one, and does not give clean black negatives, especially when the developing powders or the solution made therefrom are not fresh and new. We doubt whether you use an acid hypo bath for fixing, but if not we should recommend you to do so. If you make a print or enlargement from the negative we do not think you will have anything but praise for the result. A negative is not to look at, but to print from, and a "pretty" negative is often a disappointment when it comes to the real test.

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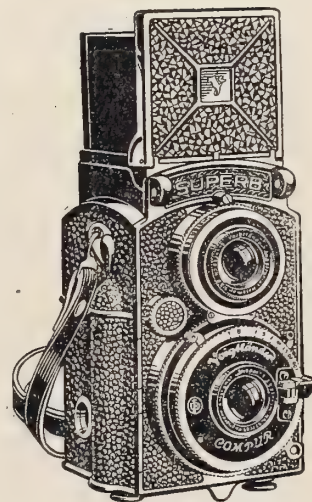
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The London Salon of Photography 1934.

SENDING-IN DAY, Wednesday, August 29th

THE TWENTY-FIFTH EXHIBITION
promoted by the Members of the London
Salon of Photography will be held at The
Galleries of the Royal Society of Painters in
Water Colours, 5a, Pall Mall East, London,
S.W.1, from SATURDAY, 8th September,
to 6th October, 1934.

CONDITIONS OF ENTRY.

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written, (a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25×20, 20×16, or 15×12, but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition Only. No Commercial Value. To be Returned to Sender."

No. 9. All pictures sent by post will be repacked and returned, carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible.

All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon.

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 9.5-mm. Pathe Model B Motocamera, f/3.5 anastigmat lens..... £4 10 0
 9.5-mm. Alef, 2 speeds, f/2.8 Meyer Goerlitz lens..... £8 18 6
 16-mm. Agfa Camera, f/3.5 anastigmat lens. Take 40-ft. chargers..... £9 17 6
 16-mm. Ensign Autokinecam, 3 speeds, f/2.6 anastigmat lens and case..... £12 0 0
 16-mm. Bell & Howell Filmco, f/3.5 lens and leather case..... £19 10 0
 D.A. Boler Projector, for 9.5 and 16 mm. films, 250-watt lamp motor, reverse and stills, variable resistance and case £26 10 0
 16-mm. Eumig Projector, motor, 400-ft. spools..... £6 12 6
 9.5-mm. Pathe Baby Projector, super attachment, motor and variable resistance..... £8 10 0
 9.5-mm. Pathe Baby Projector, and resistance..... £4 10 0
 16 mm. Kodascope C, bronze model, resistance..... £12 0 0

New Ensign Cameras at Reduced Price—all with MAKER'S GUARANTEE.

ENSIGN TROPICAL ROLL-FILM REFLEX

3½ x 2½ in.

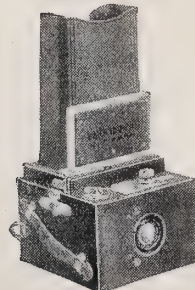
F/7.7 ALDIS ANASTIGMAT.

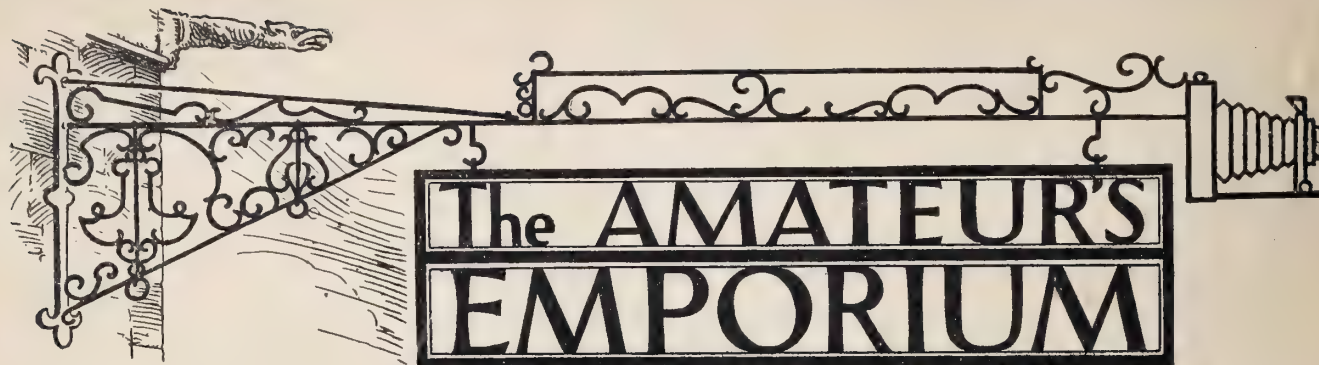
Time and instantaneous exposures, camera constructed of teak, brass bound, focussing adjustment, reflex mirror. List price £4 17s. 6d.

Reduced Price.

£2:13:9

Or 6 equal payments of 10/- per month.





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PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—
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 1d. for every additional word.
PROFESSIONAL AND TRADE—
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Each paragraph is charged separately.

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 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Rertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.
 Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

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& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

MIROFLEX 9×12 cm., 12 single slides, F.P.A., yellow filter, sun guard, f/4.5 lens, velvet-lined leather case; new condition; cost £51/10; price £26.—Hussey, Crossways, Kingwood, Oxon. [2838]

ZEISS Ermanox 4½×6 cm., f/1.8 anastigmat, focal-plane shutter, 6 slides, F.P.A., leather case, perfect condition; ideal outfit all year round, outdoor or indoor photography; list £50; selling, £13.—25, Park Rd., High Barnet. [2851]
N.G. Folding Reflex, Pentac f/2.9, 3 slides, F.P.A., filter, leather case; perfect, £25.—Bell, Empire Buildings, Darlington. [2854]

ENSIGN Carbine Roll Film 3½×2½, tropical model, florentine bronze finish, Aldis Uno f/4.5, Mulchro shutter; good condition, £5; deposit system.—Cummings, Birkendale, Alloa. [2855]

ZEISS Icarette, 3½×2½, roll film, Tessar f/4.5, leather case; as new, £6/10; deposit system.—Box 951, c/o "The Amateur Photographer." [2857]

3½×2½ Ensign Carbine, Compur D.A., Aldis f/4.5, leather case, sky filter, £4/15; cost double; write—Child, 7, Carlton Rd., S.E.4. [2861]

3½×2½ Ensign Special Reflex, reversing back, f/4.5 Aldis, self-capping shutter, 1/15th to 1/1,000th sec., rising front, 10 slides, F.P.A., canvas case; good condition, £7.—Levy, Beaumaris, Eversley Crescent, Winchmore Hill, N.21. [2863]

FOLDING Icarette, roll films or plates, double extension, Tessar f/4.5, delayed Compur shutter, yellow filter, 12 slides, canvas case; guaranteed perfect; cost £18; £9; several other Folding Film Cameras, particulars, send S.A. envelope.—Dent, 24, Bolton Rd., Ramsbottom, Lanes. [2869]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

£14 New March, Super Ikonta 3½×2½, Tessar f/4.5, lens hood, 2× filter, ever-ready case; guaranteed new condition; cost £19/4/6; approval "A.P." deposit system.—Pye, 70, Legsby Avenue, Grimsby. [2865]

V.P. Meyer Miniature Reflex, f/3 Trioplan, Ross 9-in. Telephoto, Dallmeyer soft-focus lenses, 6 slides, F.P.A., filter, lens hood, case, 2 Dallan tanks, all splendid condition; seen London; cost over £43; sell £18.—Griffin, Lohama, Austenway, Gerrards Cross. [2866]

KODAK-NAGEL Anca No. 14, 3½×2½, Schneider Xenar f/4.5, D.A. Compur, 9 slides, filters; perfect new condition, £6.—8, Hunslet St., Nelson. [2881]

CAMERAS AND LENSES

ZEISS Ikonta ½-V.P., f/3.5 Novar, Compur; condition as new, only £3.—31, Woodland Rd., Northfield, Birmingham. [2868]

1-PLATE Mahogany Field, f/6 lens, double extension, roller-blind shutter, 3 D.D. plate-holders, ½-pl. adapters, bargain, 15/-; also 3½×2½ Folding Roll Film, f/7.7 anastigmat, as new, 15/-.—Farnworth, 35, Briar Rd., Blackburn. [2871]

KODAK 1a, Meniscus lens; excellent condition; cost £2/12/6; accept £1/1.—Jarrett, Elmdene, Lyonsdown Rd., New Barnet. [2872]

REFLEX, Thornton-Pickard ½-pl., 4 double slides, case, T.P. lens, 52/-; stamp reply.—43, Equitable St., Milnrow. [2873]

ZEISS Super Ikonta, in solid leather case, used once only; offers wanted.—Box 954, c/o "The Amateur Photographer." [2874]

3A Autographic Kodak Special, Zeiss Tessar f/6.3 lens, range-finder model, rising front, first-class condition; cost £18; accept £4; Tan Velvet-lined Leather Case for same, 5/6.—Below. [2875]

SOHO Folding Roll Film 3½×2½, Meniscus lens, sling case; as new, 12/6.—S. Gaw, Bangor, Down. [2875]

9×12 cm. or ½-pl. Miroflex, Tessar f/2.7, 6 slides, film pack, case, £25.—Below. [2876]

20-IN. Cooke Telephoto f/5.6, cost £40, as new, £22; 20-in. Aldis Triplet f/5.6, £6.—H. C. L., Calluna, Woking, Surrey. [2876]

REFLEX 3½×4½ (Ensign Special), Aldis lens f/4.5, focal-plane shutter to 1/1,000th sec., F.P.A., 6 slides, 1 doz. Wellington plates; perfect condition, £5/10, with case; deposit system.—Hocking, 34, Liverpool Rd., N.1. [2879]

3×4 cm. Camera for sale.—Reginald Webb, Duncan House, Kingsway, Chandlers Ford, Hants. [2880]

CAMERAS AND LENSES

ADAMS' 4-pl. Verto (Sanderson pattern), double extension, rise, swing front, revolving back, wide-angle rack, Dallmeyer Stigmat (Convertible), f/6, Compound shutter, 3 double slides, case; magnificent outfit, £10/10.—Below.

SOHO Reflex 3½×2½, revolving back, Tessar f/4.5, 3 book-form slides, case; perfect, £10/10.—Balston, 24, Dickenson Rd., N.8. [2883]

GENUINE Bargains, as new.—Contax, f/2.8 Tessar, £14/10; Dallmeyer de Luxe 4-pl. Reflex, f/4.5 Serrac, 12-in. f/6 Adon Telephoto, 3 filters, 3 D.D., £12/10.—Below.

SINCLAIR 4-pl. Una, f/5.3 Tessar, Compur S shutter, Ihagee focal-plane back, quick-loading device, 12 slides, case; cost over £50; £12/10.—Thompson, 89, Gipsy Hill, S.E.19. [2885]

V.P. Ica Atom, f/6.8 anastigmat, Compound shutter, F.P.A., usable but requires slight adjustment, 12/6; Coronet 3½×2½ Roll Film Folding, f/7.7 anastigmat, self-erecting, 15/-; Coronet 3½×2½ Roll Film Folding, Achro, 4/6; Orion 3½×2½ Roll Film Folding, f/8 Aplanat, Pronto, 17/6; Lenses: 125-mm. Goerz Celor f/4.8, sunk focussing, 32/6; 70-mm. Murer Rapid Aplanat f/8, sunk focussing, 4/-; 44-in. Cooke Series III f/6.5, Acme shutter, 25/-; 105-mm. Meyer Helioplan f/6.8, Vario, 12/6; 4-in. Lumar anastigmat f/6.3, General, 12/6; 135-mm. Correkta f/5.4, Universal, 15/-; 5-in. Busch Detective Aplanat f/6, B. & L. sector, 7/6; 5-in. Kodak R.R., cells only, 1/3; 44-in. ditto, 1/3; Filters: screw-fitting, K1 1-5/16ths in., 5/-; K1 1-1/32nd in., 3/6; K1 7/16ths in., 2/6; Dallmeyer x/2 1-5/32nds in., 4/-; Goerz x/3 1-5/32nds in., 3/6; Goerz x/2 11/16ths in., 2/6; K1½ and K2 1-5/32nds in., in case, 5/6; x/2 2-3/16ths in., clip-on, 2/-; Dist Distance Meter, 15/-; Kodak Self-timer, 1/9; several camera bodies and other photographic odds: stamp list.—Murdock, 36, Bidwell Gardens, New Southgate, N.11 (after 7 p.m.). [2886]

T.P. Junior Special Reflex, 3½×2½, f/4.5, revolving back, 8 slides, F.P.A., filter, leather carrying-case, with lock and sling, camera recently overhauled by makers; all in very good condition; deposit system, £6.—Douglass, 101, Harton Lane, South Shields. [2887]

5½×3½ Stereo Vesta, Homocentric lenses f/6.8, 32 Compur shutter, 2 double backs, F.P.A., solid leather case; new condition; cost nearly £40; price £10, or offer, approval.—16, Ashburn Rd., Heaton Norris, Stockport. [2888]

DE Luxe Miniature Precision Korelle, 100 exposures on Leica film, very refinement, including optical view-finder, f/2.8 Zeiss Tessar lens, Compur, purse case, cost £16, used once, £8/15; also Zeiss Ikon Ikonta Model 520, 16 exposures on 3½×2½, Tessar f/3.5, Compur, cost £10/12/5, as brand new, £7/12/6; both cameras purchased this year.—Write, Beresford, 6, Bloomsbury St., W.C.1. [2889]

PREMOETTE Junior No. 1, 2½×3½, Achromatic lens, film packs; selling price, 15/-.—Miss A. Parsons, 3, Worcester Rd., Arnold, Nottingham. [2890]

9×12 cm. Mentor Press, f/2.7 Tessar, as new, F.P.A., screen, leather case; cost over £50; accept £20.—Below.

10×15 cm. Nettel Press, f/4.5 Tessar, 3 D.D. slides, screen, leather case, £10.—Below.

1-PLATE Popular Pressman Reflex, f/4.5 anastigmat, 6 slides, F.P.A., leather case, £3/5.—Below.

1-PLATE Goerz Tenax, f/6.3, Compur, 6 slides, 4 F.P.A., leather case, 50/-.—Below.

3×4 cm. Foth-Derby Focal-plane, f/3.5 anastigmat; as new, £3/15; any above approval deposit.—42, Neville St., Norwich. [2891]

CRAFLEX 4-pl., Kodak f/4.5, 1/10th to 1/1,000th sec., 2 slides, roll-film adapter, £4, will exchange.—Carpenter, 27, Southend Rd., Beckenham, Kent. [2892]

ADAMS' 3½×2½ Minex Reflex, Zeiss lens f/4.5, leather case, F.P.A.—Below.

4½×3½ Manufoc Tenax, f/4.5 Goerz lens, 6 slides, F.P.A., and case; as new; what offers?—Chilcott, Paxton Terrace, Swansea. [2897]

ZEISS de Luxe Tropical Adora 3½×2½ (teak brown morocco), Tessar f/4.5, Compur, double extension, russias bellows, rise, cross, etc., special frame finder, Distar, R.F.A., F.P.A., 6 slides, best hide case, socket head, Ilford P.V. pan. screen, Zeiss lens hood, filter; list about £27; perfect condition; sacrifice, £10/10 or closest.—Below.

SUPER Ikonta 3½×2½, latest model with mask for 2 upon 3½×2½, hide case, instruction booklets; absolutely perfect, month old, £13/15.—Below.

VOIGTLANDER Brilliant 2½×2½, f/6.3 Voigtar, 3 speeds, ever-ready case; cost £4/12/6; perfect £2/10.—Below.

ENSIGN Daylight Enlarger, V.P. enlarging to postcard, instructions, Actinometer, perfect, 10/-; all articles approval "A.P." deposit system.—Box 966, c/o "The Amateur Photographer." [2898]

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All Latest New Cameras, Enlargers, Ciné Cameras, Projectors, Accessories, or Films. Post Paid by next post. No Delay. No Waiting. Write Now.

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Ensign Midget, f/6.3. Carry it daily. £2 10 0
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Foth-Derby, f/3.5, D.A. focal-plane, 16 on V.P. £4 12 6
Milar Super Camera, 91-mm., f/1.5, metal super body. £16 10 0
V.P. Apta Roll Film, f/3.8, Compur, auto. erecting. £5 5 0
Photo-Electric Meter, Blendus or Ombrux. £4 4 0
Gevaert Cine Film, 16-mm., 100 ft. 13s. 6d.; 50 ft. 7s. 6d.
16-mm. Ensign Super Camera, f/2.8, 3 speeds, trick crank. £18 18 0
Voigtlander Superb Perfect Mirror Reflex, f/3.5. £19 10 0
8-mm. Stewart-Warner Super Camera, f/3.5, 3 speeds. £12 12 0
Super Ikonta, Zeiss Tessar f/4.5, D.A. Compur, auto-focus £17 0 0
F.P.A. Mirror Reflex, f/3.5, D.A. focal-plane, 16 on V.P. £10 10 0
91-mm. Dekko Motocamera, f/1.9, takes Pathe chargers. £28 18 6
Super Ikonta 16-on-3½. 2½, Tessar f/3.5, auto. focus. £16 12 6
18-mm. Victor Bronze Camera, f/2.9, 4 speeds, chromium. £21 2s. 6d.
3½×2½ T.P. Compact Reflex, Dallmeyer f/4.5, latest. £8 15 0
3½×2½ Ensign Reflex, f/6.3, self-erecting, £2 12 6. F/4.5, £3 10 0
16-mm. Victor Super Visual Turret Audible Camera, f/2.8. £10 10 0
TANKS.—Correx Film Developing, the perfect tank, 3½, V.P., Leica £1 5 0
3½×2½ T.P. Latest Reflex, Dallmeyer f/4.5, latest (takes plates, cut film, film pack, roll film, everything). £12 0 0

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V.P. Famous Blacknote, Tessar f/6.3, slides, case. £2 17 6
3½×2½ N. & G. Famous Folding Reflex, Ross Xpress f/4.5, latest 1/10th to 1/800th, swing front, deep hood, revolving back, all hand-made precision, D. slides, F.P. adapter, hide case. As new. £25 0 0
6-in. Schneider Famous f/3.5, Compur. Lovely lens. £17 6 0
Zeiss Ikon Box Tenax, 16 on V.P., 16 on V.P. £18 10 0
1-pl. T.P. Triple Field, Beck R.R., roller-blind, D. slides, tripod, tested. Perfect for serious work. Like new. £3 17 6
1-pl. Mentor Folding Reflex, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, deep hood, D. slides, F.P. adapter, case. Cost £34. As new. £17 6 0
1-pl. Cocarotte Roll Film, f/6.3, 3-speed. Good condition. £15 10 0
1-pl. Zeiss Compact Plate, Zeiss f/4.5, Compur, double ex., rise, cross, wire finder, slides, case. Quality outfit for serious work of high quality. As new. Tested, lovely lens. £5 17 6
1-pl. Kodak Press Roll Film, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, folding pocket, super quality, hide case. £17 6 0
1-pl. T.P. Reflex, Dallmeyer f/4.5, latest steel 1/10th to 1/1,000th, deep hood, latest mirror (camera can be used inverted or crowde), sunk box, 3 D. slides, case. Cost £19. Like new £11 11 0
3½×2½ Ensign Speed Cameo, Dalmac f/3.5, Dallmeyer Super lens, D.A. Compur, double ex., rise, cross, latest fittings, clip-on slides, hide case. Cost £20. Like new. £11 11 0
16-mm. Bell-Howell Camera, f/3.5, 50 ft. or 100 ft., interchanging lenses. New, unused, slide only. Write now. £18 10 0
1-pl. Ensign Reflex, Aldis-Butcher f/3.4, latest 1/15th to 1/1,000th, latest hood, sky shade, long ex., revolving back, slides. Hardly used, unmarked. Lovely outfit on test. £11 11 0
1-a. Autographic Pocket Cine, f/7.9, 3 speeds. Cost 55s. £1 1 0
35-mm. Sept Pocket Cine, f/3.5, single-picture device, focus on film, very compact, chargers, slide only. Write now. £18 10 0
3½×2½ T.P. Special Reflex, f/2.5 Cooke, speeds 1/10th to 1/1,000th, hinged hood, revolving back, D. slides, case. £16 18 0
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45×107 Verascope, R.R., changing-box, case. £12 17 6
P.G. Goerz Plate, f/6.8, 3 Compur, auto-focus, slides. £2 10 0
16-mm. Kodak E Camera, f/1.9, 100-ft., hide case. Bargain. £12 10 0
V.P. Plate, Steinheil f/4.5, Compur, slides, case. £2 17 6
3½×2½ Plate, Reitzschel f/4.5, Compur, double ex., rise, cross front, slides. Very compact. Tested, bargain. £3 9 6
3½×2½ Zeiss Speed Trona Plate, Zeiss Tessar f/3.5 Speed, delayed-action Compur, double ex., rise, cross, latest bellows, catches, wire finder, slides, F.P. adapter, £15 10 0
1-pl. T.P. Reflex, Cooke f/3.5, self-capping, latest shutter, hinged hood, sky shade, revolving back, slides. £19 17 6
3½×2½ Goerz Wara Tenax, Dogmar fine f/4.5, Compur, nickel struts, 1-in. thick only, D. nickel slides. Tested. £3 17 6
3½×2½ Ensign 7 Roll Film, latest f/4.5, Mulchro 1 to 1/100th, latest rise, cross, dead register, wire finder. £3 17 6
1-pl. Miroflex Combined Folding Reflex and Press, Zeiss Tessar f/4.5, 1/3rd to 1/200th, deep hood, wire finder, case. £19 19 0
8×18 Binoculars, centre and eye focus, case. £25 10 0
1-pl. Pressman Reflex, no lens, 1/10th to 1/1,000th, case. £3 17 6
16-on-V.P. Fotol Roll Film, f/3.5 Speed, new Compur. £3 17 6
Changing-box, 1-pl. T.P. D. slide type. £2 7 6
Slides.—3½×2½ Riteaway Roll Film, perfection. £2 7 6
91-mm. Pathe Motocamera, Zeiss Tessar f/2.7, Luxe model. Cost £18 18s. Just like new. Superb camera on test. £19 17 6
Mackenzie Slide and Latest Envelopes, T.P. 1-pl. £12 10 0
1-pl. Goerz Roll Film, Dogmar famous Goerz f/4.5, Compur shutter. £14 17 6
16-on-V.P. Dallmeyer Snapshot Roll Film, f/6, latest. £2 2 0
16-on-V.P. Zeiss Ikonta, f/6.3, 3 speeds. Like new. £2 5 0
16-mm. Kodak A Projector, Super f/1.8, 200-watt, all movements, Gives 10-ft. picture, resistance, case. Cost £58. £19 19 0
1-pl. Graflex Famous Reflex, f/4.5, roll slide, case. £16 17 6
1-pl. Ensign Roll Film, f/4.5, roll slide, f/6.3, 7 speeds. £17 6 0
91-mm. Cine Nizo Motocamera, f/3.5 and Telephoto, adjusting trick crank, little crank, takes Pathe films. £19 17 6
Mackenzie B Envelopes, 1-pl., each. £1s. 0d.
Brilliant Voigtlander Reflex, f/7.7. Unmarked. £15 10 0
16-mm. Simplex Precision Wara Camera, Kodak f/3.5, 2 speeds, single picture, self-timer for any footage built in, all inland precision, automatic threading, 1-in. thick. £19 19 0
1-pl. Ensign Reflex, Dallmeyer f/3.5, speeds 1/15th to 1/1,000th, deep hood, long ex., reversing back, sky shade, slides £7 15 0
1-pl. Zeiss Ikon Miraphot Vertical Enlarger, Tessar f/4.5. £6 17 6
3½×2½ Goerz Famous Tenax, f/3.5 Dogmar, Compur, double ex., rise, cross, slides, case. Superb outfit on test. £7 7 0
1-pl. T.P. Special Reflex, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, sunk lens box, revolving back, D. slides, case. Bargain £3 17 6

1-pl. Zeiss Compact Plate, Zeiss f/4.5, Compur, double ex., rise, cross, wire finder, slides, case. Quality outfit for serious work of high quality. As new. Tested, lovely lens. £5 17 6

1-pl. Kodak Press Roll Film, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, folding pocket, super quality, hide case. £17 6 0

1-pl. T.P. Reflex, Dallmeyer f/4.5, latest steel 1/10th to 1/1,000th, deep hood, latest mirror (camera can be used inverted or crowde), sunk box, 3 D. slides, case. Cost £19. Like new £11 11 0

3½×2½ Ensign Speed Cameo, Dalmac f/3.5, Dallmeyer Super lens, D.A. Compur, double ex., rise, cross, latest fittings, clip-on slides, hide case. Cost £20. Like new. £11 11 0

16-mm. Bell-Howell Camera, f/3.5, 50 ft. or 100 ft., interchanging lenses. New, unused, slide only. Write now. £18 10 0

1-pl. Ensign Reflex, Aldis-Butcher f/3.4, latest 1/15th to 1/1,000th, latest hood, sky shade, long ex., revolving back, slides. Hardly used, unmarked. Lovely outfit on test. £11 11 0

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ROLLEIFLEX, f/4.5, 2½×2½, best case, cost £18/2/6, take about £10; Panos 5×4, 6-in. f/6.3 Homocentric, 3 double slides, leather case, also, Ross Telephoto to fit, cost £40; take about £10; Voigtlander Alpine, f/6.3 Collinear (two foot), 6 1-pl. slides, 1 to 1/300th sec., leather case, cost £18, take about £5; fine order; want Leica and/or accessories.—Bank House, Needham Market, Suffolk. [2899]

KODAK V.P.K., Tessar f/4.9, Compur, 1 to 1/300th sec., £3, or first sensible offer.—Carpenter, 37, Southend Rd., Beckenham, Kent. [2893]

DALLMEYER Speed Camera, f/2.9 Pentac, 1/8th to 1/1,000th sec., 4½×6 cm., 3 D.D. slides, F.P.A., £10/10.—Charles, 41, Woodfield Avenue, Ealing, W.5. [2901]

LEICA No. 1, Standard Elmar lens f/3.5, with range-finder, 2 spools, lens hood, complete in leather case; perfect order guaranteed; bargain, £8 cash.—37, Vicar Lane, Leeds, 1. [2903]

1-PLATE Field Camera, Beck f/5.8 anastigmat 2 and R.R. lenses, triple extension, brass turntable, 6 double slides, tripod; new condition, £5, or near cash offer.—Clarabut, 6, Park Rd., Wembley. [2905]

KODAK Roll Film Reflex 1a Graflex, focal-plane shutter, 1/10th to 1/1,000th, rack focussing, 54-in. Zeiss Tessar f/4.5, leather case, £5/15; Grafax Roll Holder, 3½×2½, 10/-; 4-pl. Horizontal Enlarger, 6-in. condenser, 30/-; 54-in. Condenser, 12/6; 44-in. Condenser, 5/-.—L. Chandler, 89, Whiteladies Rd., Bristol. [2906]

3½×2½ Zeiss Maximar, f/4.5 Zeiss Dominar, 1 to 1/100th sec., D.E. case, F.P.A., 6 slides; as new; splendid camera; first £5, or deposit system.—Gent, 94, Clive Rd., Middlesbrough. [2907]

VOIGTLANDER 4-pl. Avus, f/6.3, rising, cross front, double extension, F.P.A., 8 metal slides, Alpha filter, case, etc.; perfect condition, £4/10.—McLean, 18, Albany Rd., London, S.E.8. [2909]

1-PLATE Salex Press Camera, f/4.5 Krauss Zeiss 4 Tessar lens, focal-plane shutter, 1/15th to 1/1,000th sec., 6 single metal slides, F.P.A. and leather case, £4; 8 Goerz Tenax Single Metal Slides, leather covered, 10×15 cm., 10/-; exchanges considered for 3½×2½ Plate Camera, or 4-pl. Field Outfit and slides.—F. Hand, 212, Langsett Rd., Sheffield, 6. [2912]

ENSIGN 4-pl. Reflex, f/4.5 anastigmat and R.R. lenses, 4 slides, F.P.A., sky shade, shutter release, case and tripod, £4/10.—58, Pevensey Rd., Tooting. [2913]

SINCLAIR Una 3½×2½, revolving back, Aldis f/4.5, No. 15, in Compur, 1 double slide, F.P.A.; new condition, £12; would consider exchange recent model Leica.—Adams, 34, Park Avenue North, N.8. [2914]

3½×2½ Ensign Special Reflex, f/4.5, focal-plane, 1/15th to 1/1,000th sec., reversing back, 5 slides, case; as new, £5; Justophot, 10/-.—Vokes, 41, Crickfield Rd., Clapton, E.5. [2915]

LEICA I, interchangeable, Elmar 2 and Ross 4 in. lenses, range-finder, flexible release, leather case; all in new condition; cost £26; nearest to £15 gets bargain.—18, Elvaston Mews, S.W.7. [2916]

3½×2½ Soho Reflex, 6-in. f/3.5 Dalmac, focal-plane shutter, 1/18th to 1/800th and time, 5 slides, F.P.A., magnifiers, filter, lens hood, antipous release, leather case; perfect; cost £46; rare bargain, £17.—Below.

1-PLATE Condenser Enlarger, Ensign Premier, 4 6½-in. f/4.5 Cooke lens, all movements; perfect; snip, £7.—Jenkins, Barnfield, Wilton Crescent, Southampton. [2917]

V.P. Roll Film Sibyl, f/4.5 Ross Xpres, rise, cross, release, case; good condition, £5.—Goldring, Fernhurst, Haslemere. [2919]

£6 New 3½×2½ Etui, f/4.5, Compur, slides, F.P.A., tripod.—Wallis, Baldwin St., Nottingham. [2921]

1-PLATE Thornton-Pickard Reflex, Cooke f/4.5, 4 revolving back, 10 slides, F.P.A., case; good condition, £8.—Below.

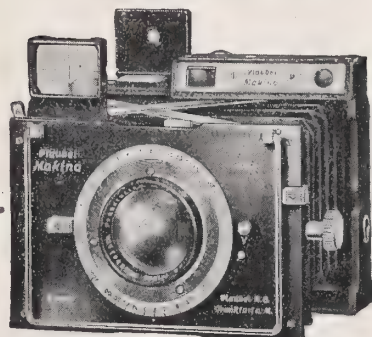
1-PLATE Sanderson, Beck f/7.7, 6-speeded shutter, 4 reversing back, 2 double slides; excellent condition, £2/10.—Harrison, 4, St. Michael's Terrace, Station Rd., Wood Green, N.22. [2922]

5×4 Self-capping Anschütz Press Camera, 3 D.D. slides, f/4.8, case; perfect; first £5.—Fowler, Carey's Lane, Bristol. [2923]

1-PLATE Graflex, T.T.H. Cooke lens, speeds 1 to 4 1/1,000th sec., F.P.A., double slide, leather case, new condition, best offer; exchange, 3½×2½ Sibyl.—D. P. H. McNair, Sutherland St., Paisley. [2925]

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Z EISS Icarette 3½×2½, fitted Leica range-finder, Zeiss Tessar f/4.5, D.A. Compur, leather case; as new, £9.—H. G. P., 33, Cedars Rd., Chiswick, W.4. [2928]

£5 No. 1 Autographic Kodak Special Model A, 3½×2½, Wray Universal f/6.8, Compur, folds up with yellow screw-in filter and hood; lens alone cost £5; ideal outfit; bargain.—Walton, Parkgate, Wirral. [2931]

N EW Norfolk, f/2.9 Trioplan, brand new, £8/15.—Box 969, c/o "The Amateur Photographer." [2935]

P ILOT Reflex, Zeiss f/2.7, Compur, leather case; perfect, £12 or offer.—Box 970, c/o "The Amateur Photographer." [2936]

31 ×2½ Contessa, Zeiss Triotar f/6.3, Compur, slide, F.P.A., focussing screen, case; very compact, 50/—.—Box 972, c/o "The Amateur Photographer." [2938]

J UST New.—Zeiss 520 Ikonta, 16 on 3½×2½ film, f/3.5 Tessar, Compur; unused, £9/5, or nearest offer.—Box 973, c/o "The Amateur Photographer." [2939]

P .C. Klimax, f/4.5, Compur, D.E., all movements, slides, case, £5; Exchange 4-pl. Klito, f/7.7, 7-speed shutter, D.E., F.P.A. for V.P. Enlarger, Vertical.—Davis, Lombard House, Bolekow Rd., Grangetown, Yorks. [2940]

A LDIS Anastigmat f/4, sunk mount, 4-pl. lens, offers wanted.—Marrow, 8, Bernard St., Nottingham. [2932]

F /4.5 Lens, 3½-in. Aldis-Butcher, in Compur (old type), 1 to 1/250th sec., 27/6; or 36/- if fitted to 3½×2½ Cameo body, firm front (screw rise), screen, F.P.A., all sound, and practically as new; Mirrorscope Postcard Projector, 5/-; Masking Printing Frame, up to postcard, 3/-; Tripods, 3-section wood, 3/-, 4-section brass, in leather case, 5/-; Walking-stick Support, 4/6; Focussing Magnifiers for reflex, 4/-; Leather Case, 6½×3½ in., 6 in. deep, 4/-.—3, Roseway, London, S.E.21. [2943]

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A LLENS.—Rolleiflex, f/3.8, 6×6, non-auto, with de luxe case, Proxars, filter, £26/10 value for £11/17/6.

A LLENS.—No. 7 Ensign Carbine, Aldis f/4.5, Mulchro, 97/6; Leica I, Hektor f/2.5, £8/19/6; Leica II, Elmar f/3.5, £15; Hektor f/2.5, £17; Superb, Heliar f/3.5, £21 model, like new, £15/19/6; E.R. Case, 17/6.

A LLENS.—Pathe Motocamera and Kid Projector, A complete, £6/6; Baby Ikonta, Novar f/6.3, 47/6; F/4.5, 62/6; Contax, f/3.5 model, £16.

A LLENS.—Krauss Peggy, Meyer f/2.7, £22/19/6; E.R. Case, 10/6; Two Magazines, 15/-, cost over £35 complete.

A LLENS.—Etui 3½×2½, double extension, Tessar f/4.5, D.A. Compur, £9/17/6; 4-pl. Model same.

A LLENS.—Rolleicord, £8/17/6; Midget, f/6.3, 39/6; T.-P. Cine Camera, Dallmeyer f/3.5, 50/-.

A LLENS.—Pathe Baby Cine Camera (hand A model), chargers, hide case, title outfit, £1/19/6; Kolibri, Tessar f/3.5, £7/19/6.

A LLENS.—For every make of camera; two-thirds (approximately) allowed on modern saleable cameras, part payment, subject approval.—Allens, 168, Oldham Rd., Manchester 4 (7 minutes from Piccadilly, 22 Car). [0087]

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V ALOY Enlarger, printing-board and orange filter; cost £10/3; £6/10.

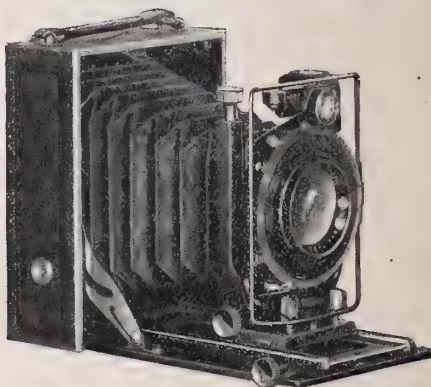
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Z EISS Ikon Ikonta 520, f/3.5 Tessar, Compur, as new, £8; Kodak Nagel, f/4.5, £2/15; V.P. Zeiss Ermanox, f/2, 6 slides and case, as new, £12/15.

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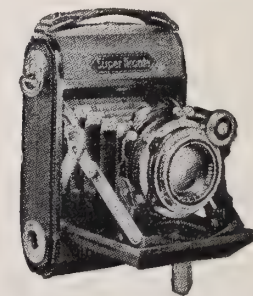


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1-PLATE Folding Pocket Camera, double extension, 4 rising and cross front, reversible finder, spirit levels, fitted Plaubel Anticomar f/4.2, Compur shutter, 1 to 1/200th and time, 4 slides, roll-holder, leather case, £3/5.

3 1/2 x 2 1/4 Ihagee Folding Reflex, cross front, 3 1/2 deep triple focussing hood, wire-frame finder, quick-wind focal-plane shutter, 1/15th to 1/1,000th and time, fitted Carl Zeiss Tessar f/4.5, focussing, 4 slides, F.P.A., leather case; perfect, £12/15.

3 1/2 x 2 1/4 Mentor Reflex, focussing, rising front, deep triple detachable focussing hood, quick-wind focal-plane shutter, 1/8th to 1/1,300th and time, fitted Carl Zeiss Tessar f/4.5, 6 slides, F.P.A., leather case, £12.

1-PLATE Sinclair Una Universal Hand or Stand 4 Camera, double extension, high rising and swing front, brilliant front, spirit levels, revolving back, fitted Dallmeyer Stigmatic f/6, Acme shutter, 1 to 1/300th and time, cable release, 3 D.D. slides, F.P.A., leather case; fine order, £11/10.

CORONET 9.5-mm. Cine Camera, taking Pathe films, fitted f/3.8 anastigmat; good order, £1/12/6.

1-PLATE Zeiss Ikon Trona Folding Pocket, double extension, rack rising and cross front, reversible finder, spirit level, wire finder, Carl Zeiss Tessar f/4.5, Compur shutter, 5 slides, F.P.A., leather case, £9/15.

5 x 4 Revolving Back Graflex Reflex, all possible movements, fitted Kodak anastigmat f/4.5, F.P.A., £12.

POSTCARD Autographic Kodak Special Roll Film, rack focussing, rack rising front, reversible and range finders, fitted Kodak anastigmat f/6.3, Compur shutter, canvas case, £4.

1-PLATE Marion Soho Reflex, focussing, rack 4 rising front, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 6-in. Ross Xpres, 3 D.P. holders, F.P.A., leather case; fine order, £19/10.

1-PLATE T-P. Junior Special Reflex, rack focussing, 4 rising front, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted T-P. Cooke anastigmat f/4.5, 3 slides, F.P.A.; nice order, £8/15.

CINOPHOT Automatic Exposure Meter, Model 7, complete in case, with instructions, 15/-.

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NEGRETTI and ZAMBRA, 122, Regent St., W.1. BARGAINS.—See last week's advert now, on page xiv.—Gorse, Accrington Rd., Blackburn. [2942]

EXCHANGE AND WANTED

WANTED.—1-pl. Stand Camera, double extension, no lens, cheap.—Palmer, 42, Brook St., Manningtree, Essex. [2858]

WANTED.—Range-finder Leica or similar type.—132, St. Thomas Rd., Preston. [2859]

WANTED.—Reliable Camera, 16 on 3 1/2 x 2 1/4; deposit system.—51, Romilly Rd., Cardiff. [2860]

REFLEX Wanted.—Vest Pocket or 3 1/2 x 2 1/4, preferably with Telephoto and sky filter, and self-timer; must be very cheap.—101, St. Leonard's St., Edinburgh. [2862]

ZEISS Ikon 3 1/2 x 2 1/4, Novar f/6.3 lens, as new; exchange 3 1/2 x 2 1/4 Plate Camera and slides.—Herbert, 321, Southampton St., S.E.5. [2870]

WANTED.—Four 1-pl. Xit Plate-holders.—H. C. L., Calluna, Woking, Surrey. [2882]

FILMO Projector Model J.S., 750 watts, wanted.—Box 959, c/o "The Amateur Photographer." [2895]

WANTED.—Zoetrope, Praxinoscope, other optical toys, cash.—Crawford, 10, Albury Chase, Cheshunt. [2904]

EXCHANGE.—Reflex, Kodak Premograph, 1-pl., speeded shutter, self-erecting hood, 4 metal slides and F.P.A., no lens, for Enlarger or Magic Lantern and Slides.—Humett, 14, Grove Rd., Birmingham, 14. [2910]

Is He Pleased?

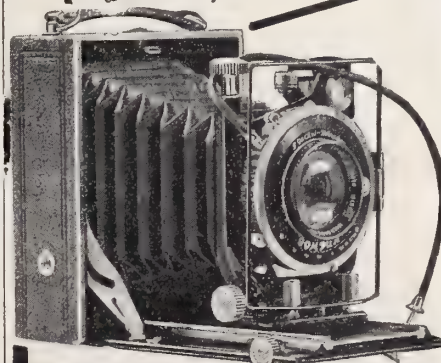
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F/3.5 ZERANOR Anastigmat Lens (4 1/2-in. focus),
COMPUR delayed-action SHUTTER.

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Dallmeyer Roll Film (16 on 120), Dallmeyer anastigmat f/3.5 lens £10 10 0
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4 1/2 x 3 1/4 Ensign de Luxe Roll Film and Plate Model, f/6.3 Aldis-Butcher lens, 6-speed shutter, 1 slide £3 15 0

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1-pl. Ensign Popular Reflex, Zeiss Triotar f/4.5 lens, 6 single slides, (new blind fitted), F.P. adapter, leather case. £8 15 0
2 1/2 x 3 1/4 Newman & Guardia New Special Sibyl, Ross Xpres f/4.5 lens, leather case. £12 12 0
2 1/2 x 3 1/4 Nagel Vollenda, Nagel anastigmat f/4.5 lens, Compur D.A. shutter, release, leather case. £5 5 0
3 1/2 x 2 1/4 Plate Camera, Zoddler anast. f/4.8 lens, Ilex shutter, rising front, 2 single slides, leather case £3 12 6
3 1/2 x 2 1/4 Goetz Tenax, Goetz Kalostigmat f/6.8 lens, Ibsor shutter, 7 speeds, double extension, roll-film holder, 5 slides £15 0
3 1/2 x 2 1/4 Zeiss Ikon Ideal, Goetz Dagmar f/4.5 lens, Compur shutter, 2 single slides, F.P. adapter, leather case £7 7 0
Dallmeyer Speed 2 1/2 x 1 1/4 Plate Camera, Dallmeyer Pentax f/2.9 lens, 3 D.D. slides, F.P. adapter, Dallmeyer f/2 filter, release, leather case. Cost £21 11s. 6d. Just as new £14 19 6
3 1/2 x 2 1/4 Ernemann Plate Camera, f/4.5 Ernemann lens, 8-speed shutter, double extension, 6 single slides, F.P. adapter, case £4 4 0
3 1/2 x 2 1/4 Zeiss Ikon Donata, f/4.5 Zeiss Tessar lens, Compur D.A. shutter, rising and cross front, double extension, 6 single slides, F.P. adapter, leather case. Just as new, Unscratched £10 10 0
3 1/2 x 2 1/4 Ernemann Folding Reflex, Ernemann f/3.8 lens, 13.5-cm., 3 D.D. slides, F.P. adapter, canvas case. £12 10 0

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WANTED.—Anastigmat f/6, $3\frac{1}{2}$ -in., focussing mount.—Neave, 215, London Rd., Bedford. [2911]

WANTED.—Leica Panchromatic and Infra-red Filters and Universal View-finder, Vidom.—R., 85, Warrington Crescent, London, W.9. [2918]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{2}$ Roll Film, Tessar lens preferred; quote lowest cash price.—Box 971, c/o "The Amateur Photographer." [2937]

EXCHANGE.—1-pl. Folding Cameo, good condition, Lukos shutter, rapid Aplanat, focus screen and 6 slides, for V.P.K. or similar.—60, Bexley Avenue, Harehills, Leeds. [2920]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{2}$ Roll Film Folding Camera, Zeiss Tessar f/4.5, D.A. Compur; good condition; cheap; deposit system.—Whitford, 31, Dale Gardens, Plymouth. [2930]

VOIGTLANDER Brilliant wanted, either model.—Clark, 2a, Langton Rd., Cricklewood, N.W.2. [2933]

Trade.

WANTED for Cash or Exchange.—Baby Cine Cameras, Projectors, Films, Microscopes, Telescopes, Binoculars, Optical, Mechanical Goods and Modern Cameras.—Frank, 67, Saltmarket, Glasgow. [2750]

WANTED.—Folding Cameras, $3\frac{1}{2} \times 2\frac{1}{2}$ or smaller; good condition, prompt cash.—Lennie, Princes St., Edinburgh. [2779]

WE will purchase for cash any good make cameras with large-aperture lenses, Leica, Baldax, Zeiss Ikon, wanted immediately.—City Pharmacy, 27, Chancery Lane, W.C.2. [2849]

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WANTED.—Whole-plate and $\frac{1}{2}$ -pl. Double Extension Reversing Back Field Cameras, also quantity of Slides, Lenses, Tripods.—Glasgow Camera Exchange, 99, Waterloo St., Glasgow. [2924]

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VICTOR Cine Camera, Model 3, special Dallmeyer lens f/1.9, £11/11; cost £35; camera wants repair; would sell lens £6.—Steerwood, Oaklands, Welwyn. [2775]

UNWANTED Gift of Cine Camera (cost 75/-), 60/-, absolutely new.—Box 915, c/o "The Amateur Photographer." [2853]

PATHE de Luxe Motocamera, velvet-lined leather case, set Portrait attachments, colour filter, waist-level finder, stand; sacrifice, £7/10.—Genista, South Court Avenue, Dorchester, Dorset. [2856]

PATHE Camera, motor driven, Projector, motor, super attachment, cleaning outfit, screen, etc.; what offers?—Box 960, c/o "The Amateur Photographer." [2894]

9.5-MM. Pathescope Home Movie Projector, complete with super attachment and electric motor with gear resistance, perfect condition, £8; Film Notcher, Film Mender, Bottle of Film Cement, all unused, 7/6; Set of Three Portrait Attachments and Sky Filter, in leather case, for 9.5 Pathe Motocamera, 12/6.—Glasscock, Bramerton, Balcombe, Sussex. [2902]

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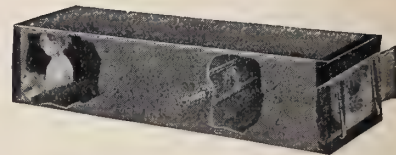
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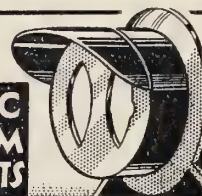
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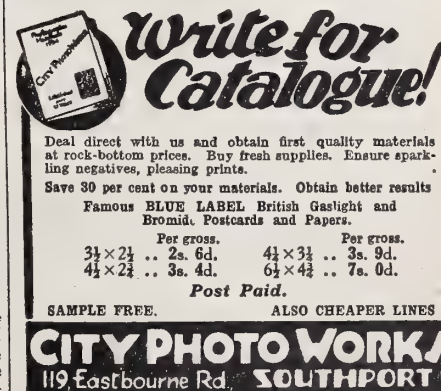
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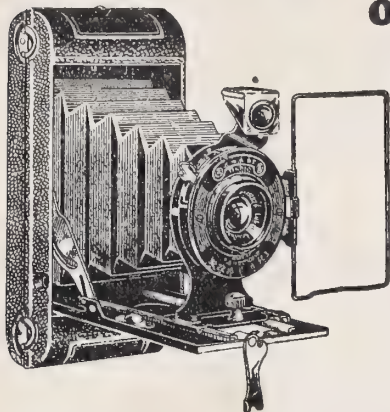
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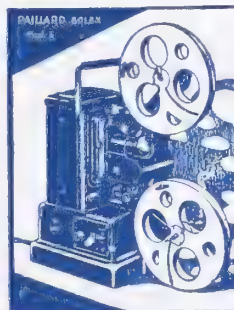
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- 14—Mentor $3\frac{1}{2} \times 2\frac{1}{2}$ Folding Reflex, horizontal model only, Tessar f/4.5 anastigmat lens, focal-plane shutter, 1/50th to 1/600th sec., 3 D. slides and F.P. adapter, also Dallmeyer 10-in. Dallion f/5.6, 12 sheaths, rack focus. Cost £40. £15 15 0
- 15—No. 1 Auto, Kodak Special, Ross Xpres f/4.5 lens, Kodamatic $\frac{1}{2}$ to 1/200th sec. Cost £14. £4 17 6
- 16—Goerz 7 $\frac{1}{2}$ -in. f/6.8 Dagor, in old type Compound shutter. Cost £4 10s. £3 3 0
- 17—Busch Bis-Telar 16-in. focus F/7.7, in iris mount. Cost £5 5s. £2 9 6
- 18—i-pl. Sanderson Hand and Stand, all movements, f/7.7 Aplanat lens, Unicum shutter, case, 3 D. slides, F.P. adapter. Cost £10 10s. £4 4 0
- 19— $3\frac{1}{2} \times 2\frac{1}{2}$ Sibyl Folding Plate, old model, Cooke f/6.5 lens, shutter speeds $\frac{1}{2}$ to 1/100th sec., 6 slides, F.P. adapter. Cost £12. £3 3 0
- 20—Leica Model I, Elmar f/3.5 lens, in non-interchangeable mount, focal-plane shutter, 1/20th to 1/500th sec. Cost £15 9 0
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Vol. LXXVIII.

Wednesday, July 25th, 1934.

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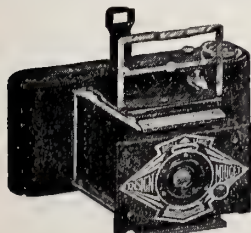


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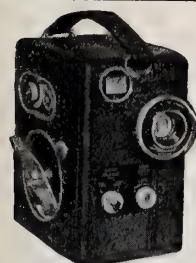
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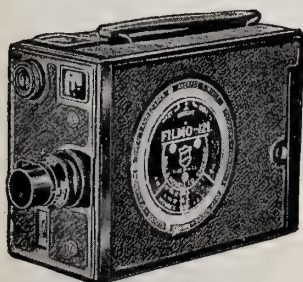
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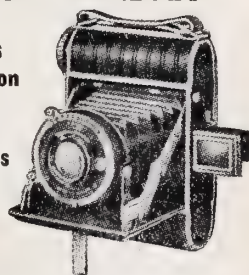


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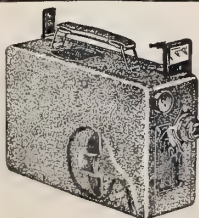
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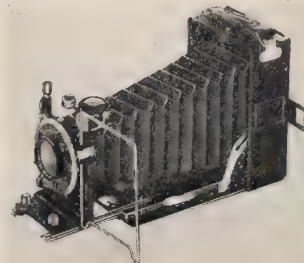
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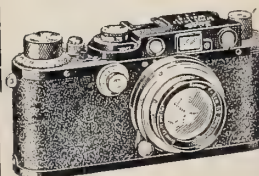
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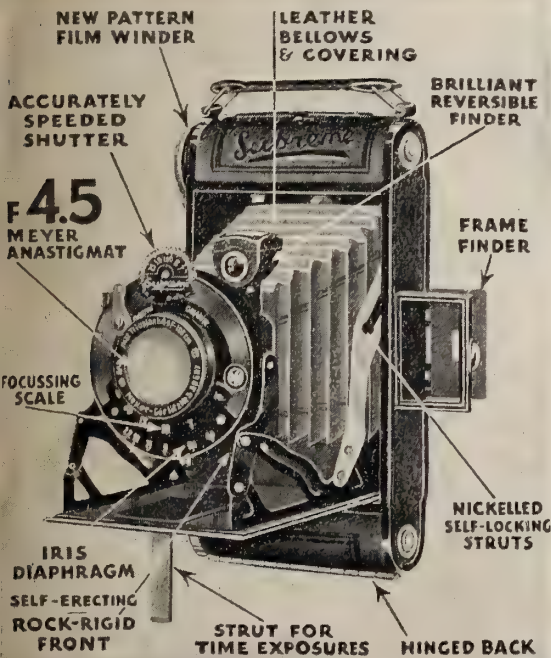
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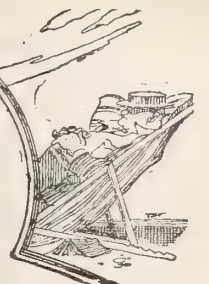
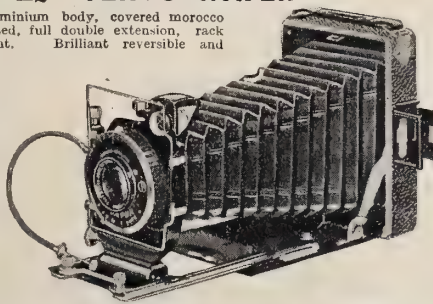
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VOL. LXXVIII. No. 2385.

WE know that many readers are glad to hear at the earliest moment that the index for the half-yearly volume is complete and available. We therefore have the pleasure of announcing that the index for Vol. LXXVII, January to June, 1934, is now ready at the usual price of 3d. (by post, 4d.), and can be obtained from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. Also available from the same source are the lettered binding covers, which cost 4s. 1d. by post. The bound volumes make really handsome and useful additions to the photographer's library, while those who keep their weekly copies loose will find the index of immense value in tracing any and every item of the contents—letterpress, illustrations, or names of contributors.

The Wedding Group—New Style.

The other day we attended a modern wedding. So did the photographer. In the old days—of which there are still relics in some professional photographers' windows—the photographer attended by appointment, arranged a frightfully self-conscious group in the garden, and afterwards mounted copies were distributed to certain friends of the family, who promptly buried them in the attic. Nothing like that on this occasion. When the couple emerged from the ceremony—registry office, of course—they were halted on the steps by the brazen lens of a camera, which also included in its stare other members of the party. These free-lances then, having kept a wary eye on the restaurant where the bride and bridegroom had adjourned to entertain a few friends, presently appeared

TOPICS of the Week



HUMAN SWALLOWS.

An article on "Bathing-Pool Photography" appears on another page in this issue.

there with two specimen prints, half a crown each unmounted, or four shillings the pair. Under the eyes of the happy couple—not to speak of the mothers of the parties, who also appeared in one of the pictures—what could any wedding guest do but summon up a smile of sickly eagerness, put down his name on the order and four shillings beside it? Brigandage is not limited to China and such-like places.

Cruising and the Camera.

Those who have not been on ocean cruises this summer are now the prey of those who have, and who bring out their photographs to show you what a lovely time they had on deck, and incidentally—quite incidentally—seeing the world. When it comes to colour photographs taken on an ocean cruise at eighteen-pence a time we are in for a regular feast of it, not only at the places of call in the Mediterranean, which do not seem to matter so much, but on the boat, on the games deck, and in the swimming-pool, where you can make a perfect study of flesh tones. Such garments, as are worn on these cruises are in the brightest of hues, so that altogether it is a carnival for the colour picture maker. One photographer confessed to us that the cruise had the unfortunate effect of separating himself and his wife. "What, didn't she go?" we said. "Oh, yes, she went," he replied, "but, you see, the boat rolled so much that she was only comfortable so long as she sat quite still, and I was only comfortable so long as I was walking about." The legend of Jack Sprat brought up to date! There are disadvantages, too, in these flying visits, one of which

was amusingly illustrated by the same photographer. His boat stopped at a Spanish port, and on shore he went. There approached him a bright urchin to whom he held up one peseta. This boy thereupon signalled four other similar youths, who lined across the road, and made a very effective group. To each of them a peseta, which he thought the equivalent of a penny. On returning to the boat he found that he had distributed amongst them something like five shillings!

A Question of Terminology.

Being purists on the subject of photographic terms, we were glad to hear a speaker in a recent discussion at the Institution of Electrical Engineers stand up for the right use of the word "photomicrograph." Even in scientific periodicals one constantly sees the word "microphotograph" when obviously "photomicrograph" was meant. This speaker said that on a previous

occasion when he had protested against the words being regarded as interchangeable he had been referred to a standard dictionary in which both terms were given as though they meant the same thing. The "microphotograph" will always stand to the microscopist as meaning a photograph so small that it cannot be made out except with optical aids, while the "photomicrograph" will mean an enlargement of what is seen under the microscope. A similar confusion occurs with the word "telephotography," which is sometimes used to signify wireless transmission of photographs, instead of "long-focus" photography.

Going by Rail.

The Astors, who chose to spend their honeymoon in a railway train, were not as unenterprising as some people might suppose. Apart altogether from trans-continental journeys, it is astonishing what this little country of ours—the pioneer

railway travelling country in the world—has to show to the traveller on the iron road. The other day we had occasion to go by rail through the Buxton and Matlock district of Derbyshire, and marvelled again at this beautiful heart of England as seen from the carriage window. If something in the nature of the American observation car were attached to our trains it would do a good deal to popularise railway travel. For seeing the country the railway is excellent; for seeing the towns, much less so. You get no adequate impression of any large town on passing through its station; but some of our great cathedrals, especially Ely, rising from the flats, Lincoln on its hill, Durham, Peterborough, and Boston "stump," are best seen from the railway, and their mediæval builders might very well have foreseen a day when the eye of a traveller, by a means of locomotion then undreamed of, might be refreshed by the sight of them.

READERS' PROBLEMS

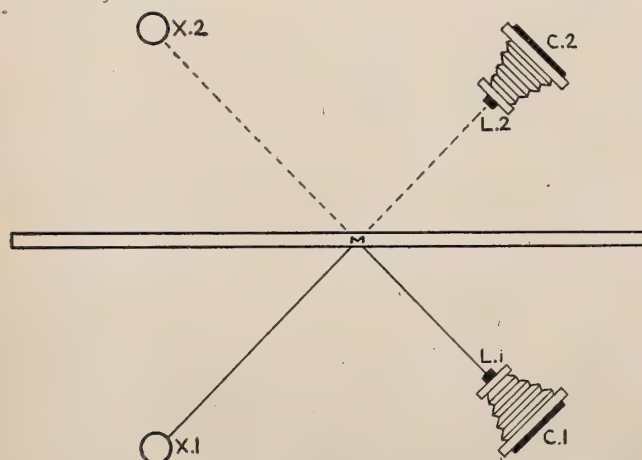
Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Mirror Focussing.

In photographing a reflection in a mirror, if the camera is 5 ft. from the mirror, and the object 50 ft. from it, should the lens be focussed at 5 ft. or 50 ft.? D. G. R. (Nr. Machynlleth.)

As we informed you by letter, neither of the suggestions made is correct, and we gave you the right answer. We then promised to go more fully into the matter for the information of other readers as well as yourself.

We have made a diagram which, although different from your own, embodies the same idea. With this diagram your question would read, should the lens be focussed on the distance from L.1 to M, or the distance from X.1 to M. As we informed you, the distance to be focussed for is neither of these, but the sum of the two.



It amounts to the same thing as if the object X.1 were at the position X.2, with no mirror intervening; that is, with the object as far behind the mirror as it is now in front of it. To put it another way, suppose the camera were moved from C.1 to C.2, and the mirror replaced by plain glass, or removed altogether. It is evident that the distance to be focussed for would be L.2 to X.1.

You will sometimes find the information given that a person photographing a mirror reflection of himself and camera must focus for a distance *double* that from the lens to the mirror. This is quite correct, because in this case the lens-to-mirror distance and the object-to-mirror distance are the same; so that double the distance is actually their sum.

The whole matter becomes of some importance when, as is sometimes the case, a mirror is used in awkward and confined spaces in interiors. A small "black" mirror, close to the lens, may be successfully used in photographing clouds.

Strange Marks on Negatives.

I enclose some negatives which I developed myself. I found afterwards that the shutter was faulty, but it has been put right, and I have had no further trouble. You can imagine my surprise at the results, especially as the negatives were developed in complete darkness. Can you explain the black lines, like string, with curves and twists? I can understand the general dullness, but how the string? The camera had nothing in it.

L. W. T. (Horsham.)

The explanation of the marks on your films is really a very simple one. It is evident that the shutter was open the whole time, and the camera must have been moved about with the lens pointing towards a bright light, which left a trace on the negative corresponding to the movements. If you care to make the experiment of opening your shutter, pointing it at a bright light, and moving the camera about in an irregular manner, you will be able to repeat the effect exactly.

July 25th, 1934

PICTURE-MAKING *on* HOLIDAYS

The casual snapshot and the well-considered pictorial photograph are both occupying the attention of innumerable amateurs on holiday at the present time. The following notes contain some good advice for those whose photographs usually belong to the former class but who are anxious to do better work.

THOSE who take cameras with them on their annual holiday to a new location can be divided into two classes. The first, and larger class, carry the camera frankly for snapshots of the entirely personal type. Family groups sitting on the sands, picnic or bathing parties, with an occasional portrait snap, are the subjects that generally occupy the attention of these camera owners. They are all unconsidered, and are taken with a blissful belief in the mysterious capacity of the camera, without any knowledge of how the photograph "happens."

It speaks volumes for the genius of those who are responsible for the average cheap camera and modern film that satisfactory results are obtained in this manner in such large quantities, and with no merit on the part of the camera user.

The second class includes those who are real amateur photographers with a knowledge of the craft. The camera in their case is regarded as more than a small piece of luggage to be taken on the holiday; it is, in many cases, definitely the first consideration of the trip.

Preliminaries.

Much has already been written in these pages regarding the preparations for a photographic holiday; the overhaul of apparatus, choice of material, etc., and need not be repeated here. The real adventure begins when the place selected for holiday is reached.

The enthusiast may rush off and start making exposures at once; others may have family considerations to restrain their ardour. The wiser and more experienced worker will first stroll round at leisure, and perhaps spend the first day or even longer in spying out the land and investigating its possibilities before attempting to use the camera at all.

In either of these cases one fact will remain constant: the best pictures will not be taken until the holiday is nearing its end.

The reason for this is twofold: first, various aspects of the scenery will be better appreciated by that time, and secondly, the novelty of the place will have worn off; the obvious things will no longer appeal, and the pictorial effects and viewpoints that have to be sought and recorded with individuality will have been discovered and digested.

This procedure is inevitable with the real pictorial worker—the amateur who takes his picture-making seriously with a view to producing results that will count in the exhibitions and competitions.

Points of View.

This statement must not be taken in any sense as a discouragement, but on the contrary. In fact, every good worker will recognise it as true in his own case, and it remains, therefore, for him to apply the process to the best advantage. Do not, for instance, neglect to seek out the possibilities of the new district soon after arrival; do not, however, fail to take even the obvious things at first. They all teach their lesson, and the desire to do something better, to find different and improved viewpoints for the same subject will grow.

This particularly applies to the locality that boasts of many attractive and pictorial features. Visits to the same spot at different hours of the day will produce many alternative results, and, finally, the masterpiece. The same view seen from different angles, some higher, some lower, from east, west, north or south, all give a variation of the same story; but one of them will be the best. In rare instances, the best may happen to be the first shot; but this does not occur often.

Some views, particularly at the

coast, depend for a successful rendering, the kind that will lift them from the commonplace, upon some adventurous detail. The presence of a boat, or white sail, or figure in just the right place at the right moment when the lighting and other factors are correct, will happen sooner or later. Only a feeling of what is necessary to make that subject perfect arising from careful study of the setting by repeated visits and observation will make an appreciation of the right moment a certainty.

Comparing Results.

Frequently two photographers will take the same subject; one will be an ordinary snapshot, a mere record with no character; the other, a picture that will claim immediate attention and score every time. The question will be asked: Why are these two photographs of the same thing so different? The answer is that the first has been unconsidered; the view may have appealed for its attractiveness and has been snapped forthwith and finished with. The other has been more carefully considered on the lines mentioned above, and may possibly be the third or fourth attempt, each getting nearer the ideal, until the right lighting and the right viewpoint have been arrived at.

It will pay every holiday photographer, therefore, who wishes to turn his annual vacation to good account in making pictures to take this advice to heart. Do not be satisfied with the first sight of any holiday view, no matter how good it may look. Do not despise the picture postcards seen in the local shops; they will indicate what to look for and what to avoid. Above all, do not be afraid of doing the same subject over and over again.

The final achievement will be a greater success and more nearly approach a work of art.

Summer Photography in Town

SUNLIT ALLEYS FOR PICTURE-MAKING

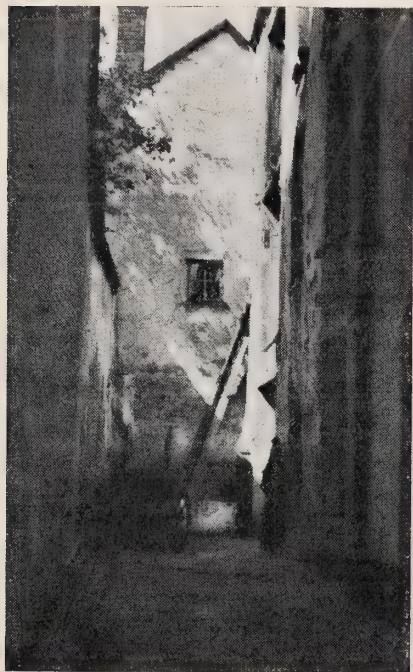
By W. S. G. PROCTOR.

TO most photographers the beauty of the countryside is, naturally, more alluring than the drabness of the town alley. Not only is

beneath the mantle of light and shade which nature throws over them.

The presence of shadows is a primary condition of success in alley photography, for it is largely on the use he can make of shadows that the artist has to depend when composing his picture.

Unlike photographs of landscapes, those taken in alleys generally gain pictorially when the sky is excluded from the composition. Usually the



Over the garden wall.

a rural environment in itself more congenial than the byways of our towns, but rustic bridges, thatched cottages and tree-flanked streams seem to offer to the photographer more scope for practising his art than cobbled streets and brick buildings.

Nevertheless, the narrow streets and courts in the older parts of our towns are, to the observant photographer, far from being a barren hunting-ground. On the contrary, they offer innumerable subjects for camera studies when conditions are favourable. Viewed under a grey sky, these usually squalid localities cannot be termed charming, but a ray of sunlight falling on gable or pavement can make, temporarily, a vast difference in their aspect.

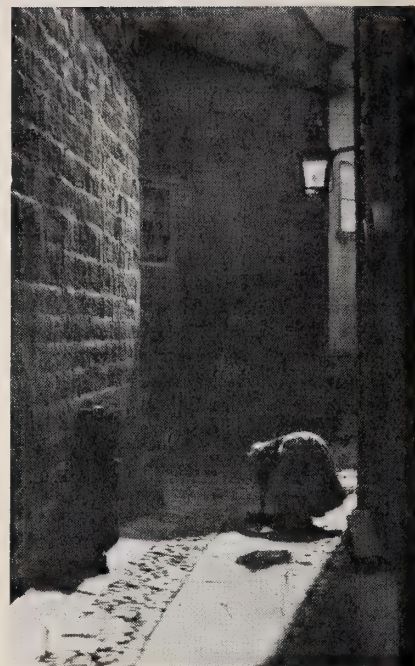
Seen under direct sunlight, the surfaces of sombre brickwork and masonry, patterned, as they often are, with the shadows cast upon them by neighbouring architectural features, seem to hide their inherent ugliness



Left in charge.

effect of its presence is to produce a marginal high-light which competes with the principal object for our attention.

The main centre of interest should be somewhere in the alley itself, and may consist of a human figure, a horse and cart, or even a dustbin. But, whatever it be, it should, of course, harmonise with its surroundings. An old man in tattered garments would be in keeping with the age-worn buildings, while a gentleman in plus fours would mar the whole scene. A home-made handcart might tend to preserve harmony, while a motor car would certainly destroy it.



Sweeping-up.

But the decision as to what form the principal centre of interest shall take and what position in the picture it shall occupy must be left to the photographer's conception of the æsthetic. The same may be said with regard to the suitability or otherwise of the prevailing distribution of sunlight and shadow over the scene, and of the lens aperture necessary to secure the most pleasing depth of focus.



Going shopping.

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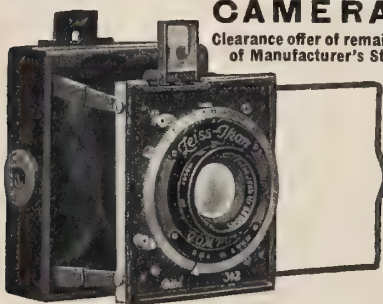
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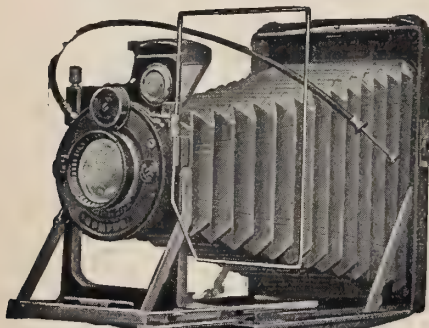
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45329. Postcard Ica, 7-in. Aldis f/3.4 anastigmat lens, 12 plate-holders, F.P. holder. In good condition.

46468. 4 1/2 x 2 1/4 1a Kodak Roll Film Graflex, Zeiss f/4.5 Tessar lens, Graflex focal-plane shutter, speeds 1 to 1/1,000th sec. Camera takes standard size roll films.

45588. 3 1/2 x 2 1/4 Mentor Folding, Carl Zeiss f/4.5 Tessar lens, F.P. holder, case. List price £30.

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45182. 10 x 15 cm. Soho, 7 1/2-in. Ross f/4.5 Xpres lens, 3 double plate-holders, leather case. List price about £48.

46333. Postcard Kodak Roll Film Graflex, Graflex focal-plane shutter, speeds 1/10th to 1/1,000th sec., Cooke f/4.5 anas. lens, leather case. List price £34.

45337. 5 x 4 Newman & Guardia Square Reflector, revolving back, rising front, 6 1/2-in. Carl Zeiss f/6.3 Convertible Protar lens, 3 double plate-holders, F.P. holder, leather case. In good condition.

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As a rule, the alley photographer finds, in practice, that he is compelled to make a panel-shaped picture with the longer sides vertical. The cramped space in which he works often forces him to include, near the vertical margins of his plate, the images of objects which play no part in his composition. These features he excludes from his print, a practice which accounts for the obligation mentioned.

Foremost amongst the technical problems which confront the alley photographer is that relating to exposure. It should be realised at the outset that transparency in the shadows of the finished print is essential to success and that, to secure this end, ample exposure of the plate is necessary. The time-honoured rule of exposing for detail in the shadows is a safe one to follow and the



An evening chat.

photographer is strongly advised to use an exposure meter.

The development of the plate requires more than ordinary care. If this is unduly prolonged the contrasty character of the subject will be greatly exaggerated in the print. Brief development helps one to retain the relative values of the tones.

But a little practical experience in alley photography will soon convince the recruit to this branch of our art that, as an exercise in technique alone, it is worth his attention. And in its pictorial aspect he will find ample scope for developing his æsthetic taste, his search for pictorial material amidst normally ugly surroundings gradually opening his eyes to the transient beauty with which sunlight often adorns them.

SUBJECTS *Holiday-makers Often Miss*

By P. R. S.

MANY must be the interesting photographable subjects a camera user may fail to see when holiday-making, or even when on a photographic society's outing, should the ground not be very well known to those visiting it.

It has often been said that gala days in towns and villages are bad times for the really serious photographer. On such days camera users are prone to take advantage of cheap fares to such places, but on arrival they are often disappointed to find the principal streets unphotographable because of a display of flags and bunting.

Postcard Views.

Such decorations, however, are frequently a blessing in disguise, as they make the taking of orthodox "postcardy" views difficult, if not impossible, and drive the photographer into the byways where the most picturesque and least-photographed bits are far more likely to be found.

Many tourist photographers make a point of examining the postcard views exposed for sale in shop windows in order to see what subjects the district offers, and having seen them proceed to make exposures upon them, feeling sure that the expert postcard operators have discovered the best views.

That the commercial or professional men have discovered the best selling subjects no one will dispute, but

the picture-loving amateur would in most cases do well to ignore hackneyed subjects, and carefully seek views the postcard men pass over as unsaleable, not worth making an exposure upon, or, what is more likely, do not see.

The Point of View.

The fact that holiday-making amateurs often miss the best and most pictorial subjects is proved by a recent article appearing in these pages, entitled, "Sunny Days."

The contributor, it may be remembered, gave a picture of a Domesday mill, a subject photographed each year by many amateurs; the latter, however, invariably picture the side of the mill facing the public road, a point of view which includes many disfiguring advertisements.

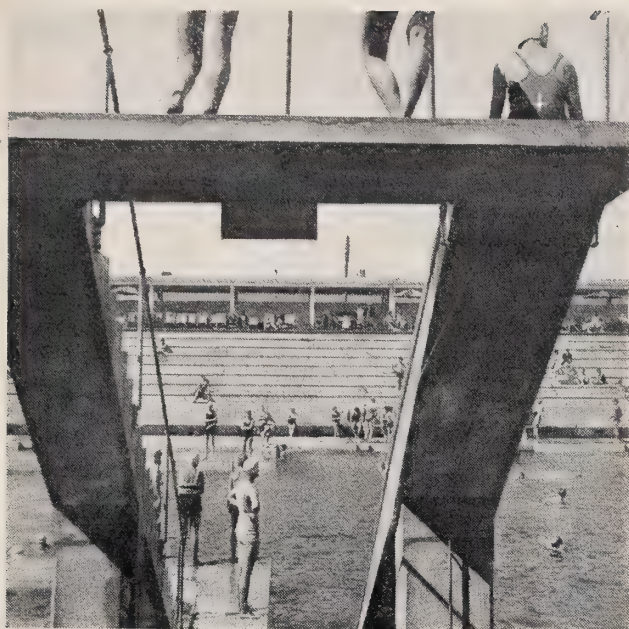
Very few photographers find their way to the back of the old mill as "W. L. F. W." did, a none too easy task, as a fence and pigsty have to be negotiated, a most uninviting task for photographers clad in holiday attire, while a fear of trespassing may have deterred some from exploring the rural beauties of the old millpond and stream.

A few days after the publication of the note and picture referred to, Mr. Bernard Falk, writing in the *Daily Mail*, told of many interesting things uninitiated trippers are likely to miss, and although the article was not penned specially for camera-men, photographers who read it will no

doubt make a point of making exposures upon some of the subjects the writer named.

Typical Subjects.

Among the many subjects that may be said to escape a holiday-maker's attention, and deserve to be recorded by the camera are the following: the peculiar quartered stone ball on Clare College Bridge, Cambridge; the stone at Hastings on which, according to tradition, William the Conqueror had his first meal on landing in England; the field at Bridgefoot Farm, beside the Royston-Newmarket road, in which Cromwell held his council of war; also the 200-year-old milestone opposite the field; carved wooden effigies (the faces of which vary when regarded from different angles) in the Priory Church, at Christchurch, near Bournemouth; the peculiar spyhole, or "bull's-eye," over the steps leading to Mitre Court, in the Temple, London; the old village cross at Meriden, near Coventry, which is reputed to mark the centre of England; the grave and tombstone of Mr. Andrews, the original "Old Moore," in Royston (Herts) churchyard, and a corbel of Chester Cathedral bearing grotesque portraits of Beaconsfield and Gladstone. These are but a few of the little-known subjects a holiday-maker may find, and are merely offered as suggestions for the sort of thing he should look for.



Under the Chute. 1/50th sec., f/8, 'chrome film.

THE men, women and children of England are taking to the joys of the open-air bathing-pools now being built in all parts of the country, as quickly as the proverbial ducks take to water!

Aquatic sports are shortly going to play a larger part amongst us than has hitherto been the case, and consequently the amateur photographer will do well to prepare himself to make successful photographs, especially when the gala performances and inter-pool competitions which are being contemplated on a large scale take place.



A Modern Bathing-Pool de Luxe, 1/50th sec., f/11, 'chrome film.

Bathing-Pool



The Junior Chute, 1/250th sec., f/5.6, pan. film.

Already bathing-pools are popular at Blackpool, Hastings, Southport and Scarborough; and Clacton, Skegness, Margate and Yarmouth do not lag behind. In addition there are the large bathing-pools attached to road houses in all parts of the kingdom, particularly in the neighbourhood of London.

On a sunny day the swimming-pool presents a most animated scene, and here the photographer can enjoy himself in lazy fashion whilst securing a number of lively pictures. From a deck-chair upon one of the



Sun-bathing, 1/50th sec., f/11.

Photography

By CAROL TOWNLEY.

terraces reserved for non-bathers an excellent view of the pond and the bathers is obtained, and it is usually only a matter of deciding upon the right focus and stop (which in most cases should be a small one), and then waiting for attractive groups to come into range, for successful "snaps" to be secured.

The variety of photographs to be obtained is naturally considerable. The lady being taught to swim whilst her anxious instructor shouts directions to her from the side of the pool makes an amusing picture, surpassed, however, in interest by that of the more proficient or expert diver. As regards the latter, it is only safe to attempt photographing him in the action of diving if the shutter works at not less than $1/250$ th of a second, and it may be necessary to increase the pace to $1/300$ th if possible. This shutter speed naturally demands the use of a larger aperture or under-exposure may result.

If the diver can be photographed against the sky, or anyway be caught outlined against some plain, light-



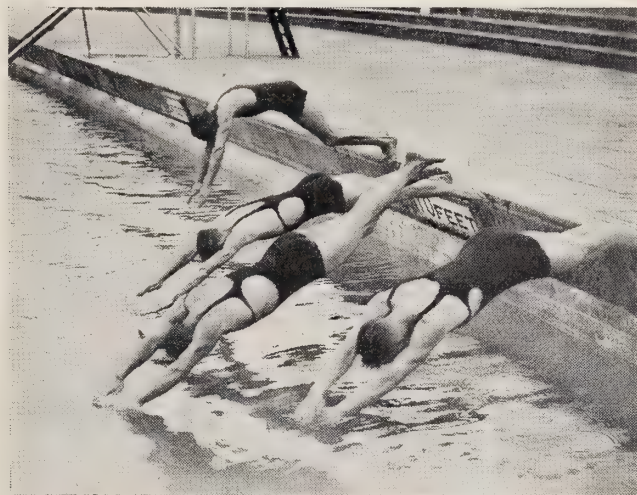
During the Heat Wave. $1/100$ th sec., $f/8$, 'chrome film.

coloured background, it is helpful, for when, as is often the case, it is not easy to approach near him he is liable to be somewhat lost sight of in the general surroundings, especially when the scale of the photograph is necessarily small. If, however, the ideal position from which to make the exposure cannot be reached, drawbacks as regards surroundings, etc., may be overcome by making an enlargement from a small portion of the negative only.

During the bright summer months practically any type of camera can be used for these pictures. Even the cheap snapshot instrument with small-aperture lens will give a good account of itself. The exception is with subjects which include diving or rapid movement on the water chute. For these, a shutter giving speeds up to $1/250$ th of a second (focal-plane or Compur) is necessary. For most of the other bathing-pool subjects, slower speeds will secure sharp results; even with diving pictures, if the diver is taken coming towards the camera. The faster shutter speeds are only necessary for broadside-on rapidly moving objects.



High Diving. $1/250$ th sec., $f/5.6$, fast pan. film.



Low Diving. $1/250$ th sec., $f/4.5$, fast pan. film.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

DEVELOPING PACK FILMS.

I AM always pleased when readers of these notes write and ask questions, or suggest some matter on which I might write. One now wishes to know just how I develop pack films, with which he apparently finds trouble; another is uncertain about the effect of a rising front. For this week I will run over the developing part, although there is nothing I have not described before.

NOTES & NOTIONS for the LESS ADVANCED WORKER

In a back volume of this paper I came across a letter in which the writer expressed surprise that any photographer should use pyro as a developer, and proceeded to enumerate a string of its demerits. Another correspondent said that the reason why pyro was still used was that it possessed not a single one of the faults attributed to it. I agree. For negative-making I know of nothing better, if as good.

The Developer.

My stock pyro takes but a few minutes to prepare, so I make it up only in small quantities. In about 6 oz. of water I dissolve 100 grs. of crushed potassium metabisulphite, then 1 oz. of pyro, and make the volume up to 8 oz. This is kept in a small bottle with a rubber "cork."

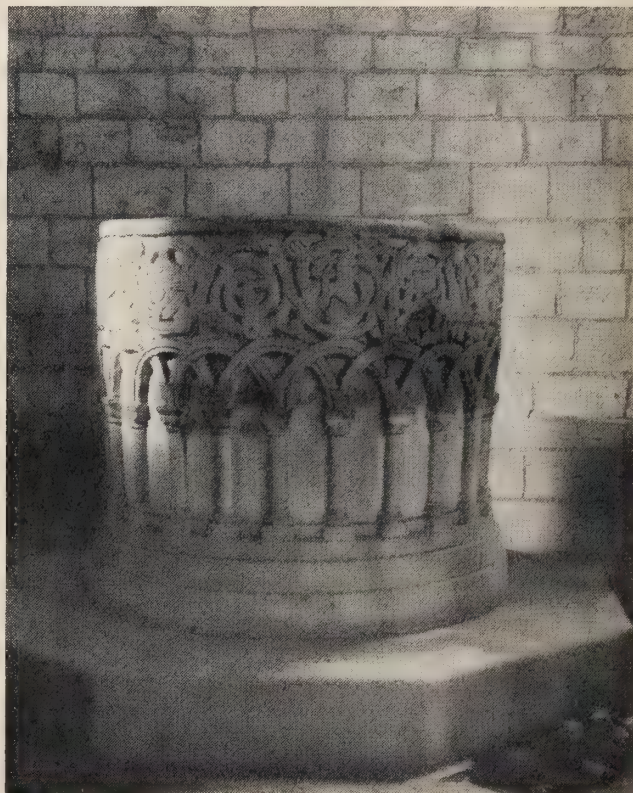
When I am about to develop a few negatives I take 1 oz. of this pyro and 9 oz. of water. This we may call solution A. Then in about 6 oz. of water I dissolve $\frac{1}{2}$ oz. anhydrous sodium sulphite and 160 grs. of anhydrous sodium carbonate, and make up to 10 oz. This is solution B. If I think that bromide is desirable I add a few drops from a 10 per cent solution, but more often than not I leave it out. For plates I take one part each of A, B and water. For



Birthplace of Charles Dickens.

In the earlier days of film packs I had plenty of trouble with them. We all did. The "accidents" were of many kinds, often unforeseen and unavoidable, and particularly maddening. As far as I know, these troubles have all vanished. I use considerable numbers of packs now, and have only one complaint about them—the staggering price. I cannot understand why they should cost five times as much as the finest plates used to cost over a long period.

I very rarely open a pack to remove exposed films until I get to the end of it. This can be done, however, with many packs quite easily and safely. I prefer, when I want to take a subject and develop at once, to use plates, and for that reason I have slides for such cameras as take packs.



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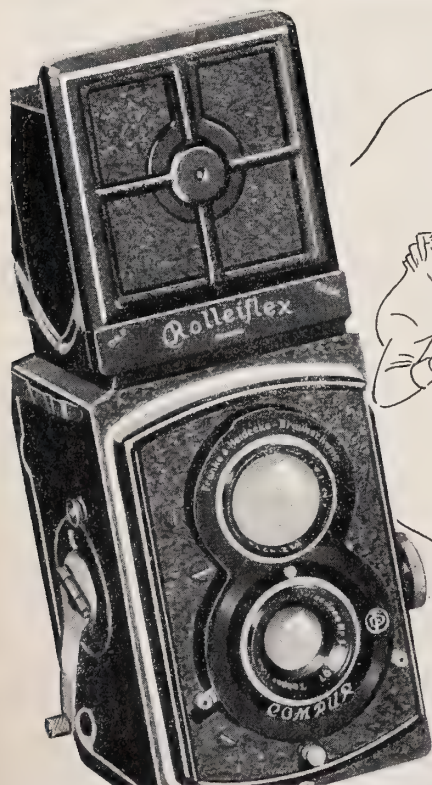
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pack films I use equal parts of A and B, without further dilution.

Many photographers put a whole batch of flat films in water, and transfer them to the developer, keeping them moving till they are all nice and black both sides. This is quick, and apparently effective. I prefer to do them two at a time, in a half-plate dish, which is large enough even for quarter-plates.

Developing Procedure.

In this dish I start with about five ounces of developer. On top of the dish I put a stiff card. On this I place an empty 5×4 plate box, into which I put the twelve films from the pack. Two of the films I lay face down on the card, and put the remainder aside in the box. I tear off the paper from the first film, catch hold of one edge with a small pair of pliers, and drag it backwards and forwards once or twice through the solution. It soon lies limp at the bottom of the dish, which is rocked once or twice. Meanwhile I have been holding the card, and the other film face downwards on it. This film is now treated similarly. In less time than it has taken me to write this description, the two films are lying quietly side by side. I cover the dish with the card, and rock the dish gently at intervals, first longways and then crossways, taking care not to disturb the films.

At the end of a couple of minutes it is easy to identify the subject on each film. I like to be able to do this, as it is quite likely that one may require less development than the other. This, as I have pointed out several times, is useful in cases of contrasty subjects, for which full exposure and shorter development are best. If the subject is likely to be flat and dull, I give fuller development to increase the contrasts. I am guided a good deal by the appearance of the back of the film.

When I do take the negative out of the developer I give it a quick rinse in a large dish of clean water. I keep my fingers under the negative while I do this, letting it float

about in the water over my hand rather than hold it even by the edges. It then goes into the fixing dish.

The Fixing Bath.

The solution in this has been prepared by dissolving 1 lb. of hypo in 2 pints of hot water, to which has been added, when cool, another pint of water in which 1 oz. of potassium metabisulphite has been dissolved. The negatives have 10 to 15 minutes in this fresh bath (I never use one twice) before going into a dish of clean water.

After each pair of negatives is developed I throw away one ounce of the developer, and add one ounce of fresh mixed A and B solutions. This results in keeping the developer sufficiently active.

These film negatives I do not wash by the two-dish method. It is done in the one dish. I empty out the water slowly, and let fresh water run in a steady stream on to one sloping side of the dish, setting the films swirling round and round. This is repeated about a dozen times in an hour, when the films are surface dried with damp chamois leather, and pinned up along the edge of a shelf to dry. I always afterwards snip off the corner where the pin has left a burr, as this will scratch badly.

The Illustrations.

Except that the illustrations are both from 3½×2½ films made in this way they have no particular bearing on the subject. The Dickens house I had often passed, but never had a chance to photograph till recently. It is a useful addition to a small collection of Dickens subjects picked up here and there at various times.

When I took the Norman font I had no tripod with me, as I did not anticipate any subjects of this kind. The camera was stood on a convenient table, which was, however, too high for such a low subject. I should have been floored except for the fact that the camera fortunately has a fall, as well as a rise, to the front, and this just did the trick.

W. L. F. W.

"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers. **FIRST PRIZE.**—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the next competition is Tuesday, July 31st, and for the August competition, Friday, August 31st.

How I make my EXHIBITION PICTURES

No.
CCXXXIX.

—
Mr.
R. C. L.
HERDSON.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"NO hunter enjoys seeking for shots more than I do, yet there is this great difference: the hunter shoots (with a gun) to destroy; while I shoot (with a camera) to create. Every phase of photography appeals to me, whether rambling in town or country, or shut up in a dark-room. I make pictures for the very joy of doing so, and tackle any kind of subject that may at the time appeal to me.

"For many years I was an enthusiastic snapshotter, in the

true sense of the word, and, like so many others, I shot indiscriminately, hoped for the best, and sent the spool to the D. & P. man to do the rest. It was not until I became a member of a photographic society that I discovered the possibilities of camera work. Then, like all enthusiasts, once having seen the true beauty of the art, further knowledge was most eagerly sought for. The value of photographic clubs cannot be over-stressed, nor the work they do too highly complimented. Being a member of the Camberwell C.C., I was fortunate in having so able a coach as Mr. J. H. Clark. With his valued assistance, backed by 'The A.P.' and the Club's monthly competitions, I felt I was steadily progressing along the right lines.

"Every reader of these lines who is at present in the 'snapshot' stage is seriously advised to follow the same course. Join the nearest photographic society; read 'The A.P.' every week, and give up relying on the D. & P. establishment for making negatives and prints. It is only by learning to do one's own D. & P. that progress in photography can be made possible and enable an understanding of its possibilities to be appreciated.

"I do not believe in submitting one or two 'stock' prints to an unlimited number of exhibitions, and seldom send out a print more than three or four times; thus I have to be continually making fresh pictures. My favourite camera is a $2\frac{1}{4} \times 3\frac{1}{4}$ roll-film, although I often carry a Sanderson $\frac{1}{4}$ -pl. field outfit. The compactness and lightness of the former, however, make this my more constant companion. With this I usually use Selochrome or Selo S.S. pan. roll film, while for the field outfit I use Ilford Soft-gradation pans. (backed). These I expose upon a meter reading.

"The majority of my plates and films are developed by the time and temperature method, using a pyrosoda developer, the time of development being about twenty per cent less than that advised by the manufacturer.

"Kodak Royal Tinted is my favourite paper, but when I think another make would better serve my purpose I never hesitate to change. Amidol is the developer that I find best to work with on the Kodak paper. I seldom make contacts. Usually I make whole-plate enlargements, which I trim, and when satisfied that I have secured the best composition I enlarge to 15×12 in.

"Spotting and oiling are done after the print is mounted. Usually I do not have to do much in the way of after-work on my prints, preferring to spend more time while making the exposure to secure as far as possible what I want upon the negative. Where after-work is necessary I think it should be done. After all, it is the finished picture that is intended for public exhibition, and so long as the so-called faking is not conspicuous then I consider the artist has the licence to employ any method he might choose to secure an effect."



HUMBLE SPLENDOUR.

R. C. L. Herdson.



RUSTIC CORNER.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By R. C. L. HERDSON.



OLD FALMOUTH.

(From the Advanced Workers' Competition.)

BY A. G. GARDNER.



DECORATION.

(From the Advanced Workers' Competition.)

By W. A. HOOKER.

Awarded special prize for the best picture in the advanced section for the past twelve months. The original is now on view at the Royal Photographic Society, 35, Russell Square, W.C.



1



2



3



4



5



6

1.—"Sunlight in a Wood."
By J. H. Godfrey.

2.—"Autumn."
By R. S. Patel.

3.—"Summer Afternoon."
By S. P. Mandeville.

4.—"Morning."
By V. S. Barne.

5.—"Day's Finale."
By A. J. Potter.

6.—"The Weald."
By J. D. Hastings.

July 25th, 1934

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THE two woodland subjects reproduced on the opposite page, Nos. 1 and 3, are good examples, in their class, of this sort of thing; but, in the former, "Sunlight in a Wood," by J. H. Godfrey, it would undoubtedly have been wiser to have arranged for the inclusion of the base of the tree on the right, and, in the latter, "Summer Afternoon," by S. P. Mandeville, the value of the sunlight is appreciably diminished by competition with the bits of sky filtering through the foliage.

Promising Essays.

Both, it may be said, are promising essays in a kind of work that is not so often seen nowadays, and, as such, are worthy of encouragement. If it were possible for the good features of each to be combined, however, the result would afford an indication of what to aim for, and would possess an appeal that at present is scarcely attained by either.

In each there is an effect of sunshine. It is better expressed in No. 1, principally for the reason that the competition of the sky is avoided, and it is emphasised by the darks of the two foreground trees. The foreground is inadequate, and, besides the drawback occasioned by the absence of the base of the right-hand tree, a feeling of instability arises in consequence.

The case is different with No. 3, for the foreground is ample and well diversified. The trees, while no less characteristic, assume a greater grace of form, but they are of another type, and it could not be expected that the pines of No. 1 could vie with the less formal shapes of No. 3. If there were an equal depth of foreground in the first, the disposition of the subject material could be viewed as affording a quite acceptable composition in either example, but "Sunlight in a Wood" could do with a foreground such as "Summer Afternoon" includes, and the latter would be immeasurably enhanced if the sunlight were so well expressed as in the former.

Countering Competition.

Where the subject is found in the depth of a wood, as in No. 1, it is easier to avoid or counter the competition arising from patches of sky

showing through, but when a position near the edge or a clearing of any size is chosen, it is quite another matter.

The control processes, such as bromoil and its derivatives, or gum, enable a competent worker to correct any deficiency in this direction; but it demands not only a technical mastery of the process, but also a considerable knowledge of the way trees grow, and their formation, as well as a reasonable capacity in draughtsmanship. Otherwise, any attempt at correction is likely to prove worse than the defect itself. Panchromatic plates, in connection with an orange or deep yellow filter, may, by cutting out the blue, offer some advantage in certain cases, but the correction in colour rendering that might be expected could not altogether overcome any difference in light intensities.

Control and Selection.

Control, whether purely photographic, as when panchromatic materials are employed, or by after-treatment, as in the case of the pigment processes, necessarily requires a good deal of experience before it can become of any service.

That it eventually repays the trouble taken to acquire it is undeniable, but it is wiser for the novice to seek to avoid any necessity for it by exercising the greatest possible care in selection of the subject material in the first place. If such a course be adopted, much of the need for control will be obviated, and the eye will be enabled to choose a subject instinctively in such a way that it more or less arranges itself in satisfactory form.

Moreover, it will be obvious that the less control is needed the easier it is to introduce it without detection, and, by the time that a reasonable power of selection has developed, the ability to utilise methods of control will come with it.

It is possible that control, in the photographic sense, is responsible for the tone of the sky in No. 2, "Autumn," by R. S. Patel. It would seem that an emulsion of the colour-sensitive variety was used accompanied by a light filter of appreciable depth. On the other hand, it may have been obtained by a certain amount of shading during the exposure.

A Touch of Exaggeration.

Whether such a depth of tone would ever appear in fact or not is open to question. It is true that the scene comes from India, and it is possible that, under certain conditions, the sky does attain such a depth; but, whether natural or emphasised, it conveys a feeling of exaggeration.

Nevertheless, it is something to have reached the stage which knows that the sky is not satisfactorily rendered by a blank stretch of whiteness; but, at the same time, it is as well to appreciate that an excess of emphasis is quite as distasteful as none.

"Morning" (4), by V. S. Barne, is likewise exaggerated in the depth to which the tone of parts of the sky has been carried. Here the defect seems to be attributable to a measure of under-exposure, accompanied by a marked degree of over-development of the negative in relation to the paper on which it was designed to be printed. The consequence is that the contrasts of the negative are too great for the printing paper to cope with, and the remedy is either to reduce the time of development of the former or to utilise a printing paper of softer characteristics.

Contrast in Excess.

The dense black of the clouds in the upper portion is very much heavier than it would appear to the eye, and the contrast with the light below is excessive.

Similar remarks are applicable also to No. 5, "Day's Finale," by A. J. Potter, and, if anything, the degree of under-exposure appears to be greater; but, in No. 6, "The Weald," by J. D. Hastings, a much nearer approach to correctitude of tone values, both in sky and landscape, is to be seen.

The sky and middle distance are very nicely rendered indeed, and, except for the fact that the clouds are somewhat bitty and detached in character, the print provides an object lesson to the others. On the other hand, the foreground, if about the right depth of tone, is scarcely sufficiently relieved by the two hedges, and a little more variety would be advantageous. "MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"DECORATION," by W. A. Hooker.

HAVING regard to the nature of the subject and the angle from which it was viewed—on account of which it attains a marked degree of originality—it is probable that the more conservative would be inclined to consider a representation of this type as something in the nature of a stunt or an intentional expression of eccentricity.

Novelty and Eccentricity.

To some extent, a point of this kind must be a matter of opinion, but, before so dismissing the picture, it is necessary to draw a distinction between a work that has been deliberately perpetrated as an outrage upon artistic susceptibilities or with the idea of producing something so much out of the ordinary as to create a suggestion of exaggerated novelty, and one in which the intention is sincere, but which acquires originality from an individualistic point of view.

Primarily, it seems to be a matter of intention. If that be genuine, it would not be altogether fair to regard its expression as a stunt, however unusual it might be; but, if the unusual is employed simply to attract the attention and any æsthetic quality is more or less fortuitous, most people would agree that the epithet is deserved.

In the general run of such works, there is something that seems to give an indication of the intention, and most people of any practical competence in photography are able to distinguish the one class from the other. The line of demarcation, however, is not always easy to determine, and some efforts on the border line might be ascribed by some to the stunt category and by others to the result of an individualistic turn of mind; but, examined with these considerations in view, it is scarcely possible, in this particular instance, to doubt the sincerity of the original intention.

Decoration and the Stunt.

It is true that many efforts of the stunt class have been camouflaged under the same title, but that is no reason for either damning it or impeaching the original motive; nor, except for the fact that the line of sight is directed upward instead of being on the level, is there much departure from the normal point of view.

for the dark of the dado along the base serves the same purpose.

In other respects, the representation hardly exhibits any extraordinary feature, for a painter at work is more or less commonplace as a subject, and the usual conventions of composition and placing have been followed. The figure itself (1) is placed upon one of an intersection of thirds, and, as the most important item and centre of interest, is thereby made to assume the necessary dominance.

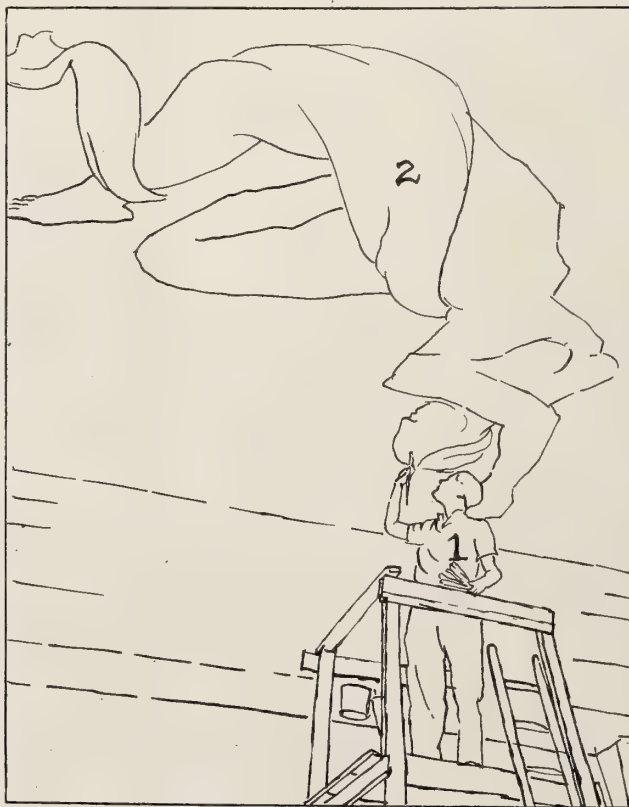
No criticism lies against the work on this latter ground, but, arising from the angle of view from which the figure is seen in relation to the design upon which he is at work, there is a feature which is decidedly out of the ordinary. That is the sweeping curve which the two figures make in conjunction with each other. There may also be something unusual, perhaps, in the inclusion of the secondary figure (2), for it is seldom possible to find a painter engaged upon work of this description, and rarer still for it to be feasible for the work to be employed as an essential element in the design.

Justification in Design.

The curve in question imparts a sense of pattern, and not only justifies the title but also makes the intention apparent. It compels the inference that, on viewing the subject, the author of the picture was impressed by the decorative pattern formed by the real and the pictured figures in conjunction with each other and impelled to take it.

That the subject shows a man at work and the work upon which he is engaged, which is a thing that photography can do exceedingly well, provides yet another justification, if any be needed, and the picture, so far from warranting the appellation of a stunt, should be regarded as an expression of an original outlook and an individualistic point of view.

"MENTOR."



The disturbing factors usually associated with such a viewpoint have been avoided, and there are no converging vertical lines of any significance to create a sense of distortion. That being so, the viewpoint may be regarded as acceptable in that it does not, in itself, invite any suggestion of eccentricity. It does, however, involve the absence of a real foreground, or that portion of a picture which indicates a similar level to that from which the subject was seen, but there is no lack of stability in consequence,

July 25th, 1934

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

SKY FILTERS.

SIR,—Anyone who takes the trouble to draw the paths of the rays through a sky filter can easily see its effect. If the filter were behind the lens it would be true to its name, or if it worked right on the subject. But the distance from sky to lens is so large compared with that from filter to lens, that it works as a complete filter of half the density the yellow half holds. The writer of last week's letter is therefore right when he says pinholes would have no effect beyond lowering the density of the filter.—Yours, etc., J. H. BARNETT.

THE PERFECT CAMERA.

SIR,—May I make a contribution to the discussion on "The Perfect Camera"?

Having used an "Exakta" for nearly a year, I quite agree with several correspondents in their opinion that this is the nearest approach to the ideal, but I find the camera a trifle bulky.

If a camera of this type were produced taking ten pictures 5×4 cm. on the standard V.P. spool, instead of the usual eight pictures 6.5×4 cm., the dimensions could be reduced considerably, and the results would be a "pocketable" miniature reflex taking pictures of a very convenient size.—Yours, C. HARMAN.

MINIATURE AND IDEAL CAMERAS.

SIR,—Innumerable letters have appeared in your columns advancing various theories as to what is the ideal camera and the theoretical advantages of the miniature instrument.

The study of the types of cameras used by the men who do things (viz., contributors to your excellent series, "How I make my Exhibition Pictures") is therefore interesting. Going through the back numbers of "The A.P." for the last eighteen months or so, of fifty contributors who state the type of camera they prefer, six use various sizes between 9×12 cm. and $\frac{1}{2}$ -plate, thirty-one use $\frac{1}{4}$ -plates, twelve favour $3\frac{1}{2} \times 2\frac{1}{2}$, whilst only one uses a smaller size. As regards the size of the image, the C.D.V. owners usually employ a 5-in. focal length, whilst the $\frac{1}{4}$ -plate owners seem to prefer $6\frac{1}{2}$ or 7 in., and the majority in both classes use 10, 12 and even 17 in. telephotos for a great part of their work.

Again, the miniaturist "fan" claims his tiny versatile camera to be ideal for Press work, but I have yet to see the professional Pressman using one of the microscopic marvels, much less abandon his old 5×4 and depend entirely on the miniature for his living.

Theoretically the new miniatures are ideal instruments (for people with ideal incomes), but unfortunately this world of ours is severely practical.—Yours, etc., C. P. VAUGHAN.

WOODBURYTYPE.

SIR,—I was much interested in your note about Woodbury type in your issue of July 4th, and thought it might be of interest to call your attention to the use of that process in the Ceramic Industry, in which I was employed for some twenty years before and after the war.

In the early days of the war, my firm produced a number of photographs on tiles, of the celebrities of those days. These were pressed in clay dust—as the great bulk of glazed wall tiles are made—from a metal top die, which was itself made from an original on bichromated gelatine, which gave a kind of bas-relief. From the bas-relief, a plaster mould was made, and from that the metal die was cast.

I have probably got the details of the process wrong. It was a long time ago, and I had nothing to do with it personally. But it is evidently an adaptation of the Woodbury type. Of course, in the case of a glazed tile, the glaze varies in density of tone according to the varying amount of relief, and so a very effective result is obtained. I have in my possession a very striking portrait of a gentleman who was once active in the tile industry, done in this way by a firm of tile manufacturers in the Midlands. It is a really beautiful piece of work.

I don't know whether the process is still used in the tile industry, but I have not seen examples of it for some time. I seem to remember that the making of the gelatine relief was rather a tricky business, and of course portraits on tiles have little practical utility, which doubtless accounts for the process not being more used.—Yours, etc., BM/PXEZ.

MAKING THE MOST OF "THE A.P."

SIR,—I feel sure that there are many readers who do not get full value from *The Amateur Photographer and Cinematographer*. When they have finished reading the copy they buy every week they throw it away, which is a sheer waste of valuable and practical material.

The wise photographer—the beginner in particular—once he has read an issue, runs through it again, and cuts out all the articles which are of special interest to him. These cuttings he files away for future reference in large envelopes—one envelope for each branch of photography. In a few weeks he has the nucleus of a reference library, which will prove invaluable whenever he is in need of reliable information.

Many photographers cut out the monthly "A.P." exposure tables. After a week in one's pocket the tables are apt to become creased and torn. A much better plan is to paste the tables on strong cards. They will then stand wear and tear much better.

If you want the tables to fit inside your wallet you can always cut away the columns that do not apply to you. If you use ultra-rapid films only, all you need paste on your card is the subject column and the exposures for ultra-rapid films. Then on the back of the card add a brief summary of the notes on exposure.—Yours, etc., JOHN L. MARSDEN.

"The A.P." Monthly Competitions

AWARDS FOR JUNE.

ONCE more a remarkably fine batch of prints has been submitted in the monthly competitions, the Advanced Workers' Section in particular includes a number of first-class photographs that are well up to exhibition standard. The general quality of the entries in this section of the competition seems to be getting better and better, while the Intermediate Section now contains work that a few years ago would certainly have ranked high in the Advanced Section. From the large number of entries in the Beginners' Section there is no doubt we have a great number of enthusiastic amateurs coming along, who will be heard of in exhibitions and competitions at a later period. The awards are as follows:—

ADVANCED WORKERS' SECTION.
First Prize.—"To-morrow will be Friday," by W. G. Kennings-Kilbourn, Kenlyn, Abbey Road, Chertsey, Surrey.

Second Prize.—"The Land," by Edwin Broomer, Glendower, Falkland Road, Torquay.

Third Prize.—"Jacqueline," by E. Roper Yerbury, 48, Comiston Road, Edinburg.

Mounting Prize.—"The Pool of London," by

A. R. Turpin, 51, Colindale Lane, London, N.W.9.
Certificates of Merit.—"Corner at Bennington," by J. H. Clark, 304, Camberwell New Road, London, S.E.5; "Untamed," by John Muller, 53, E. 182nd Street, N.Y.C., N.Y.; "Solid Strength," by C. D. Notley, 34, York Mansions, London, S.W.11.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2, and Class 3, respectively.

Those awarded Honourable Mention are as follows: J. H. Clark (London, S.E.); William Clarke (Danfermline); G. Crosby (London, E.); A. G. Gardner (Bristol); William Jackson (Hull); H. G. Jenkins, (Southampton); Sorab J. Kharegat (Bombay); H. W. Lambert (Liverpool); George Norton (Accrington); Max Pethick (Leicester); W. B. Pollard, Jun. (London, N.W.); Auguste C. Raes (Brussels); Donald G. Sheldon (Hull); A. Gordon Smith (Kidderminster); Miss Margaret Stephenson (Aberdeen); E. Roper Yerbury (Edinburgh).

INTERMEDIATE SECTION.

First Prize.—"The Wheel," by P. H. Cook, 23,

Moffatt Lane, Brookmans Park, Hatfield, Herts.

Second Prize.—"Toilers of the Deep," by the Rev. John T. Webb, Wesley Villa, Luddenden, Yorks.

Certificates of Merit.—"Glass Bowl," by G. W. Rott, 407, Yardley Road, South Yardley, Birmingham; "The Sale," by Mortimer Friedman, 994, College Avenue, New York; "Evening Shadows," by A. V. Hubner, 241, Warwick Road, Carlisle; "Water-Lilies," by Charles Mottram, Valetta, Tenby, Pem.; "The Young Architect," by R. Townsend, White Hart Hotel, Newton Abbot, Devon.

BEGINNERS' SECTION.

First Prize.—"An Early Start," by Edgar Honnor, 3, Preston Avenue, Prescott, Lancs.

Second Prize.—"The Leisured Class," by T. G. Corkill, Box 4603, Johannesburg, South Africa.

Certificates of Merit.—"Allegro Furioso," by J. K. Deane, The Vicarage, Malmesbury, Wilts.; "Great Expectations," by Dr. W. H. Du Pre, Tisbury, Wilts.; "Homeward Bound," by R. S. Hardy, Imperial Hotel, Regent Road, Morecambe, Lancs.; "The Speed Boat," by L. F. Thomas, 27, Roberts Road, Anfield, Liverpool.

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOPHILERS USING AMATEUR CINÉ APPARATUS.

Amateur Cinematography

Filming at the Seaside By P. H. BRAITHWAITE.

THE annual holiday by the sea gives the cinematographer ample opportunity of obtaining pictorial records of many happy days which will be fully appreciated when the dark evenings return. It is hard to plot out any definite shots beforehand, as so many interesting subjects are liable to present themselves.

One thing must be remembered before the journey is undertaken. Obtain ample supplies of film beforehand; sufficient to cover the holiday, especially if the place visited is not too large, as difficulty may be experienced in getting supplies locally. Even in larger seaside resorts, dealers may have temporarily run out of stocks; in any case unnecessary time may be wasted in locating the shop.

Subjects and Exposure.

Once at our destination, it should be remembered that the seaside produces the best possible results as regards conditions of light. Sea and clouds act as excellent sun reflectors, and there is a notable absence of smoky haze prevalent in large towns. On this account, exposure will have to be considered, as actinic quality of light will be greater. An exposure meter will be found indispensable to avoid over-exposure.

The bulk of the film will, no doubt, be used on subjects actually on or close by the sea. Children are difficult to film in their natural easy poses. Patience is required, as a child's attention is never concentrated for long on a single subject. Producing the ciné camera provokes a stolid stare, which, of course, ruins the shot. Refrain from shooting for a while until they have resumed their bathing or their building of sand castles.

Caution can be exercised in approaching them at their games, and, by keeping the camera out of sight until the subjects have again settled down, the camera can be produced quietly and the shot undertaken.

Keep the camera as low down as possible, as the subjects are small, and aerial views are unsatisfactory.

If the children are in the water, care must be taken that the reflection of the sun on the water does not

shine directly upwards into the camera lens.

Backgrounds, too, must be taken into consideration. See that the horizon does not cut across the heads of the subjects being filmed. For preference, film below the horizon line.

Waves rolling their pattern on the sand may yield a simple but effective shot. The waves should be carefully watched beforehand so that one in which the pattern is given is what is desired.

Probably a slightly elevated standpoint may be turned to advantage, or, if high rocks are available, a climb to the top of one will enable a long shot of the whole beach and shore below being filmed, giving an unusual viewpoint. Cliff scenery, though enticing, should be avoided for filming purposes, unless there is actual movement above or below it.

The choice of subjects will be very wide: speedboats in action, crowds on the pier, or even the unsuspecting

angler caught hopefully hauling up his line, revealing a tiny fish.

A shot of the ever-popular slot machines doing business, or a short length of film exposed on the talented open-air concert party in action can be included. The arrival or departure of the excursion steamer, or, better still, a trip undertaken on it, will provide excellent original material.

A shot of the pier gradually disappearing as the boat leaves, the crowds on deck, and any passing craft give opportunities that should not be missed.

Numerous animated studies can be obtained in the harbour. By hiring a boat, excellent viewpoints can be obtained of fishing vessels by exposing a length of film whilst the boat threads its way in between them. Good views of the front can be got in this way.

Finally, always cap the lens and replace the camera in its case after filming, away from the heat and glare of the powerful summer sun.



The typical seaside action subject with a personal appeal that every ciné-amateur will record.

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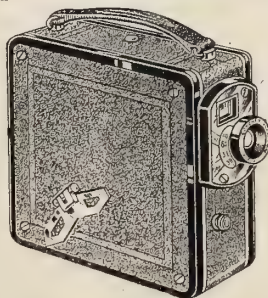
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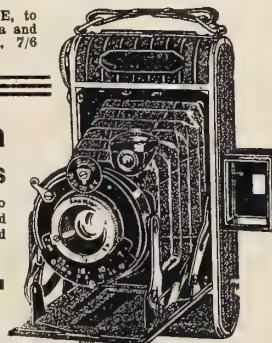
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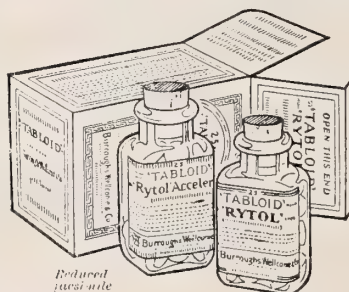
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FLIGHT

The
**AIRCRAFT ENGINEER
AND AIRSHIPS**

FLIGHT PUBLISHING CO. LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1.

July 25th, 1934

For Amateurs Going Abroad

By
SIGURD MOIR.

It is well worth while to spend some little time in planning the production programme before commencing an overseas holiday. The following article will be found helpful in overcoming the more familiar difficulties and in ensuring satisfaction from the very outset.

I HAVE recently been corresponding with three readers of this journal on the subject of cinema holidays abroad. Briefly, information was required as to the most satisfactory type of film to make, the manner of satisfying Customs requirements, obtaining local assistance in certain phases of the work, and a number of less important matters.

All were agreed that they had no desire to waste good film on the meaningless travel "snapshot"; and this is heartening news, since the public screening of earlier "button-pressing" escapades of this type—despite excellent photographic quality in the images—has done nothing to indicate that in amateur circles there is any such thing as the film mind.

Casual Shots.

I do not say that all casual shots are valueless. What all cinematographers should remember is that many exotic scenes owe much of their attraction to such qualities as colour, vivid relief, sounds and sweet odours—most of which it may be impossible to render in the film. (The still photographer has long since felt the force of all this.)

One of these correspondents was opposed to spending his holiday on imitating what he called the "silly amateur playfilm." Well, one must candidly admit that playfilms are not everything; but, apart from this, it would be no easy task to film a photoplay during a three weeks' stay in Tangier (Morocco).

This narrows our field down to

documentary, continuity-travelogue and abstract treatments. Continuity-travelogue differs from the rather pointless "ciné-snapshotting," in that the film does not depend for its unity (!) on a number of explanatory titles which are decided upon after the shots have been taken. Here the titles—together with the rest of the essay—are planned before even an inch of film has been run off. Which is the only satisfactory way of making a good film.

Customs.

When he goes abroad, the cinematographer should have no difficulty whatever in taking away any equipment or materials that he may have in his possession. But he may require a covering document to facilitate the duty-free entry of such possessions on his return home. Apparatus and film made in Great Britain or Northern Ireland are, of course, regarded as being exempt from this requirement.

The necessary form, which has to be completed in duplicate, may be obtained from the Officer of Customs and Excise at the home port of embarkation and at certain airplane stations.

Readers who may have omitted to take out this form would probably be allowed to enter with their apparatus, etc., provided such were accompanied by a detailed invoice or receipt from the stores at which the goods were purchased.

Local Assistance.

Local assistance can be of tremendous value when working in entirely

unfamiliar surroundings. Unfortunately, such assistance is not always easy to obtain; though, in this as in most other matters, much may depend upon associations which the cinematographer is able to build up for himself. The world-wide amateur Cinema League, for example, has accredited representatives in many of the frequented parts of the globe.

Some organisations, like the C.S. Ciné S., have resident members in different parts of the Empire. And, of course, it goes without saying that the utmost help and assistance will always be forthcoming whenever cinematographers meet in outlandish parts.

On the subject of kits, there is no need to give a free advertisement to any of the excellent firms of suppliers who are able to advise on things that are worn and carried in the different holiday zones. But it is important for the cinematographer to take out as much film as he conveniently can when he goes abroad. In some places, 16-mm. stock is either unobtainable or obtainable only at some days' notice, whilst in other cases the worker may be asked to make use of out-of-date stock which has already spent no little time under tropical conditions.

Other information which may help in the planning of films as well as in the making of arrangements can be gleaned from the pages of a current guide. Travel and other books dealing with the location in question may also prove of much practical assistance; and these should be read in conjunction with the guide.

The Week's Meetings

Wednesday, July 25th.

Bromley C.C. Gravesend.
Camberwell C.C. Ladies' Night.
Hucknall and D.P.S. Southwell Minster.
Leigh Lit. Society P.S. Worsley.
Luton and D.C.C. Hemel Hempstead to Waterend.

Thursday, July 26th.

Bury P.S. Enlarging. T. Simpson.
Hammersmith H.H.P.S. Discussion on Exhibition by Bromoil Group.
N. Middlesex P.S. Auction Criticism.
Oldham P.S. Monthly Meeting.
Twickenham P.S. Alliance Prints.

Friday, July 27th.

King's Heath and D.P.S. Lecture. E. Leitz, Ltd.
Wimbledon Ciné Club. Members' Evening.

Saturday, July 28th.

Bath P.S. Widcombe Manor.
Birmingham P.S. Worcester.
Bradford P.S. Ilkley.
Bristol P.S. Moored.
Exeter C.C. Postbridge, Dartmoor.
Hackney P.S. South Weald.
Hull P.S. Birdsall and District.
Ilford P.S. Rotherhithe to Tower Bridge.
N. Middlesex P.S. Greenwich.
Nottingham and Notts. P.S. Bottesford.

Saturday, July 28th (contd.).

Photographic Society of Ireland. Powerscourt.
Scarborough A.P.C. Hayburn Wyke.
Sheffield and H.P.S. York.
Sheffield. Blacka Moor. Meet at Moorhead, 1.30 p.m.
South London P.S. Woolwich Ferry.

Sunday, July 29th.

Cripplegate P.S. Outing.
Hammersmith H.H.P.S. Greenwich.
Leigh Lit. Society P.S. Monsal Dale.
Medway A.P.A. Boughton House. 9.30 a.m. bus to Maidstone.
Oldham P.S. Belle Vue.

Monday, July 30th.

South London P.S. "The Fun of Photography." C. L. Clarke.
Walthamstow and D.P.S. St. James's Park. Meet Westminster Underground, 6.30 p.m.

Tuesday, July 31st.

Manchester A.P.S. Holiday Photography (Discussion).
Nelson C.C. Holiday Snapshots Criticism.

Wednesday, August 1st.

Camberwell C.C. Slide-Making. J. H. Clark.
Plymouth Inst. P.S. Coffete Mill and Creek.
Rochdale P.S. "Some Prints and How they were Made." J. S. Fielding.
Stockport P.S. Alliance Prints.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING AUGUST, 1934.

| DATE. | EVENT. | PLACE. | DATE. | EVENT. | PLACE. |
|----------|--|--------------------------------|---------------|--|---|
| Aug. 1. | Yachting Regatta | Ventnor, Isle of Wight. | Aug. 13. | Golf Tournament | Grantown-on-Spey. |
| " 1. | Opening Meet of Devon and Somerset Staghounds .. | Cloutsham. | " 13-14. | Lammas Market | St. Andrews. |
| " 1. | Dog Show | Tunbridge Wells. | " 13-14. | Race Meetings | Folkestone. |
| " 1-2. | Sheep-dog Trials | Pitlochry. | " 13-15. | Mitcham Pleasure Fair .. | Mitcham. |
| " 1-2. | Race Meeting | Galway, Ireland. | " 13-18. | Lawn Tennis Open Tournament | Buxton. |
| " 1. | Agricultural Show | Wigtown. | " 15. | Carnivals | Ventnor, Isle of Wight and Aberystwyth. |
| " 1-3. | Open Amateur Golf Championship | Montrose. | " 15. | Yacht Regatta | Shanklin, Isle of Wight. |
| " 2. | Regatta and Firework Display | Freshwater Bay, Isle of Wight. | " 15. | Highland Games | Inveraray. |
| " 2. | Tennis Tournament | Dunbar. | " 15. | Sheep-dog Trials | Keith. |
| " 2. | Agricultural Show | Dumfries. | " 16-18. | British Isles Golf Championship | Porthcawl. |
| " 3-4-6. | Empire Games at White City .. | London. | " 16. | Yacht Regatta | Tovermory. |
| " 3-4. | Ancient Custom—St. Wilfrid Feast | Ripon. | " 16. | Tennis Tournament | Dunbar. |
| " 3. | Lammas Fair and Old Hat and Ribbon Race | Inverkeithing. | " 17-18. | Race Meetings | Windsor. |
| " 4. | Strathallan Highland Games .. | Bridge of Allan. | " 17-18. | Royal Regatta | Brixham. |
| " 4-II. | Tidworth Tattoo | Salisbury Plain. | " 18. | Highland Gathering | Crieff. |
| " 4-II. | Cowes and Royal Yacht Squadron Regattas | Cowes, Isle of Wight. | " 18. | Motor-cycle Grand Prix .. | Belfast. |
| " 4. | Agricultural Show | Perth. | " 18. | Yachting Regatta | Bexhill-on-Sea. |
| " 4. | Cowal Sheep-dog Trials | Dunoon. | " 18-22. | Ullswater Sports | Patterdale. |
| " 4. | Yacht Racing | North Berwick. | " 18-22. | Fifth Test Match—England v. Australia at the Oval .. | London. |
| " 6. | Bank Holiday. | | " 19. | National Catholic Pilgrimage to Walsingham | Norfolk. |
| " 6. | Motor Racing Meeting | Brooklands. | " 20. | Scottish Hard Court Tennis Championship | St. Andrews. |
| " 6. | Agricultural Show | Uxbridge. | " 20-25. | Hospitals Carnival | Southend. |
| " 6. | Gala Sports | Keswick. | " 20-25. | Boys' Open Championship (Golf) | Leeds. |
| " 6. | Horse Show Parade | Kingston. | " 20. | | |
| " 6. | Carnival | Chester. | Sept. 3. | Royal Regatta | Torquay. |
| " 6. | Regatta | Erith. | " 20. | | |
| " 6-7. | Agricultural Show | Harrogate. | Sept. 1. | Bowls Tournament | Bath. |
| " 6-II. | National Eisteddfod of Wales .. | Neath. | " 20-23. | Carnival | Hythe. |
| " 7-9. | Race Meeting | Brighton. | " 21. | Sheep-dog Trials | Aboyne. |
| " 7. | Cattle Show and Sports | Turiff. | " 21-25. | Highland Open Amateur Golf Tournament | Pitlochry. |
| " 7-II. | Horse Show | Ballsbridge, Dublin. | " 22-23. | Carnival | Newport, Isle of Wight. |
| " 8. | Catholic Pilgrimage | Hastings Castle. | " 22. | Highland Gathering | Aberfeldy. |
| " 8. | Yacht Racing | North Berwick. | " 23. | Tennis Tournament | Dunbar. |
| " 8-9. | " Ancient Mercat," held in Market Place | Pittenweem. | " 23. | Lakeland Sports | Grasmere. |
| " 9-II. | Women's Olympiad Athletics at White City | London. | " 23. | Sheep-dog Trials | Rydal. |
| " 9. | Tennis Tournament | Dunbar. | " 23. | Highland Games | Ballater. |
| " 10-II. | Welsh National Sheep-dog Trials | Llandrindod Wells. | " 24-25. | Horse Show | Limerick. |
| " 10-II. | Race Meetings | Lewes. | " 25. | Motor-cycle Grand Prix .. | Brooklands. |
| " 10-12. | " Puck " Fair | Killorglin, Co. Kerry. | " 25. | England v. Scotland (Water Polo) | St. Leonards. |
| " 10. | Highland Gathering | Dornoch. | " 25. | Ancient Custom of " Riding the Marches " | Irvine. |
| " 10. | Highland Tattoo | Pitlochry. | " 25-Sept. 2. | Dorsetshire Labourers' Centenary | Tolpuddle. |
| " 11. | Strathearn Agricultural Show .. | Crieff. | " 25-30. | Tennis Tournament | Grantown-on-Spey. |
| " 11. | Yacht Racing | North Berwick. | " 27-28. | Yachting Festival | Torquay. |
| " 11. | One Hundred Guinea Golf Challenge Trophy | Herne Bay. | " 27-Sept. 1. | Essex Junior Lawn Tennis Championships. | Southend-on-Sea. |
| " 13. | Grouse Shooting Commences. | | " 27-Sept. 1. | Open Tennis Tournament .. | Hastings. |
| " 13. | West Somerset Polo Club Tournament | Dunster. | " 28. | Lochaber Highland Gathering | Fort William. |
| | | | " 28-30. | August Race Meeting | York. |
| | | | " 29. | Illuminated Carnival and Firework Display | Troon. |
| | | | " 29. | Yacht Racing | North Berwick. |
| | | | " 30. | Cheshire Agricultural Show .. | Chester. |
| | | | " 31-Sept. 1. | Tourist Trophy Motor Racing | Belfast. |
| | | | " 31. | Sheep-dog Trials | Ilkley. |

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Readers are reminded that the latest day for sending in entries for The Royal Photographic Society's Annual Exhibition is Friday, August 10th. Entry forms and full particulars are obtainable on application to the Secretary, R.P.S., 35, Russell Square, London, W.C.1.

The Leicester and Leicestershire Photographic Society was founded in 1885, and will, in 1935, reach its Jubilee year. To commemorate this event in worthy fashion, special efforts are to be made with the Society's Annual Exhibition. This will again be run on international lines, and every effort is to be made to get together a representative collection of pictorial photography by the world's leading workers. Mr. W. N. Plant, of 30, Harrow Road, Leicester, is the Hon. Organising Secretary.

Secretaries of photographic societies and camera clubs are advised that Messrs. Johnson & Sons, of Hendon Way, Hendon, London, N.W.4, are again preparing to send out material and data for the following practical demonstrations: "Correct Development by the Azol Method," "Flashlight Photography," "After-treatment of the Negative," "Toning of Gaslight and Bromide Prints," "How to do your own Developing and Printing." Applications for these demonstrations should be made to the address given, with alternative dates.

A slow-speed attachment for the Leica camera has just been introduced by Messrs. Leitz. This little gadget screws on the release button of the camera and allows an exposure of a second, half second, quarter and eighth second to be made with any Leica Model II or Standard. It is easily attached and costs £2 16s.

The "hiking" photographer is now provided with a specially designed light tripod. This is called the "Hikepod," and is obtainable from Oskar Schiff, of 30, Fairfax Road, N.W.6. It is a well-made and useful article, resembling, when closed, a stout malacca walking-stick with crook handle, and as such it can be used when "hiking." For photographic purposes, the handle unscrews, and the malacca outer shell slides off, leaving a neat but substantial two-section telescopic metal tripod. This extends to 45 inches, and is strong enough to hold any medium-weight camera without vibration. As a two-purpose accessory the "Hikepod" should be very popular. Its price is 21s.

A change of Hon. Secretary is announced for the Ealing Photographic Society. Mr. E. S. Allwright, 3, Kerrison Lodge, 59, Warwick Road, Ealing, W.5, has been elected to that position.

The Exhibition of the Professional Photographers' Association will be held this year from September 5th to 29th. It will again be divided into two consecutive sections. The first will be of Industrial Photography, and will be open from September 5th to 15th. The second will be of Portraiture only, and will be opened on September 18th by the Lord Mayor of London. The last day for entries for both exhibitions is August 18th. Entry forms are now ready, and can be obtained with full particulars from the Secretary, P.P.A., Sundial House, 357, Euston Road, N.W.1.

We are asked by Messrs. Schering, Ltd., to draw attention to an error in their advertisement of the Voigtlander "Superb" Camera in our issue of 18th July. The model at £21 is fitted with Heliar f/3.5 anastigmat, and not f/4.5, as erroneously announced.

Roll film with the remarkable speed of 4,400 H. & D. (28° Scheiner) has now been put on the market by Agfa, Ltd. The high quality of the Agfa products are well known, and this firm has already been responsible for film of outstanding quality and speed. The latest Agfa fast Isochrom retains all the good features of the earlier Isochrom film: fine grain, good orthochromatic character, freedom from halation, and clean developing quality. The great speed of the new film is amply borne out by tests on difficult subjects, and it can be highly recommended for all phases of photography in dull or poor light. It is fast enough for snapshots indoors, and the highest speed work can be successfully undertaken with it out of doors. It is obtainable in all sizes in roll films and film packs.

An exhibition of Commercial Art, including that in which photography plays a part, has been organised by Messrs. Percy Lund, Humphries & Co., at 12, Bedford Square, W.C.1. Admission is free.

At the Watling Centre, Orange Hill Road, Burnt Oak, a new camera club has been formed under the name of the Watling Association Camera Club. The club meets every Thursday, and possesses facilities for a practical dark-room and lecture-room. The Hon. Secretary is Mr. A. J. Wainwright, of 234, Blundell Road, Edgware, Middlesex, and he will be glad to hear from anyone interested, particularly beginners.

An "A.P." reader, Mr. R. H. Bryant, of 83, South Side, Clapham Common, S.W.4, has had his camera, a Foth-Flex (lens No. 10738), stolen. Will anyone to whom this camera is offered inform the police immediately.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in this issue.
—Lucerne International Salon.—July 7–29. Secretary, International Salon of Photography, Lucerne.
Derby P.S. Jubilee Exhibition.—July 21–August 12. Secretary, E. W. Hiscox, "Beechfields," Louvain Road, Derby.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18–September 15. Application for entry forms (British Isles) to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Entries, July 28. Open, August 31–September 15. Further particulars from Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

South African Salon.—Held in Johannesburg from August 20–25. Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

Toronto Salon.—Open, August 24–September 8. Particulars from W. H. Hammond, Salon Secretary, 2, Gould Street, Toronto, Ontario.

Hong Kong International Salon (organised by Hong Kong University Amateur Photographic Club).—Open, September 24–30. Further particulars from Secretary, Hong Kong University A.P.C., Hong Kong University, Hong Kong.

Seventh International Photographic Salon of Japan.—Open (Tokyo), October 1–10; (Osaka), October 20–26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8–October 6; sending-in day, August 20; entry forms from Hon. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8–October 6; sending-in day, August 10; entry forms from Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 29–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17–20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6–21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

"232" and "Sandom" Photographic Competition for Pictorial Subjects. No entry fees. Valuable prizes. Full details and entry forms from "232" Photographic Competition, 38, Wood Street, London, E.C.2.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakov.—Open, August 26–September 30, 1934. Closing date for prints, August 10. Particulars and entry forms from the Secretary, Fotoklub Polskiej, Y.M.C.A., Krakov, Krowodarska 8, Poland.

Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Rd., Stretford, Manchester.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotograafische Kring "Iris," Ballaerstr, 69, Antwerp, Belgium.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester, England.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Fixing-Hardening Bath.

Will you give me a formula for a good acid fixing and hardening bath? J. A. W. (Mosmau.)

You should make up two solutions:

| | |
|-----------------------------|--------|
| A. Hypo | 5 oz. |
| Water to | 20 oz. |
| B. Sodium sulphite | 4 oz. |
| Glacial acetic acid | 3 oz. |
| Alum | 2 oz. |
| Water to | 20 oz. |

To make the working bath add 2 oz. of B to the A solution. In making up B you should dissolve the alum in part of the water and the sulphite in another part. Add the acid to the sulphite when dissolved, and then add the alum solution.

Photographing Birds.

What type of camera would be suitable for photographing birds in flight at 6 ft. and upwards? A reflex would not be suitable as there is no time for focussing. Size of photograph is not important, but a bulky camera is undesirable. Roll film is probably simpler than plates or film pack. G. H. L. N. (Wendover.)

You are setting yourself a very difficult task in attempting to photograph birds in flight at a distance of 6 feet or even considerably more. Owing to the limitations you impose we should say that your best chance would be with a camera of the so-called Press type, with a direct-vision finder, a large-aperture lens and a focal-plane shutter. A large-aperture lens would certainly be necessary for such brief exposures as would be required, and this imposes the necessity of very accurate focussing, as the nearer the object and the larger the aperture the less is the depth of definition. With the type of camera suggested it is more usual to use single dark slides and plates, especially as you have more choice of variety with plates than with films. We have not heard of any outfit that would make such work easy and certain.

Intensification.

Is it possible for the enclosed negatives to be intensified? H. C. R. (Tottenham.)

Intensification will only strengthen an existing image, and cannot possibly create one from nothing. The films you send are not negatives in the ordinary sense at all, and they are absolutely useless. We know nothing about the exposures given, but these were obviously totally inadequate. We imagine that you gave "snapshot" exposures in an impossible light. Why not use an exposure meter to save you from such errors?

Grain in Enlargement.

I enclose an enlargement from a negative on Verichrome film. Can you explain the mottled effect? A. J. M. (Hale.)

The Verichrome film has a matt surface like finely-ground glass, and the grain of this will show when the negative has a considerable degree of enlargement through a condenser with undiffused light. It is necessary in these cases to have the light properly diffused. We make many enlargements from Verichrome negatives, and find them quite satisfactory in every way.

Competition Prints.

I am told that prints for your competitions must be printed only on vigorous glossy black and white, and not on cream-tinted paper. Is this so? K. G. (Leatherhead.)

Whoever gave you the information about the competition prints certainly had no authority for making any such statement. A print for competition purposes should be made on the paper that does it most justice, and we have prints by practically every printing process known. Certainly a print which showed falsified tones owing to the use of too vigorous a paper would stand no chance of an award.

Stained Film.

Is there any rapid method of removing the pink stain on the enclosed film? H. R. (St. Helens.)

All such stains as that to which you refer generally disappear in the fixing bath, provided this is of the acid type. They may be unaffected by plain hypo. Any slight coloration which does not disappear in the fixing and subsequent washing may safely be ignored.

Aerial Photographs.

I wish to make some aerial photographs of the type enclosed. Is a miniature camera suitable? If not, what do you suggest? I want a camera for general work as well. Should panchromatic films be used, with a green filter? Should I use full aperture, or should I stop down? Are there any other special points to be considered? F. A. B. (Chelmsford.)

The subject of aerial photography is not one that can be dealt with in the form of answers to questions. Such photographs as the one you send are the work of experts, who use the most suitable apparatus for their purposes, and do not expect their cameras to be equally suitable for general work. As a rule panchromatic material is used, but not always with the same type of filter. The stop you use depends upon all sorts of circumstances, which cannot be entered into in a brief manner. If you communicate with Messrs. Sands Hunter, Ltd., of 37, Bedford Street, Strand, London, W.C.2, they will send you a catalogue of books, in which you will find one or two on aerial photography. The fact that two of them cost 25s. each should be sufficient indication that the matter is not one to be dealt with by question and answer.

Making up M.Q.

In the following M.Q. formula in what order should the ingredients be dissolved? C. R. (Richmond.)

It is usual in quoting formulæ to name the ingredients in the order in which they should be dissolved, which is not the case in the one you give. We advise metol, sodium sulphite, hydroquinone, potassium bromide, sodium carbonate.

Fixing-Hardening.

Can you give me a formula, not including alum, for a bath that will fix and harden negatives and prints? P. J. (Worthington.)

The following is recommended:

| | |
|----------------------------------|-------------------|
| Hypo | 4 oz. |
| Water | 20 oz. |
| Potassium metabisulphite | $\frac{1}{2}$ oz. |
| Formalin | $\frac{1}{2}$ oz. |

Stop Markings.

I have an old Goerz lens on which the diaphragm numbers are 4, 6, 12, 24, 48, and 96. Are these f/ numbers? R. E. (Bideford.)

No. You may regard them as representing the f/ numbers 6.3, 7.7, 11, 16, 22 and 32.

Ownership of Negative.

If I pay a professional to take my portrait, and buy the prints in the usual way, am I entitled to the negative as well? B. F. J. (Bow.)

No. The negative remains the property of the professional, although he may not use it for making further prints without your consent.

The Amateur's Emporium

Prepaid Advertisements.

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12 words or less 1/
1d. for every additional word.

PROFESSIONAL AND TRADE—

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All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue. Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Box No. Advertisers

If a Box No. is required the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE AND SONS LTD., and crossed**

Notes being untraceable if lost in transit should not be sent as remittances.

CAMERAS AND LENSES

MIROFLEX 9×12 cm., 12 single slides, F.P.A., yellow filter, sun guard, f/4.5 lens, velvet-lined leather case; new condition; cost £51/10; price £26.—Hussey, Crossways, Kingwood, Oxon. [2838]

GRAFLEX 4-pl., Kodak f/4.5, 1/10th to 1/1,000th sec., 2 slides, roll-film adapter, £4, will exchange.—Carpenter, 37, Southend Rd., Beckenham, Kent. [2892]

DAMS 3½×2½ Minex Reflex, Zeiss lens f/4.5, leather case, F.P.A.—Below. [2892]

41×3½ Manufoc Tenax, f/4.5 Goerz lens, 6 slides, F.P.A., and case; as new; what offers?—Chilcott, Paxton Terrace, Swansea. [2897]

GRAFLEX 3½×2½, f/4.5, double slide, R.F. holder, F.P.A., case, £8/10; wanted, Miniature camera.—Case, 571, Gloucester Rd., Bristol. [2945]

£26 Sanderson's 5×4 Hand-Stand; Adverts £7, mine £3/3.—475, Southwark Park Rd., Rotherhithe. [2946]

2-15/16×1½ Ermanox, f/1.8 Ernstar, 3 slides, F.P.A., case, new and unused, £14.—Below. [2946]

31×2½ Tropical Nettel Deckrullo, 12-cm. f/4.5

32 Tessar, 3 double slides, F.P.A., case; excellent condition, £10.—Below. [2946]

6×13 Ica Polyscope, stereo and panoram, 9-cm. f/4.5 Tessars, changing-box, F.P.A., printing frame, 2 cases, as new, £12; Justophot Meter, new, instructions, case, 10/-; deposit system.—Bowyer-Lowe, 24, Sussex Square, Brighton. [2947]

IMPORTANT NOTICE

Owing to the August Bank Holiday, the issue of "THE AMATEUR PHOTOGRAPHER AND CINEMATOPHGRAPHER" for August 8th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS for insertion in that issue can be accepted up to **FIRST POST, THURSDAY, AUG. 2nd.**

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

GOERZ Tenax Folding Pocket Camera, 3½×2½, double extension, fitted Goerz Dogmar f/3.5, Compur shutter, 6 slides, F.P.A., cable release, hood, leather case; excellent condition, £6.—Harrison, Reculver Drive, Beltinge, Herne Bay. [2948]

1-PLATE Goerz Anschütz, latest model, f/3.5 4 Tessar, 6 double slides, leather case, £16; 1-pl. New Ideal Sibyl, f/4.5, complete outfit, £7/10; two Proxars, 1 filter for f/3.8 Automatic Rolleiflex, 25/-.—White, 219, Carnwaddie Rd., Thornliebank, Glasgow. [2950]

ROLLEIFLEX, f/3.8 Tessar, with case and lens hood, pre-automatic model; most carefully used; in really excellent condition, £12.—W. Oliver, Cafe Victoria, Market Place, Ripon. [2951]

ROLLEICORD, with ever-ready case, Zeiss Protar lens, filters, lens hood, iris focus, and exposure meter, Correx tank; cost £16/10; as new, £12.—Borthwick, 75, Mayfield Rd., Edinburgh. [2952]

1-PLATE Lancaster Field, patent Rectigraph lens, 4 also Ross Symmetrical 4-in. W.A., tripod, canvas case, 22/-; 1-pl. Coronet Electric Enlarger, complete with Petzval lens, 39/-; 3½×6½ Stereo Reflex, pair f/6.3 Homocentric 5-in. lenses, Mackenzie daylight slide, 12 envelopes, requires adjusting, 38/-; deposit system.—T. Noblet, Blackmore Farm, Ashburton. [2954]

31×2½ Zodel, f/4.5, Compur, double extension, rising, cross front, slides, F.P.A., leather case, self-timer, £4/10; 1-pl. Klimax Tank, 7/6.—Stockton, 25, Barlow's Lane, Hazel Grove, Stockport. [2955]

41×3½ Thornton-Pickard Press, Ernemann f/3.5 lens, 3 double slides, used once only, £9/9; 4 double and 2 single Metal Slides for Cameo 4-pl. 10/-.—Johnson, 3, St. Andrew's St., Cambridge. [2956]

35/- No. 1 Pocket Kodak, f/6.3, Kodex shutter, canvas case, portrait attachment; perfect condition.—Prior, 55, Buckingham Palace Rd., S.W.1. [2957]

1-PLATE, Goerz f/6.8 Convertible, 1 to 1/100th, 4 double extension, rise and cross front, 6 slides, leather case, F.P.A., filter; perfect condition, £3.—Austen, 33a, Bond St., Ealing, W.5. [2960]

31×2½ Cameo, Aldis f/7.7, 6 slides, direct finder, 17/6.—Jackson, 8, Trafford Place, Manchester, 16. [2962]

CONTAX, latest slow-speed, f/3.5, with 8.5-cm. f/4 Zeiss Telephoto lens, all guaranteed perfect condition; list £44/6; £34, seen London.—Box 1042, c/o "The Amateur Photographer." [2965]

FIRST Six Guineas secures 1-pl. T.P. Special Ruby Reflex, Cooke f/4.5, 5 double slides, gelatine filters, magnifiers.—Rogers, 15, Clidway Rd., Paignton. [2968]

CAMERAS AND LENSES

GOERZ Tenax P.C. Pocket, double extension, Compound shutter, Dagor f/6.8, 6 slides, case; cost over £15, offers cash or exchange Binoculars, 12-in. Telephoto Lens, anything photographic.—Box 1043, c/o "The Amateur Photographer." [2966]

31×2½ T.P. Reflex, f/3.5; write particulars, £8. —Lees, 56, Stamford Rd., Oldham. [2969]

RUBY Reflex 3½×2½, as new; cost £13; accept half; approval deposit.—Box 1044, c/o "The Amateur Photographer." [2970]

BABY Sibyl Camera, £6/10, 3 slides, in case; Zeiss ×6.30 Marineglass Prism Binocular, in case, £7/10; Zeiss ×12 Monocular, £3; each perfect in every way.—A. E. Thompson, 262, Crystal Palace Rd., Dulwich. [2971]

1-PLATE T.P. Reflex, f/4.5 Zeiss Triotar, 6 plate-holders, F.P.A., and 3½×2½ roll-film adapter, £4/10.—J. H. B., 168a, Battersea Bridge Rd., S.W.11. [2972]

LEICA, with case, meter, extra lens, etc., £20.—Thorp, Argyle Square, Sunderland. [2975]

ENSGIN Special Reflex, 2½×3½, Aldis f/3.5, revolving back, shutter 1/10th to 1/1,000th, time, F.P.A., 6 slides, folding lens hood, as new, Dallan tank, light tripod, £9/10 lot; approval deposit "A.P."—Box 1045, c/o "The Amateur Photographer." [2978]

ENSGIN 3½×2½ Roll Film, plate adapter, f/3.9 anastigmat, Compur; nearly new, leather case, £6.—Butler, 7, Foster Lane, E.C.2. [2979]

COMPLETE Outfit, owner deceased, 4-pl. Field, rise front, double ex., 3 double slides, red and orange dark-room lamps, glass dishes, flash-lamp, 12-100-watt 200-volt lamps, etc., £3/10 lot; bargain.—Monk, Baxter Gate, Loughborough. [2980]

ENSGIN Speed Roll Film Reflex, 3½×2½, interchangeable Ensar f/4.5 and 9-in. Dallmeyer Telephoto f/6.5, 3 filters, Ensign focussing magnifier, all in handsome leather case; brand new, £12/10; cost £16/13/6 last week; suitable Folding Film Camera accepted in part exchange.—Enoch, 50, Waterloo Street, Swansea. [2983]

MINEX Reflex, 4-pl., almost new condition, f/3.5 Cooke anastigmat and f/5.6 Dallon Telephoto, swing front, 3 plate-holders, F.P.A.; perfect mechanical condition, £30; deposit system.—Box 1046, c/o "The Amateur Photographer." [2983]

31×2½ Ensign Tropical Carbine, Aldis-Butcher 34 anastigmat f/4.5, Compur shutter; as new, hide case, £6; deposit.—Freckleton, 154, Upperdale Rd., Derby. [2986]

PICCOCHIC (16 on V.P.), f/2.9 lens, Compur, 1 to 1/300th sec., new condition, set filters, £4/10 or nearest offer.—Pemberton, 115, Constantine Rd., N.W.3. [2991]

5×4 Goerz Anschütz, focal-plane, 1/10th to 1/1,000th sec., f/4.5 Dogmar lens, 6 D.D. slides, case, £8.—21, Erlesmere Gardens, West Ealing. [2992]

£14 Outfit for 70/-, Carbine de Luxe Roll Film, 4-pl., double extension, Cooke Special f/6.8, Compur, plate back, 8 slides, 3½×2½ roll-film adapter, perfect order, condition; T.P. Plate, 3½×2½, f/4.5 Cooke, Compur, double extension, 55/-; offers, exchange Miniature.—Fennell, 11, Upper Camden Place, Bath. [2994]

31×2½ Roll Film Ensign Reflex, Aldis Uno f/4.5, focal-plane shutter, 1/25th up to 1/500th sec.; excellent condition, £5/5.—P. Brocklesby, Radlett, Herts. [2996]

LIZARS Challenge 4-pl. Hand and Stand, Aldis f/6, Ibsco shutter, 1 to 1/100th sec., 3 D.D. slides, Adon Telephoto on interchangeable panel, leather case, £6/10.—Below. [2996]

SOHO 4-pl. Reflex, Ross Xpres f/4.5, 6-in., 3 D.D. slides; perfect; bargain, £8.—Gregory, Goat Lane, Norwich. [2997]

EXPENSIVE 4-pl. Reflex, f/4.5 sunk lens, rev. back, 3 D.D. slides, Mackenzie slide, 12 envelopes, £5/10; Handsome 4-pl. Enlarging Lantern, all refinements, all carriers, anastigmat lens, electric or gas, various large dishes and host of useful accessories and Adhesive Co. Dry Mounter; bargains.—Knight, Maypole House, Bexley. [2998]

LEICA I, leather case, 3 film-holders, range-finder, f/3.5 lens, little used; in exceptionally fine condition, "A.P." approval scheme if desired, £8/10.—E. E. Taveur, 10, East Avenue, Walthamstow, E.17. [2999]

BARGAIN, owner regrets must sell.—Brand new, one-week old Automatic Rolleiflex and case, 2½×2½, f/3.8 Zeiss Tessar; cost £24; dated receipt shown; accept £20; no offers.—Box 1051, c/o "The Amateur Photographer." [3000]

ZEISS Kolibri, f/3.5 lens and filter; hardly used; great bargain, £4.—Box 1054, c/o "The Amateur Photographer." [3003]

CAMERAS AND LENSES

ROLLEICORD, with case, Proxars, filters and lens hood; cost over £15 eight weeks ago, only 4 films exposed; absolutely as new; nearest £12/10 secures; deposit system.—Box 1052, c/o "The Amateur Photographer." [3001]

LAATEST 2½×2½ Rolleiflex, f/3.8 lens, in Compur shutter, quite new, never used, £15/15; 5×4 Tropical Model Sanderson, Goerz f/6.8 lens, in Kollos shutter, 2 double slides, F.P.A., fine order, £3/3; 10×15 cm. Voigtlanders, square bellows, also adapted for stereo, 6 double slides, Beck lens, T.P. shutter, Mackenzie adapter for 2-plates, with extra focussing screen and F.P.A., 45/-; all great bargains.—Box 1053, c/o "The Amateur Photographer." [3002]

REFLEX 3½×2½ Ensign de Luxe, f/4.5 Zeiss Tessar, 5¼-in. focus, F.P.A., 3 B.F. slides, magnifiers, No. 1 filter, antinor release, in brown leather cases; perfect condition, £9; approval deposit, or exchange Leica Accessories for Model III.—27, Wrotesley Rd., Plumstead, S.E.18. [3005]

1-PLATE T.P. Reflex, f/3.5 Dallmeyer lens, 12 4 slides, F.P.A., case; practically new, £8/17/6.—Below.

V.P. Dallmeyer Speed Camera, f/2.9 Pentax lens, 3 double slides, F.P.A., case; splendid condition; cost £20/17/6, £8/10; either on approval.—R. J. Moffatt, 7, Linley Rd., Tottenham, N.17. [3008]

T.P. Victory Reflex, 3½×2½, Cooke f/4.5, 5-in. T focus, revolving back, 9 slides, F.P.A., case; good order, £4/15; also Film Pack Tank, 5/-.—Churchill, 77, Mora Rd., Cricklewood, London, N.W.2. [3012]

ZEISS Tessar 13.5-cm. f/4.5, Ernemann shutter, 1 to 1/250th, £4; Ross Homocentric, 6-in. f/6.3, Compur, 1 to 1/200th, £17/6; Lancaster 6-in. f/8, 4/-; Beck Symmetrical f/8, 1 to 1/100th, Automat, 3/6; Zeiss Distar f/3.5/III, 7/6; Telescope, 4-draw, 50 range, 9/6; Telescope, 6-draw, 25-mile range; Salex V.P. 4½×6 cm., f/6.3 anastigmat, focal-plane, 6 slides and filter, 17/6; Dallan Tank for 6 ¼-pl. or film pack, 6/-; F.P.A., ¼-pl., 3/6; F.P.A., 3½×2½, 3/-; Kodak Wood Telescopio Tripod, 54 in., 4/6.—Below.

ERNEMANN 12×9 and 4½×3½, f/4.5 6½-in. Zeiss Tessar, Ernemann shutter, 1 to 1/250th, 6 slides, rise and cross front, double extension, F.P.A., roll-film adapter, leather case, £5/2/6.—Dobbs, 36, Market Place, East Finchley. [3015]

1-PLATE Thornton-Pickard Special Ruby Reflex, 4 T.P. Cooke f/4.5, revolving back, 4 slides; perfect condition; genuine bargain, £4.—Reed, 17, Bridge St., Reading. [3018]

6×4 Contessa Nettel, f/4.5 Tessar, Compur shutter, cost over £30; splendid condition, £5/15.—Below.

4½×3½ Ensign Pressman Reflex, f/4.5 lens, 12-in. f/6.3 Ross Telephoto, case, cost £30; really excellent condition, and just overhauled by maker's, £12/15.—L. Baker, 2, Park View Mansions, Green Lanes, N. [3019]

LEITZ Leica Model II, f/2.5 Hektor, coupled focussing, as new, complete in ever-ready case, £17 or nearest; deposit system.—Gibbons, 22, Canbury Avenue, Kingston. [3021]

REFLEX, ¼-pl., Ensign f/4.5, latest model, self-capping focal-plane shutter, 1/15th to 1/1,000th, 6 slides, £3/10; bargain.—151, Kew Rd., Richmond. [3022]

STEREO Contessa 45×107, f/4.5 Tessars, Compur, 6 single slides, F.P.A., transposing printer, Watkins tank, 45 lot; 8½-in. Ross f/4.5 Aero anastigmat, no iris, with Dallmeyer Luc shutter, new, £2/10; 3-in. Pentax f/2.9, fitted old Salex body, £2/5; Davon Micro-Telescope, £1/5; 7-in. Goerz Syntor f/6.8, 7-in. Aldis f/7.7 in Compur, 4½-in. Saxon f/5.5, 5-in. Busch Aplanat in Lukos, Adon Telephoto, Lancaster full size Stereo, 3 D.D. Slides, Stand Camera, 3 ¼-pl. D.D. Slides, Professional Ash Tripod, 186 "A.P.s." 1929-32; offers wanted.—Clarkson, Chilcombe, Waverley Rd., Farnborough, Hants. [3023]

£2 or Offer, Ensign Klito, f/6 anastigmat, ½ Compound shutter, 4 double, 6 single slides, R.F.A., case; Daylight Enlarger, ¼-pl. to whole-plate, 5/-; 200 "Amateur Photographers"; what offers?—Fairbourn, 312, Grimsthorpe Rd., Sheffield. [3024]

T.P. Junior Special 3½×2½ Reflex, f/3.5 Cooke, 5-in., f/6 Dallan Telephoto 10-in., 12 slides, F.P.A., roll-film holder, canvas case, £13 or offer; deposit system.—Ingall, Three Ways, Haynes, Beds. [3025]

ENIGN 3½×2½ Roll Film Reflex, focal-plane to 1/500th, Ross Xpres f/4.5, leather case; outfit cost £14/7/6; little used, beautiful condition, £6/10, lowest.—27, Shaftesbury Rd., Luton, Bedfordshire. [3029]

ZEISS Deckrullo (Contessa-Nettel), 6-cm.×4½, Tessar f/2.7, shutter focal-plane 1/7th to 1/1,000th, T. B., 7 German silver slides, F.P.A., polished hide case; almost as new, £13/10 or near offer; deposit system.—Coleman, 128, Edgwarebury Lane, Edgware. [3033]

GUARANTEE!

All Latest New Cameras, Enlargers, Ciné Cameras, Projectors, Accessories, or Films. Post Paid by next post. No Delay. No Waiting. Write Now.

Why wait weeks for that particular camera, accessory or films? Make a point of writing us, and get it for use by NEXT POST. *GUARANTEE.—Every New or Used Camera for Perfection. Only perfect tested goods issued. Our Experience your Guide.

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Soft-focus Box, various professional effects, ciné..... £2 2 0
Foth-Derby, f/3.5, D.A. focal-plane, 16 in V.P..... £4 12 6
Millar Super Camera, 9½-mm., f/1.5, metal super body..... £16 10 0
V.P. Agia Roll Film, f/3.9, Compur, auto, erecting..... £5 4 0
Photo-Electric Meters, Blendux or Ombrux..... £4 4 0
Gevaert Cine Film, 16-mm., 100 ft. 13s. 6d.; 80 ft..... 7s. 6d.
16-mm. Ensign Super Camera, f/2.8, 3 speeds, trick crank..... £18 18 0
Voigtlander Super Perfect Mirror Reflex, f/3.5..... £10 10 0
8-mm. Stewart-Warner Super Camera, f/3.5, 3 speeds..... £12 12 0
Super Ikonta, Zeiss Tessar f/4.5, D.A. Compur, auto-focus..... £17 0 0
Foth-Flux Mirror Reflex, f/3.5, D.A. focal-plane..... £12 7 6
9½-mm. Dekko Motocamera, f/1.9, takes Pathe charges..... £8 18 6
Super Ikonta 16-on-3½×2½, Tessar f/3.5, auto. focus..... £16 12 6
16-mm. Victor Bronze Camera, f/2.9, 4 speeds, chromium 21 gns. 3½×2½ T.P. Compact Reflex, Dallmeyer f/4.5, latest..... £8 15 0
3½×2½ Ensign Selix, f/6.3, self-erecting, £2 12 6; f/4.5 £3 10 0
16-mm. Victor Super Visual Turret Audible Camera, f/2.9..... £50 0 0
TANKS.—Correx Film Developing, the perfect tank, 3½, 1½, 1¼, 1 10 0
3½×2½ T.P. Latest Reflex, Dallmeyer f/4.5, latest (takes plates, cut film, film pack, roll film, everything)..... £12 0 0

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3½×2½ Famous Folding Reflex, Ross Xpres f/4.5, latest 1/10th to 1/800th, swing front, deep hood, revolving back, all hand-made precision, D. slides, F.P. adapter, hide case. As new..... £25 0 0
6-in. Schneider Famous f/3.5, Compur. Lovely lens..... £3 17 6
Zeiss Baby Box Tenor, Penton, List and Co. new, £8 11 6
¼-pl. P. Triple Field, Berle R.R. roller-blind, D. slides, tripod, tested. Perfect for serious work. Like new..... £3 17 6
¼-pl. Mentor Folding Reflex, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, deep hood, D. slides, F.P. adapter, case. Cost £34. As new..... £6 17 6
1a Cocarotte Roll Film, f/6.3, 3-speed. Good condition..... £6 17 6
¼-pl. Zeiss Compact Plate, Zeiss f/4.5, Compur, double ex., rise, cross, wire finder, slides, case. Quality outfit for serious work of high quality. As new. Tested, lovely lens..... £5 17 6
1a Kodak Press Roll Film, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, folding pocket, super quality, hide case..... £6 17 6
¼-pl. T.P. Reflex, Dallmeyer f/4.5, latest steel 1/10th to 1/1,000th, deep hood, latest mirror (camera can be used inverted in crowds), sunk box, 3 D. slides, case, Cost £19. Like new..... £11 11 0
3½×2½ Ensign Speed Camera, Dalmac f/3.5, Dallmeyer Super lens, D.A. Compur, double ex., rise, cross, latest fittings, clip-on slides, hide case. Cost £20. Like new..... £11 11 0
16-mm. Bell-Howell Camera, f/3.5, 50 ft. or 100 ft., interchanging lenses. New, unused, sealed only. Write now..... £18 18 6
¼-pl. Ensign Reflex, Aldis-Butcher f/3.4, latest 1/15th to 1/1,000th, latest hood, sky shade, long ex., revolving back, slides. Hardly used, unmarked. Lovely outfit on test..... £11 11 0
1a Autographic Kodak, f/7.9, 3 speeds. Cost 55s..... £1 1 0
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P.C.C. Goerz f/6.8, Compur, oblique, 12 slides, case..... £1 17 6
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¼-pl. T.P. Reflex, Cooke f/3.5, self-capping, latest shutter, hinged hood, sky shade, revolving back, slides..... £9 17 6
3½×2½ Goerz Water Tanox, Dogmar f/4.5, Compur, nickel struts, 1-in. thick only, D. nickel slides. Tested..... £3 17 6
3½×2½ Ensign 7 Roll Film, latest f/4.5, Mulchro 1 to 1/100th, latest rise, cross, dead register, wire finder..... £3 17 6
¼-pl. Microflex Combined Folding Reflex and Press, Zeiss Tessar f/4.5, 1/3rd to 1/200th, deep hood, wire finder, case..... £19 19 0
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Mackenzie B Envelopes, ¼-pl., each..... 1s. 0d.
Brilliant Voigtlander Reflex, f/7.7. Unmarked..... £1 15 0
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3½×2½ Goerz Famous Tenax, f/3.5 Dogmar, Compur, double ex., rise, cross, slides, case. Super outfit on test..... £7 15 0
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CAMERAS AND LENSES

45×107 Verascop, Zeiss f/4.5 Tessar lenses, £5/7/6; approval; exchange Zeiss Prisms or Microscope.—Crawford, 10, Albury Chase, Cheshunt. [3027]

31½×2½ Salex Press, f/4.5 Ross Xpres, focal-plane, 1/15th to 1/1,000th, 3 slides, F.P.A., solid leather case; good condition, £4/17/6.—Evans, 33, Whitecross St., Hereford. [3030]

31½×2½ Ensign Carbine No. 3, Ensign f/4.5, canvas 4 case and lens hood, £2; Ensign No. 4 Metal Tripod, 6/-; Set Verax Filters, 4/6; all as new.—62, Harefield Rd., Coventry. [3034]

9×12 cm. Ica Horizontal Enlarger and Reducer, 9 carriers for smaller sizes, 9-in. R.R. lens, £3/10.—Below.

31½×2½ Carbine, single extension, plate back, Aldis f/7.7 Uno, in Lukos II shutter, £1/2/6.—Below.

COMPOUND Shutter, 15/16 in. aperture, 7/6; Acme shutter, 1-in. aperture, 10/-; Wynne Hunter Meter, complete, 4/-; Heyde Actinometer, in case, 5/-; 3½×2½ Dallan Plate and Film Tank, 7/6; Cigar-size Aluminium Telescope, 5/-; Brass Telescope, 1-in. O.G., 10/-; Agia Flashlamp, 5/-; Pizey, 56, Oaklands Avenue, West Wickham, Kent. [3036]

31½×2½ Carbine Roll Film Reflex, f/4.5 Dallmeyer 34 anastigmat, focussing magnifier, fine camera; splendid condition; cost £7/4/6; accept £2/10.—Phillips, 23, Beresford Rd., Cheam. Sutton 4559. [3038]

1-PLATE Ensign Klito de Luxe, f/4.5, double 4 extension, Compur shutter, 6 slides, leather case; in new condition, £5.—45, Enmore Rd., South Norwood, S.E.25. [3039]

KODAK No. 5 Cartridge (¼-pl.), double extension, rise, fall, cross front, fitted plates, roll films, view-finders, Bausch-Lomb f/4 lens, Kodak automatic 5-speed shutter (1 to 1/100th), ¼-pl. adapters, 6 D.D. Kodak slides, Kodak tripod; all excellent condition; bargain, £3/10.—Horne, 72, Keith Lucas Rd., W. Farnborough, Hants. [3040]

FOR Sale.—3a Pocket Kodak, anastigmat lens, 35/- or nearest offer.—Browning, Photographer, 8, Penlee Place, Mutley, Plymouth. [3041]

LEICA II, auto. focus, f/3.5, case, filter, Leica enlarger, Correx tank; cost £36; sell £24.—Knowers, Gibraltar Cottage, Common, Tunbridge Wells. [3042]

HALF-PRICE.—¼-pl. T.P. Special Reflex, f/4.5 Cooke anastigmat, 6 slides, F.P.A. and 3½×2½ roll-film adapter, revolving back model in new condition; cost £15/3; genuine bargain at £7/10.—Below.

ENLARGER.—¼-pl. Ensign Horizontal Model, of light oak with Russian iron lamphouse, suitable for any illuminant, 5¼-in. condenser, f/8 lens; new condition; cost over £10/10; £3/10 only.—Below.

POSTCARD Kodak, Achromatic lens, as new; cost £4/4, for 19/6; approval deposit system willingly.—Box 1061, c/o "The Amateur Photographer." [3044]

31½×2½ Goerz Manufoc Tenax, double extension, 3½×2½ Goerz lens, Compur, 6 slides, F.P.A., perfect condition, £4; would consider exchange for V.P. Plate Camera, f/4.5 lens.—Lewer, National Provincial Bank Chambers, Ipswich. [3045]

1-PLATE Ica Reflex, 6½-in. Tessar f/4.5, 8 single 4 slides, F.P.A., hide case, D.V. finder fitted; deposit system if preferred, £7, or near offer.—Haselgrove, 47, Coburg Rd., Dorchester, Dorset. [3046]

ZEISS Ikon Maximar, 3½×2½, double extension, Tessar f/4.5, latest D.A. Compur, 3 slides, F.P.A.; mint condition; cost £13; accept £7.—Whittington, Carleton Hotel, Eyre St., Sheffield. [3047]

BARGAIN.—¼-pl. Folding Ensign Camera; as new, £2; and leather case.—Allwood, Queen's Rd., Kenilworth. [3049]

VOIGTLANDER, Skopar f/4.5, Compur, double extension, ¼-pl. slides, F.P.A., £14/15 new; accept £7/10, or nearest.—91, Witherford Way, Selly Oak, Birmingham. [3050]

REFLEX.—¼-pl. T.P. de Luxe, Aldis 7-in. f/3.4, 3 double slides, Mackenzie-Wishart with envelopes, magnifiers, Justophot, hold-all leather case, stand, frames, dishes; excellent condition; nearest £10/10, or exchange Prism Binoculars as part.—19, Barrow Hedges Way, Carshalton, Surrey. [3052]

ZEISS Tessar Ernemann 4½×3½, f/6.3, Compur shutter, extension, rise, fall, films, plates, 3 slides, splendid pictures, folding tripod, leather case; perfect condition, £6 or near offer (cost £12).—Fisher, 16, Kingston Rd., N.W.6. [3053]

ROLLOROLY 3×4 cm., Zeiss Tessar f/3.5, Compur shutter, Leitz range-finder, 2 colour filters and leather case; excellent condition, £10/10.—G. Smart, Thornbrae, Alnwick. [3054]

£17/17 (List price) for £7/7.—3½×2½ Dallmeyer Roll Film, Pentax f/2.9 lens, Compur shutter, case; excellent condition.—Matthews, 1, Bloomfield Place, Bath. [3055]

CAMERAS AND LENSES

ROLLEIFLEX 6×6 (non-auto.), Zeiss Tessar f/3.8, leather case, fitted Proxars and filter; absolutely new condition; Correx tank included. £14, or Leica exchange; deposit system if desired.—Blunt, 10, St. Meddan's St., Troon, Ayrshire. [3051]

ENSIGN Speed Film Reflex, f/4.5, cable release, £4/10; 9-in. Dallin f/6.5 Telephoto, £4/4; Kodak Film Tank, 12/6; F/6.8 Plate Camera, 10/6; wanted, Folding Camera.—Box 1055, c/o "The Amateur Photographer." [3056]

FOTH-DERBY 3×4 cm., f/2.5 anastigmat, D.A. focal-plane shutter, 1/25th to 1/500th, focussing 2½ ft. to infinity; almost new, leather case, £5/10; deposit system.—Box 1056, c/o "The Amateur Photographer." [3057]

1-PLATE Ensign Folding Reflex, f/4.5, 1/10th to 1/1,000th sec., 3 double slides, F.P.A.; bargain, £8/12/6.—Box 1057, c/o "The Amateur Photographer." [3058]

THORNTON-PICKARD Reflex Camera, 4-pl., f/4.5 lens, Mackenzie slide and envelopes, focussing magnifiers, leather case, complete; sell cheap.—Box 1058, c/o "The Amateur Photographer." [3059]

APEM Press, 4-pl. Soho, f/4.5; as brand new, £12/12.—Box 1059, c/o "The Amateur Photographer." [3060]

1-PLATE Double Extension Cameo, f/4.5 Goerz 4 Dogmar, Compur, F.P.A., plate-holders, leather case; good condition, £3/19/6; deposit system.—Box 1060, c/o "The Amateur Photographer." [3061]

VOIGTLANDER 3×2 Roll Film, f/4.5, Compur, strong, compact, £2/17/6, or nearest; Dallmeyer Pentac Roll Film or Plate, 3½×2½, f/2.9 lens, Compur, rise, cross, 3 slides, focussing screen, leather case, £7/7, or nearest.—Goffey, Gables, Leigh, Nr. Tonbridge. [3064]

N. & G. 4-pl. Sibyl de Luxe, double extension, f/6.3 Zeiss Convertible Protar, scaled rise, cross front and finder, 6 S.M. slides in wallet; overhauled by makers; excellent condition, £5/5; "A.P." deposit.—Wood, 23, Chestnut Avenue, Leeds, 6. [3065]

3½×2½ Cameo, double extension, Beck Mutar f/6 Convertible 3-foci, slides, F.P.A., R.F.A., enlarger for above (condenser or diffused); excellent condition, lot £3.—65, Langley Way, West Wickham, Kent. [3066]

PICCOCHIC, fitted f/2.9 Meyer Trioplan, Compur shutter, almost new, 90/-, or near offer.—Bellingham, Twyford Gardens, Banbury. [3067]

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ALLEN'S.—Krauss Peggy, Meyer f/2.7, £22/19/6; E.R. Case, 10/6; Two Magazines, 15/-; cost over £35 complete.

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ALLEN'S.—Rolleicord, £8/17/6; Midget, f/6.3, £39/6; T.P. Cine Camera, Dallmeyer f/3.5, 50/-.

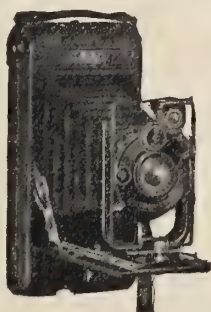
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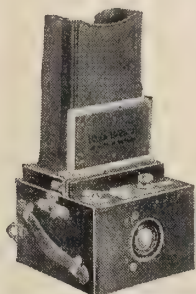
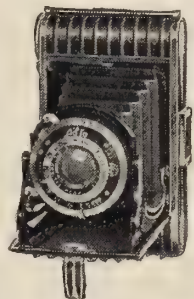
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2½-IN. Taylor-Hobson Cooke Cinema Lens, Series I, f/3.1, iris mount and lens hood, as new, £2/10; 3½-in. Kodak Developing Tank, complete, 10/-, plus postage.

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EXCHANGE AND WANTED

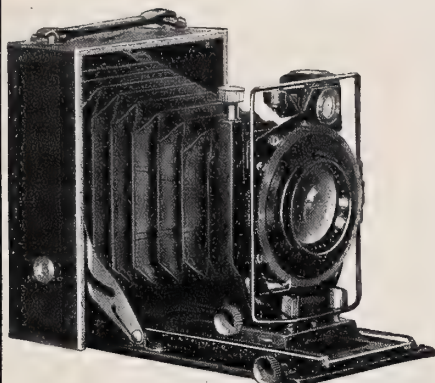
WANTED.—Zeiss or similar make Binoculars, in good condition, cheap.—Buchan, 5, Victoria Terrace, Melksham. [2961]

WANTED.—Telephoto Lens, Dallmeyer Dallin, Ross or Zeiss, to suit Press Camera, 9×12 cm., 6-in. focus.—Rostron, 4, Bennett St., Ardwick, Manchester. [2964]

WANTED.—T.P. Reflex, plates, roll films.—Arthur Hill, 34, Longton Grove, S.E.26. [2967]

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Reflex or sell, £7; also sell $\frac{1}{4}$ -pl. Condenser-
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Sheffield, 9. [2976]
1-PLATE Sanderson, f/6.8 Cooke, speeded 1 to
4 1/300th sec., triple extension, all movements,
3 D.D. slides, leather case, £5; or exchange good
Vertical Enlarger.—13, Green Lane, Lancaster. [2981]
WANTED.— $3\frac{1}{2} \times 2\frac{1}{2}$ (Compact) Universal Outfit,
e.g., Linhof, Adams' Square Verto, or
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offered.—K. Latifi, 50, Sussex Gardens, W.2. [2985]

WANTED.—Good modern $3\frac{1}{2} \times 2\frac{1}{2}$ Reflex, without
lens, rack focussing, revolving back, acces-
sories; full details.—Hamer, Bronygraig, Cefnmawr,
Wrexham, Wales. [2990]

WANTED.—Pair $\frac{1}{4}$ -in. Condenser Lenses, in
box; $\frac{1}{4}$ -pl. Focussing Camera, less lens and
shutter.—Cunnell, 13, Bapaume Rd., Hilsae,
Portsmouth. [3006]

WANTED.—Whole-plate Outfit or larger, with
or without lens, double extension, any
reasonable condition, cheap.—Billinghurst, 581,
Gander Green Lane, North Cheam, Surrey. [3007]

B or Reflex Tele Outfit.—12, Buller Rd.,
Manchester, 13. [3009]

WANTED.—Interchangeable Leica Lens, either
Elmar 9-cm. f/4 or Elmar or Hektor 13-cm.
f/4.5 also Universal View-finder, late model; also
Steel Dishes, 15×20; deposit system.—Miss Wag-
staff, 12a, High St., Rochampton, S.W. [3013]

WANTED.—Stereoscope Viewer for Richards
Homeos.—Carter, 10, Dryden Avenue, Southend
on-Sea. [3016]

WANTED.—Stereoscopic Camera, taking roll films,
full standard size, good lenses, speeded shutter;
sound condition, moderate price.—Martin, Bengalese,
Cecil Rd., Ashford Common, Middlesex. [3017]

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shott, Hindhead, Surrey. [3031]

VOIGTLANDER Alpine 9×12 or $\frac{1}{4}$ -pl. Camera
body and slides, in good condition.—
McKeechie, Lake Hut, Ash Vale, Surrey. [3035]

VEST Pocket Camera, good condition, full particulars
and lowest price.—Crantock, Goodrest Avenue,
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WANTED.—Leitz f/3.5, 3.5-cm. focus and long-
focus Lens with coupling for range-finder,
also Universal View-finder.—Below.

PHOTO-ELECTRIC Exposure Meter; approval
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good condition, prompt cash.—Lennie, Princes
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WE will purchase for cash any good make
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Baldax, Zeiss Ikon, wanted immediately.—City
Pharmacy, 27, Chancery Lane, W.C.2. [2849]

WANTED.—Whole-plate and $\frac{1}{4}$ -pl. Double Ex-
tension Reversing Back Field Cameras, also
quantity of Slides, Lenses, Tripods.—Glasgow
Camera Exchange, 99, Waterloo St., Glasgow. [2924]

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KADACOLOR Filters, Cine-Kodak, set 21/-;
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Kodak Titler.—Box 1041, c/o "The Amateur
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FOR Sale.—Pathe de Luxe Telephoto Cine
Outfit, f/2.5 Hermagis with filter, and 9
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resistances, super attachment and automatic
rewind, as new, £8; Titra Titling Equipment,
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Outfit, with hand rewind and splicer, 12/6;
Collapsible Screen, 40×30 in., new, 15/-.—Below.

ALL the above must be sold; any reasonable
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turret front, visual focussing, f/2.9 Dallmeyer
anastigmat lens, also Dallmeyer f/4.5 Telephoto,
and leather case, £37/10; as new; deposit.—17,
Houndsfield Rd., Sheffield. [2989]

KODACOLOR Filter on BB Kodak f/1.9 Lens,
case, £13/10; also T.H.C. f/1.8 Kodacolor
corrected Lens, £5/10; also Filter, fit Filmlo, etc.—
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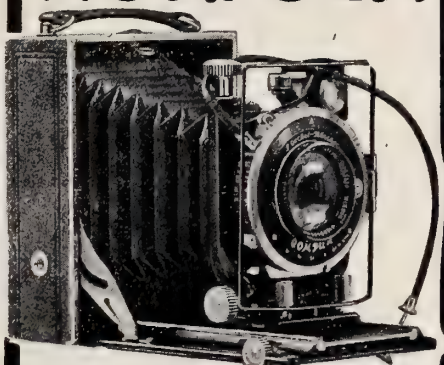
AUTOMATIC Print Washer, 5/-, or 17/6 the lot.—109, Longeroff Lane, Welwyn Garden City. [2959]

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KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/- (1009)

BURT'S.—The Old Firm, Guaranteed Material, lowest possible price; send for List A; our testimonials are repeat orders: postage paid; dispatched same day.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards, Gaslight and Bromide: de luxe, 3/6 100; First quality, 1/6 50, 2/9 100, 11/- 500, 20/- 1,000; Commercial, 50 1/3, 100 2/-, 500 8/6, 1,000 15/-.

BURT'S Gaslight and Bromide Paper: 2 1/2 x 1 1/2, 1/3 gross; 3 1/2 x 2 1/2, 1/3 1/2 gross, 2/- gross, 12 gross 20/-; 4 1/2 x 2 1/2 and 1-pl., 1/9 1/2 gross, 3/- gross (de luxe 6d. extra); 1-pl., 1/9 36 sheets, 3/3 1/2 gross, 5/9 gross; whole-plate, 2/9 36 sheets, 5/- 1/2 gross, 9/- gross; 10 x 8, 36 4/6; 12 x 10, 24 4/6. (10026)

ALLENS.—Super Gaslight, the quality Paper, 3 1/2 x 2 1/2 2/- gross (12 gross £1); Postcards, Bromide and Gaslight, 2/6 100.

ALLENS.—De Luxe Wallets, 1/6, P.C. size, 2/3 100; D. & P. Order Pads, 7/6 dozen.

ALLENS.—D. & P. Showcards, Film Clips, Films, Squeezes, Chromium Sheets; everything for the finisher; trade card for 1934 list and paper samples.—168, Oldham Rd., Manchester, 4. (10092)

BRIGHTON.—D. & P. Amazing Offer. Half actual value; cuttings, etc., finest papers.—Kimber.

BRIGHTON.—3 1/2 x 2 1/2 Bromide, glossy paper, normal, vigorous, extra-vigorous, super-vigorous, 1/6 gross, 8/6 6 gross, 16/- 12 gross, carriage paid.—Kimber.

BRIGHTON.—"Ecla" Vigorous Glossy Bromide, 3 1/2 x 2 1/2 2/- gross, post 3d., 4 1/2 x 2 1/2, 2/8 gross, post 4d.; "Norma" Normal Glossy Bromide, same prices.—Kimber.

BRIGHTON.—"Zeda" Gaslight: 2 1/2 x 1 1/2, 1/1 gross; 3 1/2 x 2 1/2, 2/- gross; 4 1/2 x 2 1/2, 2/8 gross, post extra.—Kimber.

This advertisement continued on next page.

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CAMERA BARGAINS

Leica II, 1/3.5 Elmar. Practically new. £15 0 0
9 x 12 Zeiss Maximar, 1/4.5 Tessar, Compur, 6 slides, F.P. adapter, case. £8 0 0
Ihagee Parvula, 1/2.8 Tessar, D.A. Compur, Proxar, filter, plate-holders, case, enlarger. Outfit new. £16 0 0
6 x 8 Rollei-flex, 1/4.5. £9 17 6
De Luxe Motocamera, 1/2.5 Hermagis and Tele-attachment £12 10 0

DINNINGS CAMERA EXCHANGE
95, Fowler Street, SOUTH SHIELDS

"The Amateur Photographer." 25/7/34.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Tuesday, July 31st.

"The Amateur Photographer." 25/7/34.

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This Coupon to be affixed to back of print.
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"The Amateur Photographer." 25/7/34.

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This Coupon to be affixed to back of print.
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"The Amateur Photographer." 25/7/34.

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This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

You need a tripod to obtain the best possible results from any camera. Why not send for one of these now?

The 'ANGULAR' TRI-SECTION TRIPOD

The construction of this tripod makes it stronger and lighter than any tripod made of round brass tubes. It is less than 1 in. in diameter—easy and comfortable to carry. Made of solid metal. Four sections. Length closed 15 1/2 in.; extended, 48 in. Weight only 20 oz.

Price 10/6

Also supplied fitted with Ball-and-socket Top. Price 12/6.

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MATERIALS

Trade.

This advertisement continued from previous page.

BRIGHTON.—"Beta" Postcards, singles or strips, in normal, vigorous, extra-vigorous and super-vigorous grades, glossy, semi-matt and matt, 2/9 100; 12/- 500, post 1/-; 22/6 1,000, carriage paid.—Kimber.

BRIGHTON.—Above Postcards, "Beta," my opinion, finest card made; no waste, no spoils; never vary.—Kimber.

BRIGHTON.—Small Film Wallets, nicely printed, 1/6 100, post 6d.; 6/- 500, post 9d.; 12/6 1,000, carriage paid; Large Wallets, 6x4, 2/- 100, post 6d.; 500 8/-, post 1/-; 1,000 16/-, carriage paid.—Kimber.

BRIGHTON.—"While-U-Wait" Photography. "Brighton" Ferotype Plates, 2 1/2 x 1 1/2 5/- 100; "Moore's," "Janovitch's" and "Dreadnoughts," 5/6 100, 20/- value post paid; less, add 6d. part post; Mounts, 1/6 100, 12/6 1,000.—Kimber.

BRIGHTON.—Something new. Postcard Folders with two-colour illustrations of bathing belles, just right for beach photographers, 3/6 100, post 6d.; 500 15/-; 1,000 28/6, carriage paid.—Kimber.

BRIGHTON.—Superior, Ready-Folded Slip-in Postcard Folders, cream or white, easy lid, extra each photo., 2/- 100, post 6d.; 500 8/-, post 1/-; 1,000 16/-, carriage paid.—Kimber.

BRIGHTON.—Films. Everything for D. & P. Finishers. Full lists free. We buy for cash and so can offer keenest values in the trade. Cash with order or C.O.D. Pay the postman. Note address.—Kimber, Wholesale Photographic Dealer, 61, Grand Parade, Brighton. [3068]

STANDARD Roll Films, made in Coventry. S attractive cartons, window display gratis. speed 1,300 H. & D., 2 1/2 x 3 1/2 8-exposure 8/3 dozen; 6-exposure 6/3; 4-exposure 4/6; 2 1/2 x 4 1/2 6-exposure 9/9; 1 1/2 x 2 1/2 7/-.

STANDARD Papers: All British, guaranteed first quality, three grades and all surfaces. **STANDARD** Papers, Bromide or Gaslight: S V.P. 1/6 gross; 3 1/2 x 2 1/2 2/3; 4 1/2 x 2 1/2 3/-; 6 1/2 x 4 1/2 5/9; 8 1/2 x 6 1/2 9/6; 10 x 8 14/6; Creams 10 per cent extra.

STANDARD Postcards: Bromide or Gaslight, all grades and surfaces, 100 2/9, 1,000 21/-.

STANDARD Chemicals, bottled: Metol 1/4 oz.; Hydroquinone 10d.; Anidol, 1/2; Pyro 1/-.

STANDARD Electric Light Covers, proofed orange and ruby, 1/9; panchromatic green, 3/6.

CAMERAS.—Ajax Camera, 3 1/2 x 2 1/2, f/7.7, list price 33/-; our price 17/6.

TWIN-LENS Reflex Cameras, 2 1/2 x 2 1/2, f/3.5, compensation for parallax, shutter speed 1/25th to 1/500th, £9; worth double; approval against deposit.

STANDARD Materials: Orders value 10/- carriage paid.—Standard Photographic Supplies, 29, Much Park St., Coventry. Telephone, 3556. Telegrams, "Standphot" Coventry. [2958]

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Trade.

2D. EACH. Superior P.C. Enlargements, any quantity, glossy or art surface.—Allens, 168, Oldham Rd., Manchester, 4. [0094]

1/3 DOZEN. 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

3 x 4 cm. Fans. 4 1/2 x 3 1/2 Enlargements (glazed card), 3 2/- dozen, assorted; sample, list.—F. Fowle, 6, Vincent Rd., South Tottenham, London. [2963]

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Trade.

7/- PER GROSS. 40/- per 1,000, 76/- per 2,000, best Photographic Postcards on Kodak Bromide; if enlarged from small negative, 36 for 3/-, 144 for 11/-.—Shawyer, Swindon. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/2 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [1766]

DEVELOPING. 3d. spool, Prints 1d. each (3 1/2 x 2 1/2), 2d. each (4 1/2 x 2 1/2); cash with order.—Clay, Dept. F., Fowler St., South Shields. [2085]

FILMS Developed, 3d.; Prints, any size, 1d.—Tailleure, 2, Garvan Rd., Hammersmith. [2432]

FILMS Developed Free.—1d. each print to 3 1/2 x 2 1/2, 1d. to 4 1/2 x 3 1/2, to F.C. 2d.; no charge for failures, cash with order.—Robinson, 21, Milbank St., Stockton-on-Tees. [2993]

FILMS. any size Developed, Printed and 6 1/2 x 4 1/2 Enlargement, 1/-; enclose stamp; 3 1/2 x 2 1/2 Reprints, 1d.; Postcard Enlargements, 2d. Appledore, 66, Eveline Rd., Mitcham, Surrey. [3063]

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Trade.

REPAIRS to Cameras, focal-plane and other R shutters, etc., by skilful workmen.—W. A. Furse (many years with C. P. Goerz Optical Works), 27, Chancery Lane, London, W.C.2. [0006]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, shutters, etc., estimate submitted; instruments insured whilst on premises; Dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

RELIABLE Repairs to all Apparatus, Trade and R Press; Estimates at once; Established nearly 50 years.—Moore & Co., 101 & 103, Dale St., Liverpool. [2530]

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RETOUCHING.—First-class work promptly executed.—Miss Lamb, 3, Orchard St., Canterbury. [1148]

SECOND-HAND CAMERAS IN NEW CONDITION.

Pathe Motocamera B. £4 5 0. Projector, with motor £5 0 0
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3 1/2 x 2 Dallmeyer Reflex, f/3.5, 8 slides, F.P. adapter... £8 10 0
3 1/2 x 2 Adams' Vesta, Ross f/4.5, 6 slides, F.P.A., cases £6 10 0
3 1/2 x 2 No. 2 Cameo, Tessar f/4.5, 6 slides roll-film holder £5 12 6
Ensign Midget. Used once... 22s. 6d.
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" " " f/2.8 £26:0:0

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Offer the following used apparatus at specially low prices.

9 x 12 cm. Ernemann Press, Tropical model, f/4.5 Zeiss Tessar, 3 D.D. slides, F.P. adapter, leather case... £22 0 0

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Box Tenger, f/11 Fronta lens, canvas case 15s. 0d.

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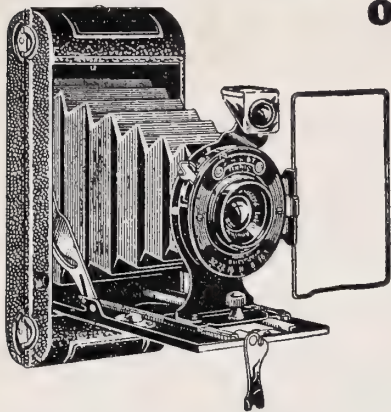
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Dollond "Owl," big value popular size roll-film camera, for general purposes, compact for the pocket, for pictures $3\frac{1}{2} \times 2\frac{1}{2}$ in. Pressure plate to keep film flat during exposure, quick loading, swing-out spool pins, f/6.3 Lukos anastigmat lens, 3 speeds, takes eight-exposure film.

PRICE Brown leather sling case, velvet lined, lock and key, 7/6.
39/6

$2\frac{1}{2} \times 1\frac{1}{8}$ Series III Auto. V.P. Kodak, f/7.9 Kodar. Good condition. Cost £2 2s. **£1:5:0**
 $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Popular Roll Film, Aldis-Butcher f/6.3, Compur, leather case. Good condition. **£2:9:6**
 $2\frac{1}{2} \times 1\frac{1}{8}$ Piccolette, Zeiss Tessar f/4.5, Compur, case. Good condition. **£5:5:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ T.-P. Special Ruby Reflex, revolving back, $5\frac{1}{2}$ -in. Aldis f/4.5, 6 slides, F.P. adapter, leather case. **£5:17:6**
 $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Focal-plane Roll Film Reflex, Aldis-Butcher f/3.4, leather case. Good condition. List **£6:19:6**
£11 13s. 6d. **£7:15:0**
 $3\frac{1}{2} \times 2\frac{1}{2}$ No. 7 Tropical Carbine, rise and cross, Tessar f/4.5, delayed Compur, plate back, 3 slides, screen, leather case. Good condition. List £14 18s. 6d. **£7:15:0**

$2\frac{1}{2} \times 1\frac{1}{8}$ Ihagee Autolette, Xenar f/3.5, Compur. Good condition. **£7:15:0**
List £10 5s. **£8:17:6**
 $3\frac{1}{2} \times 2\frac{1}{2}$ Kodak Series III, Tessar f/4.5, Compur, leather case. Cost £11 7s. 6d. As new. **£8:17:6**
 4.5×6 cm. Makina Hand, f/2.8 Anticomar, Compur, 12 slides, F.P. adapter, filter, lens hood, in leather case. Good condition. **£9:15:0**
 4.5×6 cm. Ernemann Ermanox Focal-plane, f/1.8 Ernostar, 6 slides, leather case. As new. **£15:15:0**

9×12 cm. Goerz Anschütz Press, self-capping and time valve, $\frac{1}{2}$ to $\frac{1}{10}$ sec., 15-cm. Tessar f/3.5, 3 D.D. slides, F.P. adapter, Zeiss filter, leather case. **£19:15:0**
Splendid condition. **£19:15:0**
 9×12 cm. Tropical Nettel Deckrullo Press, self-capping $\frac{1}{2}$ to $\frac{1}{10}$ sec., T. and B., 16.5-cm. Tessar f/2.7, 3 D.D. slides, F.P. adapter, leather case. Cost £4.8. Good condition. **£25:0:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ Marion Soho Reflex, revolving back, $6\frac{1}{2}$ -in. Cooke f/3.5, 3 book-form D.D. slides, F.P. adapter, leather case. As new. List £42. **£25:0:0**

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$5\frac{1}{2} \times 3\frac{1}{2}$ Auto. F.P. Kodak, R.R. lens, Kodex shutter. Cost £5 5s. Good condition. **£1:10:0**
 $3\frac{1}{2} \times 2\frac{1}{2}$ Dollond Owl, Compur, rising front, f/4.5 Dollond. Good condition. **£3:17:6**
 $4\frac{1}{2} \times 3\frac{1}{2}$ Dallmeyer Press Reflex, revolving back, 6-in. Dallmeyer f/4.5, 3 slides, F.P. adapter. Good condition. List £12 15s. **£7:10:0**
 10×15 cm. Voigtlander Tourist Hand, double extension, 16.5-cm. Heliar f/4.5, Compur, F.P. adapter, case. Cost £21. Good condition. **£7:15:0**
 $5\frac{1}{2} \times 3\frac{1}{2}$ Nettel Duroll Roll Film, double extension, 15-cm. Tessar f/4.5, Compur. Good condition. **£8:5:0**
Cost £18 10s. **£9:5:0**
 $4\frac{1}{2} \times 3\frac{1}{2}$ N. & G. New Ideal Sibyl Roll Film, Ross Xpres f/4.5. Good condition. List £26. **£9:5:0**
 6×13 cm. Deckrullo Nettel Stereoscopic Focal-plane, pair 4-in. Cooke f/4.5's, 12 slides, case. Good condition. **£9:15:0**
 16 -mm. Cine-Kodak BB Junior, f/3.5 lens. As brand new. List £13 13s. **£9:15:0**
 3×4 cm. Kolibri, f/3.5 Tessar, latest Compur, filter, purse. Good condition. Cost £14. **£9:15:0**
 3×4 cm. Nagel Rollorey, 16 exposures, Leitz Elmar f/3.5, Compur. Very good condition. **£9:17:6**
List £15 13s. **£9:17:6**

$2\frac{1}{2} \times 1\frac{1}{8}$ Zeiss Ikon Icarette, f/4.5 Tessar, latest Compur. As new. Cost £11 11s. **£9:17:6**
 $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Special Reflex, $5\frac{1}{2}$ -in. Ross Xpres f/4.5, 3 slides, case. As brand new. List £17 10s. **£11:10:0**
 16 -mm. Ensign Auto Kinecam, 2 speeds and slow motion, 1-in. lens f/2.6, case. Good condition. List £18 18s. **£11:15:0**
Interchangeable Leica Model I, f/2.5 Hektor, rangefinder, case. Good condition. Cost £19 8s. **£12:10:0**
 4.5×6 cm. Dallmeyer Focal-plane, 3-in. Pentac f/2.9, also 6-in. Dallon Telephoto f/5.5, 2 D.D. slides, F.P. adapter. Good condition. List **£12:17:6**
£27. **£13:5:0**
 4×4 Automatic Rolleiflex, f/3.5 Tessar, pair Proxars, filter, case. Fair condition. List £24. **£13:5:0**
 $4\frac{1}{2} \times 3\frac{1}{2}$ Dallmeyer Press Reflex, 6-in. Pentac f/2.9, 3 slides, F.P. adapter. Good condition. List £23 10s. **£14:10:0**
 3×4 cm. Pilot Folding Roll Film Reflex, f/2.8 Tessar, Compur. As new. List £21. **£15:10:0**

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LTD.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Deferred terms on application. Generous exchange allowance.

Bewi Exposure Meter. Good condition. **16s. 6d.**

Dist Distance Meter, in case. Good condition. **19s. 6d.**

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16-mm. Kodatoy Projector, hand turn. Good condition. **£1:5:0**

$2\frac{1}{2} \times 1\frac{1}{8}$ V.P. Vanity Kodak, f/6.3 anastigmat, Diomatic shutter, maroon, with case to match. Good condition. **£2:5:0**

Metraphot Exposure Meter, case. Good condition. List £4. **£2:17:6**

16-mm. Cine-Kodak B, f/6.5 anastigmat. Good condition. **£3:15:0**

8-mm. Kodascope Eight-30. Good condition. List £9 9s. **£4:10:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ Kilit Double Extension Hand, 13.5-cm. Lukos f/3.9, Compur, 12 slides, F.P. adapter, leather case. Good condition. **£5:5:0**

16-mm. Bolex Cine Camera A1, 50 ft., f/3.5 Hermagis. Good condition. List £14 14s. **£6:7:6**

$7\frac{1}{2}$ -in. Ross Xpres f/4.5 Lens, in sunk mount (for $\frac{1}{2}$ -plate). As new. List £11. **£6:15:0**

9.5-mm. Pathe Motocamera de Luxe, f/3.5 lens, leather case. Good condition. List £11 7s. 6d. **£6:15:0**

8-mm. Cine-Kodak Eight-20. f/3.5 lens. Good condition. List £9 17s. 6d. **£7:10:0**

9.5-mm. Pathe Home Movie Projector, double claw, Type C motor, dual resistance, super attachment. Good condition. List £13 18s. **£7:10:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ Mentor Folding Reflex, revolving back, 15-cm. Tessar f/4.5, 3 D.D. slides, F.P. adapter, leather case. Good condition. **£7:15:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ T.-P. Junior Special Reflex, revolving back, 6-in. Dallmeyer Press f/3.5, 3 slides, F.P.A., lens hood, Wratten K filter, 11 stiff canvas case. Good condition. **£9:12:6**

16-mm. Cine-Kodak BB, f/3.5 lens, case. As new. **£9:17:6**

$4\frac{1}{2} \times 3\frac{1}{2}$ T.-P. Special Ruby Reflex, 6-in. Ross Xpres f/4.5, in sunk lens box, D.D. slide, F.P. adapter, leather case. Good condition. **£10:10:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ Dallmeyer Speed Focal-plane, $4\frac{1}{2}$ -in. Pentac f/2.9, 3 D.D. slides, F.P. adapter, pigskin case. Good condition. **£12:12:0**

16-mm. Cine-Kodak B, f/1.9 lens. Good condition. **£15:15:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Super Speed Camera, double extension, $4\frac{1}{2}$ -in. Ross Xpres f/3.5, Compur, fitted Leitz range-finder, 6 slides, F.P.A., case. Good condition. Cost over £25. **£15:15:0**

5×4 Soho Standard Reflex, $6\frac{1}{2}$ -in. Ross Xpres f/4.5, revolving back, 3 D.D. slides, filter, leather case, tripod. As new. List over £40. **£19:10:0**

$2\frac{1}{2} \times 1\frac{1}{8}$ V.P. Kodak, Zeiss Tessar f/4.9, Compur, soft case. Good condition. Cost £9 17s. 6d. **£4:10:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ N. & G. Sibyl Hand, 5-in. Sibyl Cooke f/4.5, 6 slides in wallet. Fair condition. **£4:10:0**

9.5-mm. Latest Pathe Home Movie Projector. Excellent condition. List £6 15s. **£4:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Carbine No. 6, rising front, Aldis Uno f/4.5, Compur, fitted Zeiss range-finder. Good condition. **£5:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss Cocarette, Tessar f/4.5, Compur. Good condition. **£5:10:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ Kodak Autographic Graflex Roll Film Reflex, $4\frac{1}{2}$ -in. Ross Homocentric f/4.5, case. Good condition. **£6:6:0**

Leica Model I, Elmar f/3.5 Zipp purse case. Good condition. Cost **£8:10:0**

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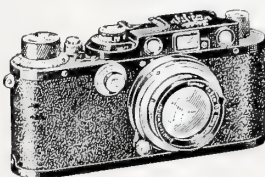
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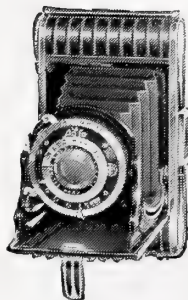
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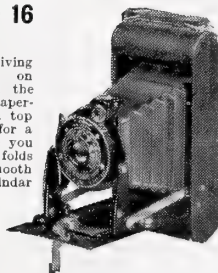
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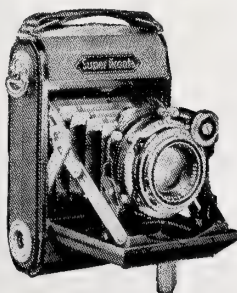


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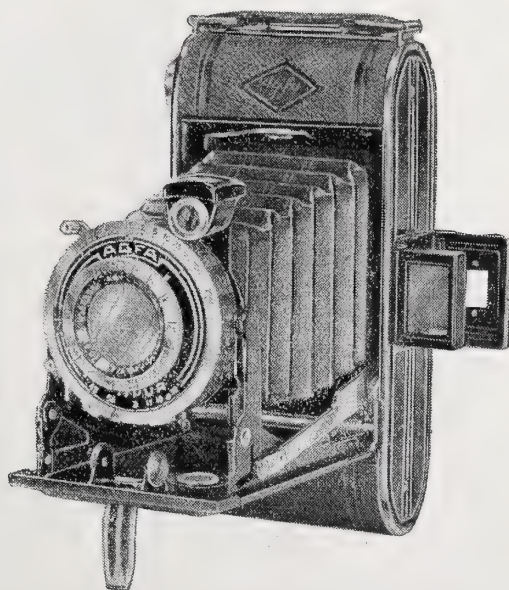
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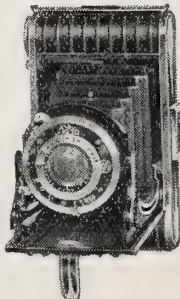
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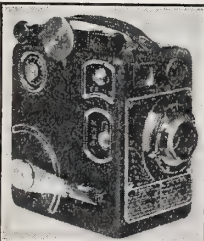
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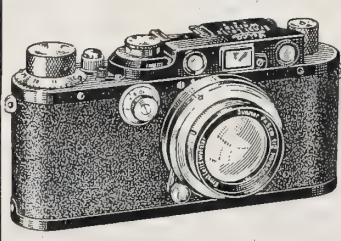
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9×12 cm. Miroflex Folding Reflex, and focal-plane, Carl Zeiss Tessar 1/3.5, focal-plane shutter, 12 slides, F.P.A. and L/case £28 10 0

3½×2½ Tropical Carbine, Ross Xpres 1/4.5, Compur shutter, U-front, plate back, 3 slides, filter and L/case..... £17 6

Model I Leica, 1/3.5 Elmar, 4-n 1/5.6 Dallin, interchangeable, focal-plane shutter and L/case..... £11 17 6

1-pl. Maximar Folding Pocket, Carl Zeiss Tessar 1/4.5, Compur shutter, 3 slides, New condition..... £9 17 6

1-pl. No. 2 Planex Reflex, triple ex., 1/4.5 Salex anas., focal-plane shutter, revol. back, 6 slides..... £8 17 6

3½×2½ No. 2 Folding Brownie, R.R. lens..... £18s. 9d.

5×4 Sinclair Una, Cooke Series III 1/6.5, Compound shutter, revol. back, 3 slides and L/case..... £7 17 6

9×12 cm. Ihasee Focal-plane, 1/3.5 Meyer Trioplan, focal-plane shutter, 3 slides, F.P.A., filters. New condition £14 17 6

Latest Contax, with high and low speeds 1/2 Sonnar lens, 3½-in. 1/4 Zeiss Triotar long-focus, interchangeable, colour filter, ever-ready case, As new. Cost £56 £37 10 0

Model II Latest Coupled Leitz Leica, 1/2.5 Hektor, ever-ready case, Cost £31 7s..... £19 0 0

Zeiss Contax, 1/3.5 Tessar lens, with purse, As new. Cost £28..... £16 0 0

6×6 cm. Rolleiflex, 1/3.5 Zeiss Tessar lens and L/case..... £13 7 6

Model B Cine-Kodak, 1/3.5 anas. lens, L/case, Cost £26 10s..... £7 17 6

Model K Cine-Kodak, 1/1.5 anas. and L/case..... £27 10 0

Pathe Motocamera, 1/2.5 anas. and L/case, Cost £18 18s..... £12 12 0

Blondex Meter..... £3 3 0

16-mm. Ensign Auto Kinecam, 1/2.6 Cinar lens, 2 filters, L/case, Willo meter, 10-watt Ensign Silent Sixteen Projector, with resistance and travelling-cage. The lot..... £21 10 0

3½×2½ N. & G. Roll Film Special, 1/4.5 Xpres, case..... £11 11 0

Pathe Motocamera, 1/3.5 anas., colour filter, L/case..... £6 17 6

Latest 3½×2½ Super Ikonta, 1/4.5 Zeiss Tessar, Compur..... £13 15 0

Fine Collection of Second-hand Microscopes, by leading makers at knock-out prices. Details on application..... £21 10 0

45×107 Optical Model Taxiphot, in polished mahogany, interocular adjustment, trays and ambroine boxes. Cost £30..... £10 17 6

Stereo Roll Film Zedel, rack focus, pair of 1/4.5 Zedellar lenses, Compur shutters, takes 130 film, L/case. Cost £13 10s..... £7 10 0

3½×2½ Etui, double ex., 1/4.5 Tessar, Compur, 3 slides, F.P.A., L/case £7 17 6

Fine Collection of Second-hand and Sample Prismatic Binoculars at big reductions. Special list on application..... £26 10 0

45×107 Latest Polyscope, pair of 1/4.5 Tessars, Compur, changing-box, 12 slides, F.P.A. and case. Cost £36..... £14 10 0

3½×2½ Latest Tropical Soho Reflex, in polished teak and brass bound, morocco leather fittings, 1/4.5 Tessar, 3 D.D. slides, L/case. Unsold. Cost £45..... £29 10 0

16-mm. Victor Cine Camera, Veri speeded shutter, 20-mm. 1/3.5 Dallmeyer, 1-in. 1/1.9 Dallmeyer, 4-in. 1/4 Dallmeyer Telephoto lens, L/case. Cost £63 13s..... £37 10 0

Ensign Super Auto Kinecam, turret head, speeded shutter, vision finder, 2-in. 1/1.9 Dallmeyer, 3-in. 1/3.5 Dallmeyer, 1-in. 1/1.5 Cinar lens, colour filters, L/case. Cost £73..... £36 10 0

Pathe de Luxe Motocamera, 1/2.7 Carl Zeiss Tessar, L/case. Cost £22 £11 17 6

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With Ibsor sector shutter, 1/25th to 1/125th sec., T. and B.

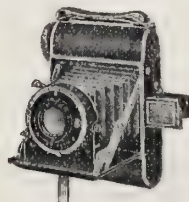
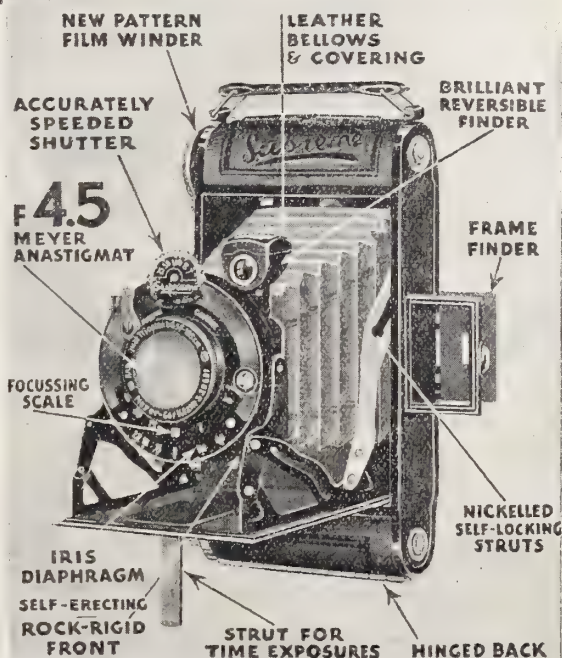
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Vario speeded shutter, 1/25th to 1/100th sec., T. and B.

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SALEX 'BALDA'

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All-metal body. As illustrated, but with 1/2.9 Meyer lens, and latest delayed-action Compur sector shutter, 1 to 1/300th sec. T. and B., with cable release..... £9:5:0

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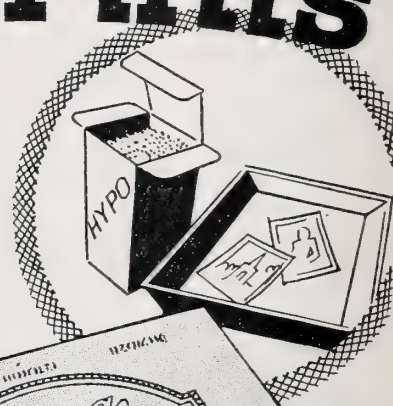
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READERS whose holidays are yet to come should not overlook the arrangement made with the Holiday Club which we announced in a recent issue. The Holiday Club will supply information and advice on accommodation and beauty-spots and interesting objects. The membership fee to the Club has been waived in the case of "A.P." readers, who will be made Honorary Members and receive the information on request. Application should be made in the first instance through "The A.P." The information supplied by the Holiday Club has recently been revised, and brought up to date with the help of the authorities of the districts concerned. The Holiday Club is also promoting a photographic competition in which it is possible to earn a fortnight's holiday for two, not only without cost but with a £5 note for expenses. "A.P." readers will be eligible for this also.

Sheer Luck.

A lady on her recent holiday in Switzerland used her camera with a recklessness which we have never seen equalled. She did not appear to pay any attention to light, pose, composition, or anything else, but snapped away at random without care or compunction. On her return she sent us some of the results in which we had a personal interest, having ourselves been in the line of her erratic fire. She did not send us all of them, for some she had had to destroy, and we were left to speculate on what the destroyed ones were like after endeavouring to make out whether some of the others meant anything at all. Nearly all were lamentable, offending the most elementary canons. But among the rest there was one, taken on a boat on a Swiss

TOPICS of the Week



SEASIDE JOYS.

A typical seaside holiday action subject within the range of any type of snapshot camera—if taken at this angle.

lake, against which the most fastidious critic could urge no complaint. It was just perfect in its way. The exposure must have been right, the lighting as it should be, and in the placing of the figures and in the atmosphere and emphasis a master hand could have done no better. It was indubitably her own, and she had taken no more care over it than over the others. It seems as if, in photography as in other things, there is a divinity that shapes our ends, rough-hew them how we will. Though it is not well to rely on divinity too often to do our work for us. Heaven (usually) helps those who help themselves, but sometimes it helps those who do not.

Immobility in Bird Photography.

One of the cleverest photographers of birds and animals to-day is Miss Frances Pitt, whose weekly illustrated articles on natural history have for a long time been featured by one of the leading London evening newspapers. Miss Pitt has just published a book ("The Naturalist on the Prowl") in which she gives much valuable advice on observing and photographing birds and animals. In the early days of bird photography it was often thought advisable to disguise oneself as a cow or a tree when taking close-up pictures of birds and certain nervous animals. While such aids are not to be despised it is pointed out that experience has shown that not camouflage, but immobility, is the essential condition for success. Most bird-lovers know that when a person stands perfectly still birds seem to take no notice, and will often perch and feed in easy reach of a cautious observer. The aim of the photographer of birds, therefore, should

be to make an exposure without any visible movement of self or camera. Another point worthy of note is that when a "hide" is used, a friend should be with the photographer to leave it ostentatiously so as to deceive the bird. Presumably birds cannot count; they may see two persons enter a "hide," but when one leaves it they seem to lose their nervousness.

Pictures Without a Camera.

We are sometimes told by writers of books on photography to be always composing pictures as we walk abroad, even though we have no camera with us. We wonder whether this is really feasible advice.

It is sometimes said that the sportsman sees his best quarry when he is out without a gun, and, on that analogy, a photographer should discover his best pictures when he has no means of recording them. And yet, somehow, we doubt it. We are inclined to think that in some curious psychological way the carrying of a camera leads to the discovery of subjects which otherwise the eye would never see. It is having the instrument to hand which just gives the necessary mental or emotional—or should it be perceptual?—click. Commonly we do not think enough of the psychological help our instruments give us when taking our walks abroad.

Events Abroad.

An American magazine, published in New York, and appealing entirely to Americans, publishes monthly the forthcoming events in old Europe which would be likely to interest American sightseers. Among those listed for England we catch Widdecombe Fair, the celebration of Dr. Johnson's birthday, the Ram and Cheese Fair at Northampton, the old custom of clipping the church at Painswick, near Stroud, the Highland games at Oban, the Rood Fair at Dumfries, the Goose Fair at Tavistock, and the Mop Fair at Stratford-on-Avon. How many of these have you seen? The visitor often sees more than the native.

"The Amateur Photographer" EXPOSURE TABLE—August

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them. From 5 to 6 a.m. or 6 to 8 p.m., about four times these exposures will be required.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m. by the clock, during "summer time."

| SUBJECT. | Ordinary. | Medium. | Rapid. | Extra Rapid. | Ultra Rapid. |
|---|-----------|-----------|-----------|--------------|--------------|
| Open seascapes and cloud studies | 1/30 sec. | 1/45 sec. | 1/90 sec. | 1/120 sec. | 1/150 sec. |
| Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes .. | 1/18 " | 1/30 " | 1/50 " | 1/70 " | 1/90 " |
| Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes | 1/10 " | 1/15 " | 1/30 " | 1/40 " | 1/50 " |
| Landscapes in fog or mist, or with strong foreground, well-lighted street scenes .. | 1/8 " | 1/12 " | 1/25 " | 1/30 " | 1/40 " |
| Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage | 1/4 " | 1/6 " | 1/10 " | 1/15 " | 1/20 " |
| Portraits or groups taken out of doors, not too much shut in by buildings | 1 " | 2/3 " | 1/3 " | 1/4 " | 1/5 " |
| Portraits in well-lighted room, light surroundings, big window, white reflector .. | 4 secs. | 3 secs. | 1 1/2 " | 1 " | 3/4 " |

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

| Ultra Rapid. | | Rapid. | |
|--------------------------------|-------------------------------|--------------------------------------|--------------------------|
| AGFA, Special Portrait. | ILFORD, Golden Iso-Zenith. | BARNET, S.R. Pan. | BARNET, S.R. |
| " Super Pan. Film. | " Iso-Zenith. | " Studio Ortho. | " Self-screen Ortho. |
| " Super-speed Film. | " Hypersensitive Pan. | ENSIGN, Roll Film. | " Screened Chromatic. |
| " Isochrom Film. | " Plates and Films. | GEVAERT, Filtered Ortho. | ILFORD, S.R. |
| " Ultra Special. | " Portrait Film (Ortho Fast). | " Chromosa. | " Commercial Ortho Film. |
| BARNET, Press and Super Press. | " Monarch. | " S.R. | IMPERIAL, Non-Filter. |
| " XL Super-speed Ortho. | " Press. | " Regular Cut Film. | " S.R. |
| " Soft Panchromatic. | " S.S. Ex. Sens. | ILFORD, Auto. Filter. | " S.R. Ortho. |
| " Studio Fast. | " Zenith Ex. Sens. | " S.R. Pan. | KODAK, Cut Film. |
| " Ultra Rapid. | " S.G. Pan. | " Pan. Film. | " Medium. |
| EASTMAN, Par Speed Cut Film. | ILLINGWORTH, Fleet. | " Rapid Chromatic. | ILFORD, Empress. |
| " S.S. Cut Film. | " Super Fleet. | IMPERIAL, Non-filter (new series). | " Chromatic. |
| " S.S. Pan. Film. | " Super Fleet Ortho. | " Eclipse Pan. B. | " Ordinary. |
| " S.S. Pan. Film. | " Pan. Fleet. | " S.S. Ortho. | BARNET, Ordinary. |
| GEVAERT, Super Sensima. | IMPERIAL, S.S.S. Press Ortho. | KODAK, Roll Film and Film Pack. | GEVAERT, Ordinary. |
| " Sensima Fast. | " Eclipse. | PATHE, Roll Film. | ILFORD, Ordinary. |
| " Sensima Ortho. | " Eclipse Ortho Soft. | SELO, Roll Film. | " Rapid Process Pan. |
| " Super Chromosa. | " Eclipse Soft. | ZEISS IKON, Roll Film and Film Pack. | IMPERIAL, Ordinary. |
| " Roll Films and Packs. | " Eclipse Ortho. | | " Pan. Process. |
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The Exhibition Print

The following article offers suggestions to those photographers who are intending to submit prints to the selecting committees of the R.P.S. and The London Salon of Photography.

IT is the ambition of most serious photographers to have their work accepted at one or other of the leading exhibitions of pictorial work. There can be no better test of the photographer's ability and progress than regular acceptance of his work by the selecting committees of either The London Salon of Photography or the pictorial section of the Royal Photographic Society.

The time for the submission of entries to these important shows is now drawing near, and the photographer who wishes to send in his best prints for consideration has no time to lose. Hurried work is fatal to success, and there is the further disadvantage that the photographer has not the same opportunity of judging the final result that he would have if the work were done in good time, and any suggested modifications put into effect.

The Subject.

In order to be successful in any high-class exhibition the photograph must display originality. It may be that the photographer finds an original subject that has not been treated before, or he may be able to express an old theme in a fresh manner. The personal factor counts for a very great deal in these days, when the selection committees have a large number of entries submitted of a very high standard. Hackneyed subjects, even if well done, are seldom certain of acceptance in the leading shows.

There are two courses open to the photographer who wishes to produce an exhibition picture. He can examine his stock of negatives and select the best, or he may go to the trouble of finding new subjects specially for the purpose. Either course has advantages, but the latter is productive of the better results, in that the photographer is all the time working towards a predetermined end.

Technique.

It need hardly be said that perfect technique is of the very first importance. Although the selecting committees are in the main concerned with the artistic rather than the technical side, they have so much good work to select from that any which fails on this score will be rejected. Further, only by perfect technique will the photographer be able to express the ideal.

If bromide papers are used the photographer will be well advised to use only papers of the very first grade, and of a base and surface that will assist the subject and enhance the effect to be conveyed.

The exhibition print must be of good colour, and it may well be of rather stronger character than when intended for home decoration. The reason for this is that a print loses something of its depth when in the strong light of a gallery. A good test in this respect is to examine the print in the open air in bright light.

Sizes.

Although in these days large prints are in favour the photographer may be cautioned against making prints larger than the negative will produce without marked loss of quality. Size is not in itself a merit, and too great enlargement may bring into evidence points which may escape attention in a print of smaller size. This is of special importance in these times when very small negatives are the rule. We see many pictures at exhibitions which are obviously over-enlarged.

Trimming and Mounting.

Having made the print it should be trimmed to the best advantage by the aid of masking with two L-shaped pieces of card, until the subject is seen at its best. A certain amount of trimming may be done while the print is being made by using only the selected

part of the negative, but there are still the final proportions to be decided before it is mounted.

Mounting should be done carefully. Gone are the elaborate "multiple mounts," which in past times competed with the print for attention, often successfully, but many exhibition prints leave much to be desired in this respect. Sizes are standardised, and white or very light mounts are generally suggested, but this does not mean that any odd piece of thick card will do, or that all the photographer need to do is to stick the print down. (Some photographers fail to do this satisfactorily, by the way.)

The choice of a mount, suited to the subject by its tone and texture, is a point that should not escape attention in the final stages in the production of the exhibition print. It is a good plan, having made and mounted the print, to place it in a narrow frame for protection, and to live with it for a week or so. This will in effect show the observant photographer whether it is as good as he was inclined to believe when the print was first made. This is why we suggest making the print as soon as possible, well ahead of the sending-in day.

Sending In.

Lastly, the entry form should be filled up accurately, after the conditions have been carefully read. Good work has been put at a disadvantage before now because some condition was not complied with.

An important point is that the prints should be well packed so that the selectors have the opportunity of seeing them at their best. Bad packing can only result in the prints reaching their destination the worse for the journey. Finally, the parcel should be sent off in good time, properly addressed, in order to ensure that it will be delivered at least the day previous to the closing date.

YACHT Photography

By ROBERT FERGUSON.

A PART from the great annual yachting festival at Cowes next week, the numerous sailing clubs on the rivers and around our coastline will provide the enthusiast with ample material for yacht photography during the whole of August.

The subject is one in which the novice in photography has every chance of securing good results, the lighting conditions being entirely conducive to well-exposed negatives.

It is also a branch of photography very suitable for the advanced worker, who will find much material of a pictorial nature in the portraying of these beautiful sailing craft.

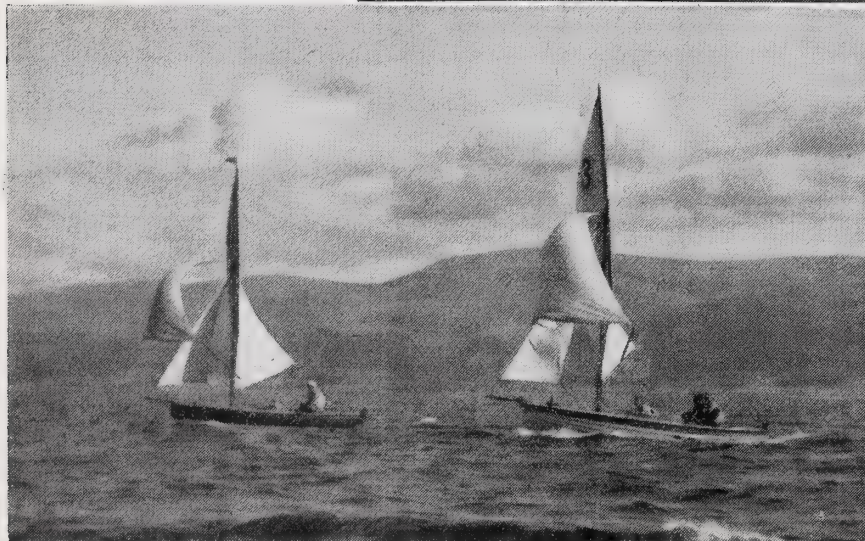
To obtain the best yacht pictures the photographer will usually have to be afloat, as it is seldom that a reasonably large size image can be obtained from the land. If permission to be on the flagship during a regatta can be obtained, good pictures of the start and finish of the various classes can be made. Rowing and motor boats are also very useful vantage-points from which to make exposures. The tendency to unsteadiness when working



The Start.



The Winner.



Running for the Mark Buoy.

from a boat is easily overcome with a little practice.

The moment to make an exposure in rough weather is when the craft you are in is at the top of a wave. This is not at all difficult to manage after a little practice, and, in addition, if a deep breath is taken, and held whilst the exposure is made, a perfectly sharp negative should be obtained.

It will be found that photographs of yachts taken from small boats are usually more graceful than those taken from a higher position; the lower viewpoint also gives a better action picture.

For this class of work a lens hood will be found necessary, to cut off the large amount of reflected light which is so much in evidence on the sea. When photographing a yacht broadside on, it should be remembered that a fast shutter speed will be called for if the boat is near. On the other hand, craft going away from or coming towards the camera do not need such a quick exposure.

If not used to this branch of photography the photographer is rather apt to over-expose. This fault should be guarded against, as over-exposure will mean the loss of cloud effects.

Development of the film or plate should not be carried too far, the aim being to obtain a negative on the thin side.

The accompanying photographs were taken with an old-fashioned box camera. The plates (anti-screen) were developed by tank with Azol developer. The exposures given were 1/100th sec. at f/11.

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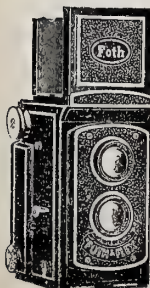
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Fitted f/2.9 Meyer Trioplan anastigmat, in delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£11:4:0**

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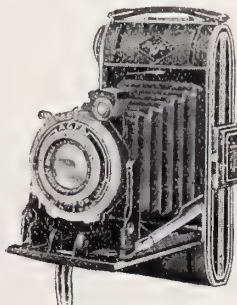


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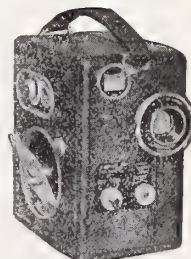
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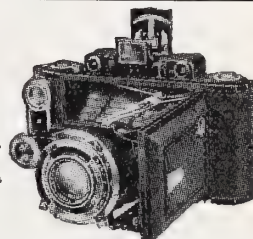
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Takes 8 pictures $3\frac{1}{2} \times 2\frac{1}{2}$ or 16 pictures $2\frac{1}{2} \times 1\frac{1}{2}$ on standard $3\frac{1}{2} \times 2\frac{1}{2}$ Roll Films.

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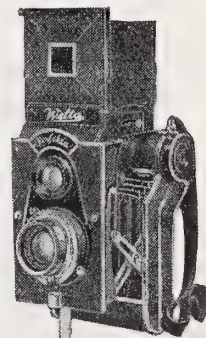
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The Camera at an Agricultural Show

By R. C. B. GARDNER.

An agricultural show offers the amateur photographer a unique opportunity of trying out almost every branch of the art, from landscape to interior, from portraiture to high-speed work, all within the compass of a couple of days and a few acres of space. It was only when looking through a miscellaneous collection of photographs taken at the principal shows during the last four years that I realised how wide a field of photography I had been playing in, and I am led to offer the hint to readers who may visit an agricultural show during the present summer.

All my photographs have been taken with a $3\frac{1}{2} \times 2\frac{1}{2}$ folding film camera, and although most of them have been of exhibits in the forestry sections of the shows, and have been necessarily very much of the order of close-ups, I have had remarkably few bad, or even indifferent, results.

As to the opportunities offered by a show, not only to secure "memory" pictures, but also pictures which may quite possibly be saleable. The newspapers seem to have a partiality for photographs of pigs, especially if the pigs be doing something unusual, such as leaping from their sty, or eluding capture by discomfited humans.

The day before the show opens is the time to get the best pig photographs. By wandering round the stockyard in the evening, you can see pigs of all kinds and sizes—fat sows, huge tusky boars, small piglets—being scrubbed, combed and generally groomed to make them fit to enter the judging ring the next morning. The sight of a freshly lathered boar, breaking away from the helpless "barber," whom it has probably knocked over, is too good not to risk a shot on, even though your shutter may be set at only $1/25$ th sec., and the lighting conditions not of the best.

Then, early on the morning of the first day comes the judging of all kinds of stock, and you can get bulls, cows, goats, sheep and pigs, either singly or in procession to and from the judging rings. Later in the morning the judging of hunters and polo ponies in the large ring gives ample opportunity for action photographs of horses, and further opportunity for this high-speed work will come with the jumping competitions; especially, perhaps, in the ever-popular children's pony classes. And the musical rides, jumping displays and trick riding by cavalry or mounted police must not be forgotten.

Do not forget the "side-shows"—the rural crafts such as basket-making, clog-making, pole-lathe turning, etc., many of which provide interesting and useful photographs if you know anyone writing articles on these crafts. Many of the crowd will be worth an exposure—the herdsmen, the smiths, the shepherds and stockmen, and the countrymen and their families for whom the local show is the great day of the year.

Even telephotography can have a look-in, for, given a place by the ring-side facing the grand-stand, there should be opportunity for a telephoto of the various notabilities usually to be seen in the president's box on the first afternoon of the show.

As for interior work, in the covered buildings, some interesting photographs can be taken which may come in handy for making lantern slides and for illustrating articles on timber, various arts and crafts, soil science, animal and plant diseases, etc. The light is usually good, for the roofs are as a rule either of corrugated iron lit by glass lights, or of a fairly transparent canvas. I find I get perfectly satisfactory negatives in anything but very bad light by giving one second with $f/8$, using Selochrome film with Ilford Alpha filter.

"DIN"

AMATEURS who purchase plates or films of German manufacture will notice an innovation in the marking of the speed on the carton containing the material. In addition to Scheiner and H. & D., both of which are well known, a third, "DIN," has now appeared.

This latter is certainly the most reliable method of the three, as the measurement is carried out by means of apparatus which must comply with certain definite stipulations laid down by the "DIN."

These initials are those of the German Standards Association, which corresponds to the British Standards Institution in this country. The "DIN" is officially recognised, and the use of its initials together with false information is a punishable offence.

It is as well at this stage to repeat what has already been said by many others—viz., it is quite impossible to compile a table giving comparative values for the three methods. There are fundamental differences in the methods of measuring the sensitivity, and consequently materials possessing the same "DIN" number can have different values if tested by either of the other two methods.

In the case of the two older methods, different manufacturers use different measuring apparatus, with the result that it would be possible for them to differ among themselves with regard to the same material.

The original methods invented by Scheiner and Hurter and Driffeld did not take into account the characteristics of modern high-speed plates and films; consequently,

manufacturers have been compelled to devise means of their own.

Neither method allows for orthochromatism, and under certain circumstances, a film or plate with a certain number may be more sensitive than one with a higher figure. In both these systems, the readings from which the speed numbers are deduced are taken from the threshold value and not from the "printable" value of the darkening of the emulsion.

In the case of the H. & D. scale, the sensitivity is directly proportional to the number, but in the case of both the German systems the scale is a logarithmic one. An increase of 3° Scheiner or $\frac{3}{10}$ "DIN," denotes that the sensitivity is doubled.

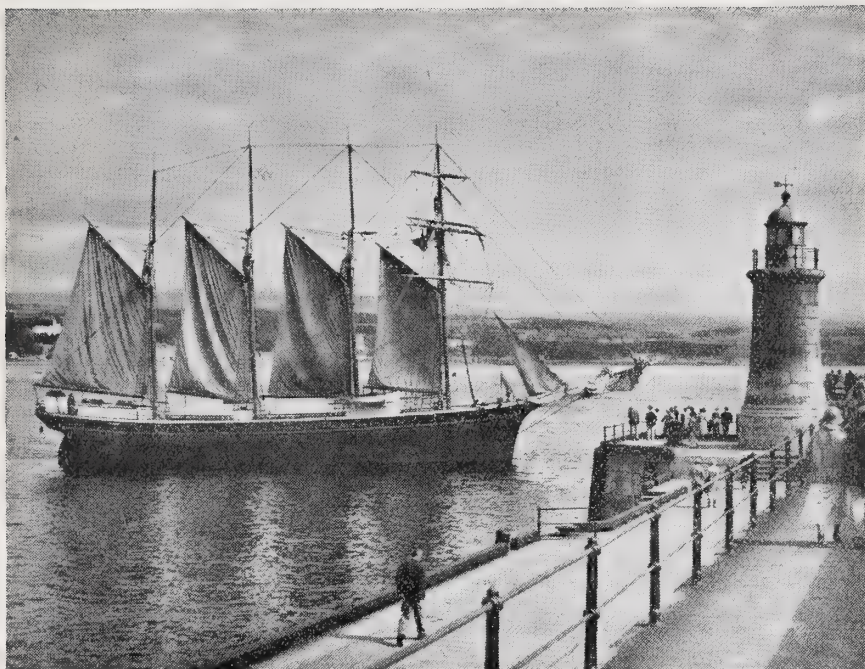
The following is a rough outline of the method used for the determination of "DIN" values. The apparatus used is provided with a standard lamp so arranged that a light equivalent to that of the midday sun falls on the material under test. This material is screened from the light by a glass plate on which is engraved a scale consisting of a series of steps each denser than the preceding one.

After the material has been developed in a specified manner, the image of the scale is compared with a standard scale, and the reading just below that which gives an exact match is chosen as representing the speed figure.

Exposure meters, especially those of the photo-electric cell type, graduated in "DIN" degrees are already on sale on the Continent, and will probably be available here within a short space of time.

H. J. H.

The Magic



*The Danish 4-masted schooner, "Svenborg," leaving Douglas.
(End of Breakwater on right.)*

If you, dear reader, should happen to be one of those amateur photographers who can never make up their minds where to spend their annual holiday until the last possible moment, I can give you a tip. Stop worrying and poring over guide-books to this resort or that, trying to decide which really is The Queen of Watering-places. Go to the Isle of Man.

If, on the other hand, you are one of those fortunate, methodical individuals who love to have everything planned, mapped-out, cut-and-dried, weeks—even months—ahead, the same friendly tip holds good. Go to the Isle of Man.

Mona, The Magic Isle, will welcome you both (and all others in between, whatever your type!). She will entertain and refresh you, enchant you with her countless moods, lure you back again and again to her hospitable shores with that indefinable witchery which is her own especial secret, and you will have the very finest photographic holiday of your life, whatever your ideal holiday may be. A tall order that, you say. Maybe it is. But the Island lives up to it, fully. If you have already been there you will know I speak truth.

Subjects abound on all sides for the holiday-maker with a camera, and for the more advanced worker who

wishes to get in some serious pictorial work there are countless lovely "bits" to challenge the eye for pictures. But if your fancy should happen to run to wide, spreading vistas under majestic skies you will find them, too, in Mona, easily.

You will probably land at Douglas (most people do), but your holiday headquarters will most likely be one of the outlying towns or villages strewn all over the island; or maybe a farmhouse "miles from nowhere." You will not have the slightest difficulty in finding whatever accommodation you require for yourself and your family (if any). And if you should—unluckily—



A Manx trout stream.



A cottage in the woods near Douglas.

strike a wet day or two, well, Douglas, with its cinemas, theatres, shops, ballrooms, etc., will be only a bus ride away.

Pictorially the island is a perfect little cameo of practically every type of scenery to be found in the British Isles. You can find Scottish moorlands, English downlands, rivers and coast scenery, Welsh mountains, Irish curraghs; all in miniature, and all compressed into the one Magic Isle about thirty miles long by twelve wide.

ISLE

By J. THORNTON.

The light almost rivals that of Hollywood for clarity and brilliance (perhaps because the whole Irish Sea acts as a gigantic reflector). For this reason panchromatic films and plates can be used with a filter to the greatest advantage. This quality of the light is also an advantage to the amateur equipped with a cheap camera and small-aperture lens. He can always be sure of well-exposed negatives inland as well as on the coast. With the modern high-speed material, exposures can be cut to a minimum. Practically every make and variety of film and plate, etc., can be obtained on the spot,



A harvest vista in the Isle of Man. Taken from The Braaid, looking north, over "The Plains of Heaven."



At Intebreck, I.O.M.

so there is no need to carry an extensive supply.

Almost every part of the island is easily accessible by bus, train, charabanc, or electric railway. But if you own a road vehicle of any sort (lordly Rolls or humble "bike") bring it with you. You will find yourself in dozens of lovely spots which public service vehicles cannot reach.

Wherever you live you can reach the Magic Isle easily and cheaply (by air—the modern magic carpet—if you wish). The Official Guide will give you full details of routes, sailings, accommodation, etc. It will also give you particulars about the annual photographic competition which, if you should happen to be one of the lucky prize-winners, might easily result in your having a free holiday and a little over. The Secretary, I.O.M. Publicity Board, Douglas, will send a copy of the Guide free on application.



The Children's Corner, Peel Beach.



A general view of Douglas, from Douglas Head.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

THE RISING FRONT.

ACCORDING to promise I am saying something this week about that particular movement of the camera known as the rising front. Perhaps I am a bit of a crank about this arrangement, and attach undue importance to it; but if I explain its purpose simply, it will remain with readers to decide for themselves how much value, if any, they attach to it.

A friend of mine who was examining a small but expensive camera in a shop mentioned that he noticed that there was no rise to the front. The salesman promptly declared that there was no need for anything of the sort, as the

camera was always used at eye-level. Either the salesman was wilfully misleading a possible customer, or he did not know what he was talking about. In some circumstances the height at which the camera is used will make considerable difference in the result; but raising the camera from waist to eyes is not a substitute for a rising front. And how about the awkward fact that the waist-level of one is the eye-level of another?

To make the illustration I took two photographs, natural size, of a $3\frac{1}{2} \times 2\frac{1}{2}$ camera. The upper one shows the lens in its normal position—exactly opposite the centre of the plate; the lower one shows the front raised as far as it will go—in this case $\frac{9}{16}$ ths of an inch. Then I took two photographs with the front in these two positions, and have put the prints so that they show what appeared on the focussing screen in each case. The prints have the dark edges formed by the clear margins of the films, so that there is no trimming.

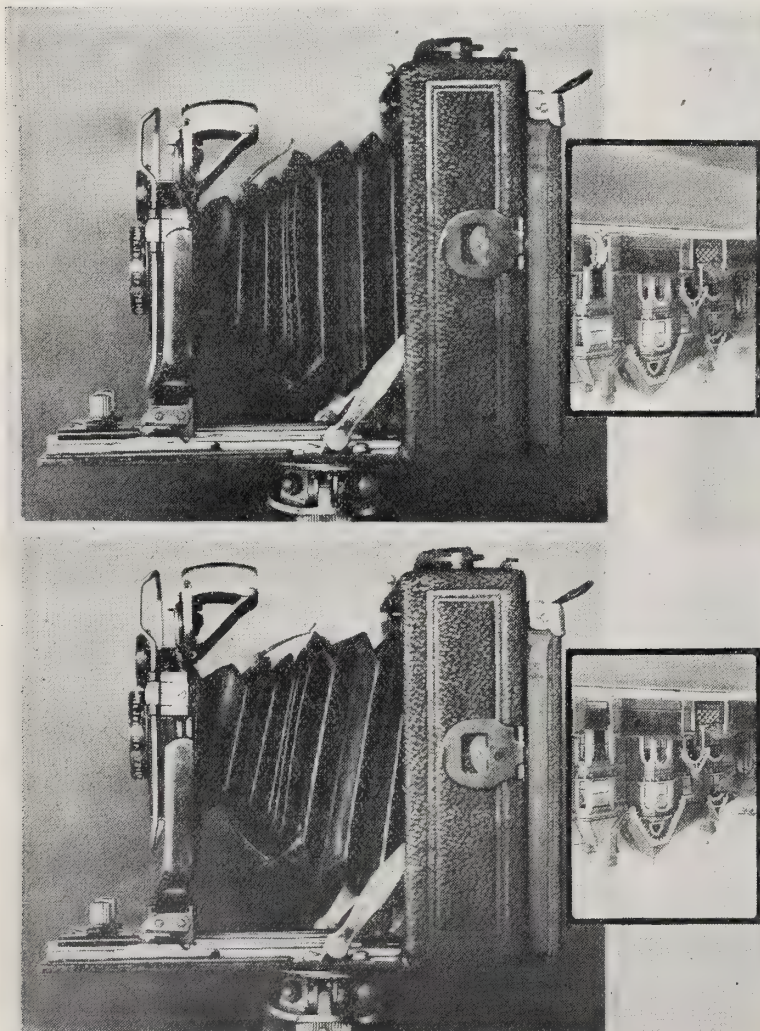
It will be seen that with the lens in the normal position one of the chimneys nearly runs out at the bottom of the field. Had I gone nearer to the house some of the roof would have been off the plate, but there would still be enough, and to spare, of the foreground.

In the second version, raising the front (and the lens) has lifted the house well into the picture-space. It need not have been brought up as far, but I wanted to show the limit. In some cases every bit of the available rise would be wanted.

On the lens panel is a white dot, and on the side which supports the front is another. When the dots are side by side the lens is central, so that it is easy to see how much the lens is above or below the centre.

In some cameras the front can be raised so much that the lens is opposite the top edge of the focussing screen; but with so extreme a rise it is necessary to have a swing front to bring the axis of the lens to the middle of the screen. This in turn involves considerable stopping down. It follows that only a reasonable rise is possible for hand-camera work. With this particular camera I have used the full rise available for hand exposures, even with a large stop, as the lens covers well.

I admit that many photographers using a hand camera seldom feel the need for a rising front. If there are no vertical lines in the subject they can point the camera upwards or downwards to get what they want on the plate. If there are vertical lines, as in such a subject as the house, they will just as cheerfully tilt the camera, and the cock-eyed result does not perturb them in the least.



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FINAL CLEARANCE of STOCK-SOILED GOODS

"ROLEX"

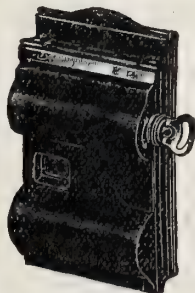
Roll-film Holders

The ROLEX Daylight-loading Roll-film Holder can be used with most $3\frac{1}{2} \times 2\frac{1}{4}$ in. or $4\frac{1}{2} \times 3\frac{1}{4}$ in. Folding Plate Cameras. The ROLEX takes any make of $2\frac{1}{2} \times 3\frac{1}{4}$ in. roll film.

A few shop-soiled. **SALE PRICE 10/-**

Models available:

- 1-plate size, to fit T-F. Reflex Cameras.
- 1-plate size, to fit Klito and similar Cameras.
- $3\frac{1}{2} \times 2\frac{1}{4}$ size, to fit Voigtlander Cameras.



"LITWEIT" TRIPODS

These new style telescopic tripods are made of drawn brass tubes, highly polished to ensure easy opening and closing. The head of the tripod is only $\frac{1}{4}$ in. in diameter. Suitable for use with any pocket camera.

Model I. Length closed 16 in., length extended 44 in., weight 13 oz.

SALE PRICE 6/9

Light Leather Carrying-case, 5s. 0d.

Model II. Length closed 13 in., length extended 44 in., weight 16 oz.

SALE PRICE 7/9

Light Leather Carrying-case, 5s. 0d.



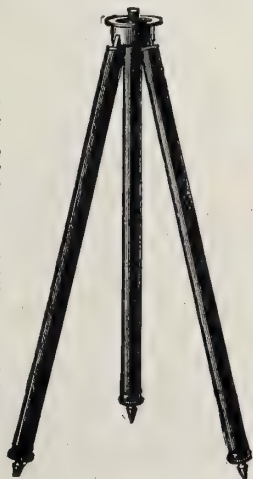
Not a job line; these Tripods are the product of one of the largest makers; they are of high-grade finish throughout.

4 Sections, length when closed 16 in., length when extended 52 in. Weight 20 oz. List price 10s. 6d.

SALE PRICE 6/9

5 Sections, length when closed $14\frac{1}{2}$ in., length when extended 50 in. Weight 20 oz. List price 12s. 6d.

SALE PRICE 8/9

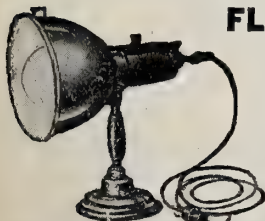


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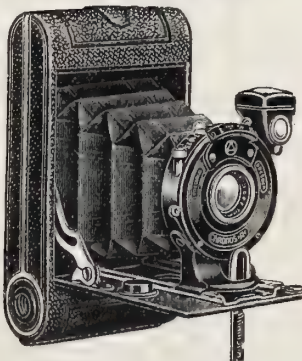
complete with 9 ft. flex with wall plug fitting.

SALE PRICE Without Lamp 18/9

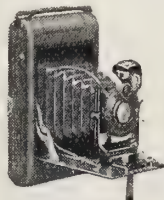
Diffuser, 2/3 extra.



V.P. ROLL-FILM CAMERAS

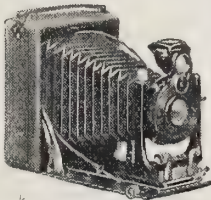


Takes 8-exp. V.P. size films of any make. F/6.8 anastigmat lens in Chronos shutter. Speeds $\frac{1}{25}$ th, $\frac{1}{50}$ th, $\frac{1}{100}$ th sec. Also T. and B., complete with cable release. New, unsoiled. Maker's list price £4 15s. **Sale Price £2:5:0**



$4\frac{1}{4} \times 3\frac{1}{4}$ ZEISS LENS ROLL-FILM CAMERAS

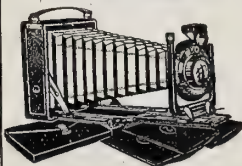
Fitted with Carl Zeiss f/6.3 Triotar lens. Compur shutter, speeds 1 to $\frac{1}{250}$ th sec., rising and cross front, brilliant reversible view-finder. New condition. Unused. List price £4:10:0 £11 10s. **SALE PRICE..... £4:10:0**



$4\frac{1}{4} \times 3\frac{1}{4}$ ZEISS LENS PLATE CAMERAS

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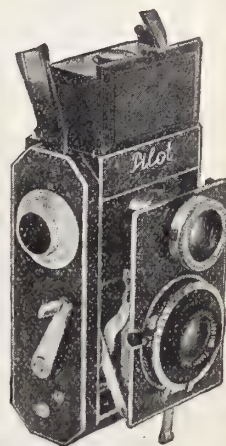
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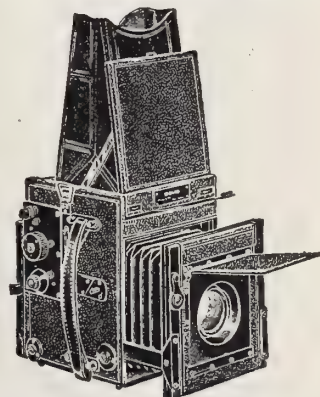
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It must always be remembered, too, that the errors in "drawing," when this sort of thing is done, can be corrected afterwards; at any rate to such an extent that detection is very unlikely.

Further, many a subject that will not go completely into the picture-space from one standpoint, will fit in quite comfortably from a more distant one. This is often a solution of the problem when no rising front is available. So that it is quite possible to get along without a rising front, and to tackle an enormous number of subjects without once missing it.

None the less, my own feeling is that when a rising front is wanted it may be wanted very badly indeed. I am not so fussy about a rise for the horizontal picture position. It may be wanted sometimes even then; but in the very

nature of things it is the upright subject—the "tall" one—that is most likely to give trouble if the lens is fixed opposite the centre of the plate. And these "tall" subjects have a way of turning up pretty often.

The main reason why so many excellent cameras are without this movement is the desire for compactness. If a camera is to have rising front movement both ways of the plate, and also a long extension (and therefore longer bellows), there is necessarily an increase in size and weight. The question is, to what extent is it wise to sacrifice adaptability to portability, and convenience to compactness? It is significant of my own ideas on the matter that I can say that at present I have not a single camera that has not some rise of front for the upright way of the picture.

W. L. F. W.

HIDDEN PICTURES

By W. C. R.

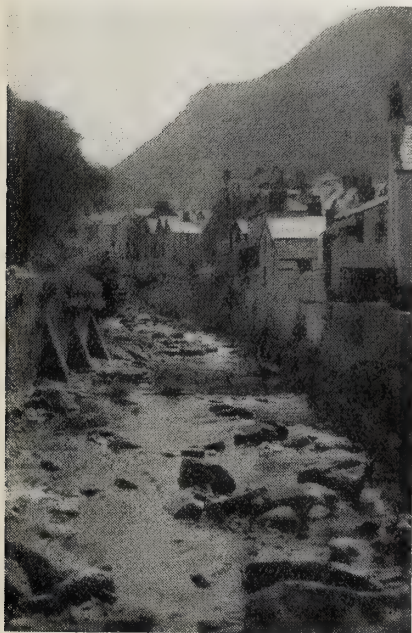
"THE part is greater than the whole" is a well-worn maxim often applied to photography. It would perhaps be more correct to say, "The part is better than the whole," for the amount of difference a

Without further ado, and more as a joke than anything else, I trimmed off the sky and the immediate foreground, remounted the result, and sent it off the same day to the following month's competition. To my great surprise it was awarded a certificate of merit, and by two strokes of the trimming knife I was elevated to that exalted band of advanced workers.

The criticisms which accompany unsuccessful entries for "The A.P." competitions are always very useful

by his pictorial analysis. Frequently he recommends alterations to certain prints by trimming, and it is a useful idea to cover up the part mentioned and see the improvement made. In a short time you will be able instinctively to tell how any print should be trimmed to show it to its best advantage.

In the future make sure that you have no pictures hidden away in your photographs which a little trimming would reveal. Cut out two L-shaped



Lynmouth.
Print from the complete negative.

little judicious trimming makes to a print is remarkable.

The two accompanying illustrations show rather forcibly how trimming can make an indifferent photograph into a picture, and it may be interesting to recall how this picture was revealed. The first illustration was enlarged and sent to "The A.P." Intermediate Competition. It was returned with the criticism that the sky was distracting and the foreground out of focus.



Lynmouth. The finished print.

and constructive. It is well worth while entering the competitions for the criticisms alone, which are of great assistance in improving one's technique and pictorial appreciation.

Much can also be learned by a careful study of "Mentor's" weekly criticism of beginners' prints and

pieces of card, as frequently described in these pages in the past, and carefully mask each part of your print until the best composition is found. You will be surprised how the quality of your work will improve and the number of successful pictures increase.

How I make my EXHIBITION PICTURES

N. CCXL.

—
Mr.
HARRY
JONES.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"I HAVE possessed a camera for many years, but up to twelve years ago was more interested in painting as a hobby. In fact, it was only through the chance purchase of 'The A.P.' at a railway station book-stall that I learned there was such a thing as pictorial photography. The 'Pictures of the Week' by F. C. Tilney intrigued and interested me, while 'Piffie' by 'The Walrus' caused many appreciative chuckles. Soft focus was then very much to the fore, and I formed a hatred of it which exists to this day.

"Through the column of 'Club Meetings' I learned of the Birkenhead

Photographic Association, and joined; and I would like to say that the advice and assistance I received from the members was invaluable. I am also a member of three postal camera clubs. These I find most helpful and stimulating.

"With regard to my pictures, pattern and form are to me of primary importance, and I like human interest in them. Although 'A Brief Toilet' was more or less of a chance shot, it was the realisation of the importance of the bird, and the waiting for it to come into the correct position in the picture, that makes it one of the few successes I have had in this chance way. Usually I form an idea of what I want, draw it on

paper to find the run of the lines and the disposition of the masses, then arrange the subject accordingly. 'Evening by the Fireside' was done this way. I then do not mind how many exposures I make to get everything correct. This picture took about eight, mainly because the fire would blaze up—during the time exposure—behind the embroidery, and spoil the outline of the material.

"I have also a strong liking for the portraiture of men, and take a keen interest in the scientific side, the composition and behaviour of emulsions and developers, light in relation to photography, etc.

"My methods briefly are as follows: After trying most types of cameras I use a quarter-plate tropical Soho reflex, and a half-plate T.-P. stand camera. The miniature types I found useless to me, as it is impossible to work on the negatives. I invariably use Kodak S.S. Panchro. cut film, develop several at a time in a dish, or tank them as I feel inclined, using Borax M.Q. I retouch the negative with pencil and knife, use neo-coccin, local reducer and any other means I can think of to give me the result I desire. I never make contact prints, but use a projection printer—diffuser type—using Kodak Royal or Kovita.

"With prints, again, I do not scruple to use any means I can to alter them to what I desire in the final result, although I try to keep most of the work on the negative, because it makes prints easier to duplicate. I believe that in pictorial photography everything is legitimate if it is not found out, although Mr. Murry Barford, judging an exhibition, found me out badly on one occasion.

"I enter regularly in 'The A.P.' monthly competitions, because I find it a great incentive to do my best, and a spur to me, because it means I must find at least one picture per month.

"The study of the pictures published on the art pages, and the 'Pictorial Analysis' by 'Mentor,' (read after forming my own opinion), I find most helpful; but sometimes I am reduced to despair when I feel I can never equal some of the work reproduced."



EVENING BY THE FIRESIDE.

Harry Jones.



A BRIEF TOILET.

BY
HARRY JONES.

(See article, "How I make my Exhibition Pictures,"
on the opposite page.)



PAINTING THE MAST.

(From the Advanced Workers' Competition.)

By S. J. KHAREGAT.

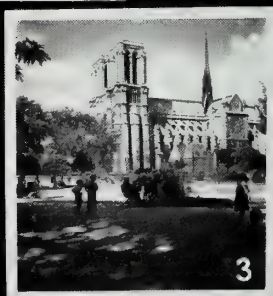
August 1, 1934

THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER



RUNNING HOME.

By F. J. MORTIMER.



1.—"100 Years of Progress."
By Bertram S. Unwin.

2.—"The Night Watchman."
By Miss Joan A. Ellis.

3.—"Youth and Age."
By D. Hastings.

4.—"Paris."
By F. Mason.

5.—"Coaling Ship, Bombay."
By G. Martin.

6.—"Fair Weather at Sea."
By J. Allan Cash.

7.—"Cumulo Nimbus."
By R. K. Pilsbury.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

NO. 1 of the prints reproduced on the opposite page—"100 Years of Progress," by Bertram S. Unwin—illustrates a case where the composition suffers from the inclusion of too much. The building on the right and that on the extreme left each exert an equal pull, and the interest is divided between them.

Parts and the Whole.

With this dual attraction, it is impossible for the eye to dwell with satisfaction on the subject. If the building on the right attracts notice in the first place, that on the left draws the attention away, and, in the alternative, if the structure on the left claims the first attraction, it does not hold it because of the pull of the other.

What has actually happened is that there are two compositions in the one print, either of which could very well stand alone, and each being better than the whole.

In the centre there is a comparatively small building that catches the light. If the print be trimmed just to the left of it, an upright picture results on the left-hand side, in which the tall erection on the left is the chief, and the other smaller building, which then comes near the right-hand edge, forms a secondary accent and foil to the larger on the opposite side.

Trimming the remaining right-hand portion of the whole so as just to miss the same centre building, the domed erection towards the right then is able to stand alone as the centre of interest. Being placed nearer the centre, it does not need a supporting accent as was the case with the left-hand side, and, as it is more symmetrical in shape, its form attracts and holds the attention in itself.

Interest Divided.

If the print be masked in accordance with the suggested trim, the two compositions will readily be discernible, and the superiority of each over the existing whole will be apparent.

A somewhat similar state of affairs arises in connection with No. 6, "Fair Weather at Sea," by J. Allan Cash, where there is a division of interest occasioned by the approximately equal pull of the funnel and

ventilator. The funnel is the bigger, and it is felt that it should claim the major share of the attention, but the ventilator is in the stronger position, being more in the picture, and, though the smaller, yet is equally assertive.

As will have been gathered from the remarks on the preceding print, there should be only one predominating object. Here, neither can claim precedence over the other, whereas, had the relative positions been changed and the funnel were placed nearer the centre, the ventilator occurring closer to the margin, the greater magnitude and better placing would have enabled it to become the more important of the two elements.

With a subject so near and filling so much of the picture space, it is, admittedly, difficult to ensure that each element of the composition will fill the place it should. Space on board ship, too, is very much restricted; but, if at all possible, it would have been wiser to have chosen a standpoint somewhat farther off.

A Margin for Error.

Such an expedient would provide a margin for slight errors of this description, for whatever faults in placing that occur could be corrected by subsequent trimming.

As the print stands, however, it is impossible to take anything away without increasing the existing sense of restriction, and the placing, therefore, must be left as it is. In the case of No. 4, "Paris," by F. Mason, the wisdom of the expedient is demonstrated, for, trimmed as it is now shown, the proportions allocated to the framing gateway are just about right, and, although the negative would embrace a greater area, it is not only inconceivable that any addition would enhance the composition, but the wisdom of leaving a margin is conclusively proved by the sense of rightness which the arrangement conveys.

The dimensions of No. 3, "Youth and Age," by D. Hastings, are tiny, but it is wonderfully good from the technical point of view, and, the subject, except for an excess of foreground, well seen and composed.

A trim just to clear the figure "3" is enough to put matters right, but it is somewhat of a misfortune that the slight intrusions on each side were not foreseen and avoided.

The feeling of sunshine is nicely conveyed, and, from all appearances, it would seem that the subject would stand enlargement to a not inconsiderable extent.

A Sense of Light.

In No. 7, "Cumulo Nimbus," by R. K. Pilsbury, the motive is an effect of light rather than sunshine, and, although the foreground is rather too scanty, the sense of luminosity is quite well suggested. Unless, however, Mr. Pilsbury was in the happy position of having a lens of shorter focus with him, it would scarcely be possible to arrange for the inclusion of a better proportion of landscape, for none of the sky could be curtailed, and no feasible adjustment of viewpoint would offer any improvement.

Still, the lack of a foreground is a drawback, and, on another occasion, it may be found possible to arrange matters in more pleasing proportions.

"Coaling Ship, Bombay" (5), by G. Martin, is not without attraction, the reflections providing the reason, but there is a recurrence of the suggestion of a division of interest, in a measure, between the lights on the water above and below the barges. If there were a gap between the latter so that there were a definite connection between the two portions, the suggestion would not arise, and, as the boats would be moving at intervals, the opportunity of obtaining such an arrangement might have occurred had it been waited for.

Conception and Execution.

The idea behind No. 2, "The Night Watchman," by Miss Joan A. Ellis, is good, but from the artistic point of view the execution is weak, for the light on the figure's leg is stronger than that falling on his face. The reverse, of course, should obtain, and, if the illumination were flashlight, it might have been secured by raising the position of the flash, a state of affairs that, in view of the height of the fire bucket, would not be difficult to arrange.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"PAINTING THE MAST," by S. J. Kharegat.

IN making a comparison between this picture and that which was discussed in our last week's issue, it will be observed that there is a certain similarity of subject inasmuch as in both cases a man at work is depicted. It is also interesting to observe that here, again, the line of sight is directed upwards, and, as in the former case, the departure from the normal is justified by good placing, while none of the disabilities arising from distortion is manifest.

Similarities and Differences.

It may be, perhaps, that an equal degree of originality is not attained in this instance, partly because the subject differs in class and is not quite so rare as the other, and partly on account of the fact that there is not the same distinction of treatment; but, all the same, it is an excellent effort, and its appeal is by no means inconsiderable.

The light tone of the lower portion, taken in conjunction with the weighty tone at the top, invites a suspicion of instability; but, on the other hand, the representation is graced by the presence of an effect of sunshine, which, of course, could not be incorporated in the other. It lends a beauty that can scarcely be equalled by any other means, and, it will be seen, takes maximum effect upon the body of the figure (1). It naturally enhances the human attraction which he excites, and places his importance, as the centre of interest, beyond question.

His dominance is still further emphasised by the fact that in his figure is also the greatest depth of tone in the whole picture, the presence of the two extremes in conjunction affording one of the most powerful concentrations possible.

Strength of Placing.

His placing, too, is quite good, being sufficiently near one of the four inter-

sections of divisions of thirds to avoid any suspicion of weakness; but, having regard to the presence of the block (2) on the other side of the mast, it would seem to be preferable that he should be placed farther over to the right and slightly nearer the centre.

The suggested alteration could be effected by adding about half an inch

for the tone of the sky toward the base to be darkened, particularly in the neighbourhood of the two corners.

It could be done, providing care were taken, without introducing any unnatural appearance, and might be achieved either by the application of oil pigment, by means of an air-brush, or by local extra printing. The precise method is unimportant, and the most familiar is likely to be the most successful.

The slight darkening would have a further advantage, in that it would enhance the present suggestion of sunshine and enable the sky to convey a greater sense of luminosity and light. The values of all the subtle gradations of the lights and shadows on the figure, the mast, and in the sky itself, would attain a higher value by virtue of the additional contrast. Besides this, the alteration would tend to afford a still greater concentration to the central portion of the picture and so confer a still further emphasis on the figure.

Opposition of Line.

A minor feature, but one which is worthy of notice, is the way the lines of the clouds happen to fall. The main lines of the picture are vertical and horizontal, the mast and rigging being upright and the crow's nest almost level. Towards the lower centre the lines of the clouds are roughly horizontal, and not only do they emphasise the strength of the vertical line of the mast by force of opposition, but they lead up to and enhance the dominance of the figure.

Up above, where the horizontal line of the nest meets the mast—a factor which heightens the importance of the vertical line of the latter—the directional tendency imparted by the clouds is somewhere about midway between the two other directions. Here, yet again, the value of opposition as a source of strength is demonstrated.

"MENTOR."



to the left-hand side and trimming a similar amount from the right. At present, the block is almost more forcefully placed than the figure, and, although the other factors referred to ensure his principality, the revision corrects the relationship between the two items in question. The composition, too, appears more finished and complete; and it is also possible that the other point under criticism, in connection with a certain lack of stability, might be partially countered, if not entirely removed, by arranging

Rough Weather at the Seaside

By R. A. ISAAC.

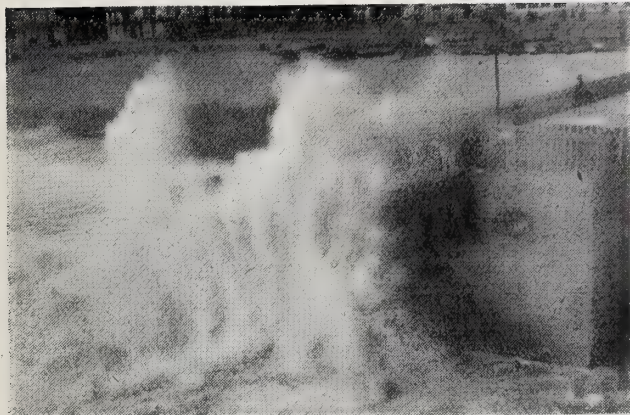
WHEN taking a seaside holiday, calm, sunny weather is very desirable, but it cannot be denied that the sea under such conditions is apt to be flat and uninteresting from a photographic point of view.

However, directly a good stiff breeze springs up from the right quarter endless opportunities are offered for obtaining some really striking snapshots, and whilst a rocky coast will provide a more pictorial setting, the more conventional promenade and breakwater are not to be despised.

Large rollers coming inshore often make good pictures, and when they break against the sea wall the columns of spray which they throw up in an infinite variety of forms provide pictures which add much interest to the holiday album.



A Rough Day on the Sands.



The Sea Wall.

A very fast shutter is by no means essential for this kind of work, and the simplest camera can be used with success; the illustrations shown

at its height there is a moment when, before it falls again, the water is apparently stationary, and this is the time to "snap." When the exposure

here were taken with an inexpensive film camera, the exposure being 1/100th of a second at f/8. The secret of obtaining results showing the minimum of movement lies in judging the correct moment to release the shutter.

When watching breaking waves it will be noticed that when the spray is

has been made, do not hurry away to another viewpoint, as one breaking wave is never the same as the next; in fact, a whole spool of film may well be exposed at one spot which can result in a series of entirely different pictures.

One of the best viewpoints is from the "sea" side of the subject (see illustration "The Sea Wall"). This is not always easy, but often a curve in the promenade or a projection in the coast will allow of this. Striking results, too, are obtainable by photographing against the light.

One word of warning—keep your camera covered up as much as possible between exposures, for a rough sea gives rise to vast quantities of fine, misty spray which is not at all good for the metal work, and it may also cloud your lens.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 1st.

Camberwell C.C. Slide-Making. J. H. Clark.
Plymouth Inst. P.S. Coffete Mill and Creek.
Rochdale P.S. "Some Prints and How they were Made." J. S. Fielding.
Stockport P.S. Alliance Prints.

Thursday, August 2nd.

Hammersmith H.H.P.S. "Photography in Metallurgy." T. H. Schofield.
Isle of Wight C.C. Portfolio by Marcus Adams.
N. Middlesex P.S. Competitions. Members' Queries.

Saturday, August 4th.

Bath P.S. Farleigh Castle.
Bristol P.S. Red Hill.
Nottingham and Notts P.S. "Summer Cruise."
Oldham P.S. Broadbottom.

Saturday, August 4th (contd.).

Partick C.C. Mystery Run.
Singer C.C. Whistlefield.
South Glasgow C.C. Whistlefield.
Stockport P.S. Bredbury—Chadkirk.

Monday, August 6th.

Hucknall and D.P.S. Lichfield.

Tuesday, August 7th.

Camberwell C.C. Practical Studio Night.
Nelson C.C. Lecturettes.

Wednesday, August 8th.

Leigh Lit. Society P.S. Mystery Ramble.
Rochdale P.S. Holiday Experiences.

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Amateur Cinematography

The Technique of Swing Shots By "ACTINOGRAPHER."

Even the most casual use of "swivel" shots is anything but a simple matter; and where the camera-man desires to attempt ambitious work it becomes necessary to understand something of the technique of the device.

SWING or "swivel" shots are amongst the most valuable of all camera devices used in cinematography. They enable the director to introduce new scenes and sequences without having to countenance the slow-down effect of direct cutting. They enable him to point the relationship between one phase of action and another through the line of least resistance; and they are helpful in creating that movement within the film itself which distinguishes cinema from the fixed stage technique.

Being a valuable device, the swing shot must be used as frequently as occasion demands; but—as in the case of most other valuable devices—its employment can easily be overdone. For example, the "swivel" must not be adopted merely to keep the principal action character in the centre of the frame. And it must never be employed to "head-off" characters which will later appear to continue the action from an earlier scene.

When to Swing.

The correct times to swing the camera are easily recognised by experienced workers, though they may not be very apparent to the raw beginner.

They are indicated by particular phases or features of the production itself, and these should be distinguished in the script.

As a more general rule, however, it is safe to swing the camera whenever a comprehensive shot of any panoramic setting is called for. It is unwise in such shots to include a great deal of incident; but where this cannot be avoided there should at least be no attempt to include the high-spots of action.

The device may further be used in various contingencies where a shot by any of the more orthodox methods would be quite out of the question. Thus the swing shot may be used to "follow through" in a case of violent action (as in shots of horse-racing or athletics taken on a circular course, etc.—where familiar cutting methods

would delay the *tempo* and change the very nature of the action itself).

Vertical Swings.

All sorts of movements are possible in cinematography, and the camera can be controlled in vertical as well as in horizontal swings.

Vertical swings, however, are far more difficult to operate than are the straightforward "swivels"; and it is certain, too, that their use is less frequently indicated. Amongst the professionals who have any real grasp of cinematography, Eric von Stroheim makes glorious use of the vertical swing; and I would recommend his earlier work in particular to those who wish to study the effects and moods of this rather uncommon device.

In using the vertical swing, one may have to change the focussing as

the camera sweeps upwards or downwards to remote or adjacent scenery. This advice becomes especially important where the latter is very close, or where a modern lens of long focus or narrow angle is being used.

Care.

In all work of this description, the exercise of reasonable care is essential to securing good results. Hence the camera should not be held in the hand or on a unipod—for the former may be a trifle unsteady, and the latter is productive of a slower though still definite swaying which is quite unavoidable unless the worker can brace himself against a reasonably firm support.

Even where a tripod is used, there is no guarantee of perfect swinging. This can be assured only where the instrument is provided with the double-



A simple action subject for which the swing shot can be effectively employed. The approach of the flock, the left turn, and the progress of the leading sheep for some distance, will convey a good idea of pictorial movement. At the same time the main subject is kept within the frame throughout the entire action.

movement head and where the static level is properly checked beforehand. Without these precautions, the movement may appear unpleasantly jerky, and there may be a tendency for the horizon to rise or drop immediately the swing is commenced.

It will be seen from this that even the most casual use of the device is

anything but a simple matter; and where more ambitious work is attempted it becomes necessary to employ a particular technique according to the effect it is desired to create. Much can be done by selecting a difficult problem and tackling it on paper—though easily the most skilful cinematographers of my acquaintance

are those who persevere through sustained and continued practical work.

NOTE.—Swings and swivel shots are not strictly "pans." The latter are in reality long tracking shots taken at right angles to the set; and in the big studios they are beginning to recognise this interpretation.

Centring the Projection Lamp "COMPUR."

ONE of the essentials to brilliant projection is a properly centred lamp. Without this, the pictures may be well lighted at one corner, but dimmer in the middle, and quite dull towards the farther corners of the frame.

Such a state of affairs is, of course, quite easy to recognise—even without its familiar accompaniment of a rainbow-like spectrum; but it is more usual to find the lamp only slightly out of centre, and in this condition it is not easy to detect the fault.

It is dangerous, of course, and useless to look through the lens and into the lighted lamp, but an image of the filaments may be thrown on the screen and examined for perfect centring. This can be done by holding a positive lens or a reading glass immediately in front of the lens and altering its position until a well defined image of the filaments is seen on the screen.

In all cases of direct lighting, the filaments should present a square face to the front of the screen. To make any adjustment, it is inadvisable to

tamper with the lamp itself; instead, the holder—which is usually adjustable through a friction grip—should be brought correctly into position.

The adjustments should be studied beforehand to enable them to be done neatly when the lamp is alight.

Not only the screening, but the lamp itself can suffer through bad centring, hence it is important to correct all such faults without delay. And it is important, of course, to look for faulty centring immediately a new lamp is installed in the projector.

The New "Dufaycolor" 16-mm. Film

THE long-promised "Dufaycolor" 16-mm. film is at last on the market, and the amateur cinematographer can now obtain pictures in full colour with the greatest ease.

The wide-aperture lens and the projector with a high-power illuminant are not necessary for the "Dufaycolor" film; the speed and transparency of the product enables the man with the $f/3.5$ camera and the normal-power projector to do colour work with every assurance of success. He will be able to secure pictures of a brilliance and a fidelity to nature which have hitherto been unobtainable, except under conditions that in many cases have been prohibitive.

"Dufaycolor" 16-mm. film is not just a fair-weather film. It can be used under a widely varying range of conditions and throughout the year. Successful pictures have been made with it in the depth of winter and in the rain, under clouded skies and clear. One of its outstanding features is the retention of luminous liquid tones in the shadows, giving a result very different from the harsh effects so often associated with colour processes.

A filter is used in the camera when taking "Dufaycolor" pictures, but it is a simple, inexpensive, one-colour filter. The film is a reversal film, and when it has been processed the colours are in the film itself, and can be examined when holding the film in the hand. This is a great advantage in editing; the full effect of the colour can be taken into account when cutting from shot to shot.

Because the colour is inherent in the film *no filter is necessary in projection*. This is not only a saving of expense to the user, but also avoids the troublesome difficulties of micrometer projector lamp adjustment which is associated with the use of the projection filter.

In fact, in both taking and projection, "Dufaycolor" involves no more trouble than black-and-white film. The amateur ciné worker who uses it can press the release button of his camera with the assurance that, unless he does something really foolish, he will secure a pleasing colour picture every time, and he will be able to show it with the aid of any normal-power projector. This will appeal to thousands of amateurs who do not wish to buy new apparatus.

It is sold at a price which is acceptable to every amateur ciné user, 21s. per 50-ft. reel, and this charge includes the processing of the film ready for projection. This processing will be carried out at the "Dufaycolor" Processing Station at Elstree, which is the most recent and up-to-date establishment of its kind, and is staffed by trained experts who know how to get the utmost quality out of every spool sent in to them, while at the same time the facilities at their command enable them to carry out the work with celerity. This will be appreciated by all who try the new film.

The film is now on sale at many dealers, and is obtainable direct from Spicer-Dufay (British), Ltd., Astor House, Aldwych, London, W.C.2.

News from the Clubs

By M. A. LOVELL-BURGESS.

I AM interested to hear that a ciné society has been started in Aberdeen, with Mr. Henderson of King Street as a keen member.

Work is at a standstill at the Weymouth Ciné Club owing to the death of Claude Varlow, who was directing the club's film.

"As a matter of fact he was the centre post around which the club revolved," writes Mr. E. Lightfoot, "so you can guess how we feel. He was an electrical sound engineer, and he was planning an entirely new system of sound-on-film for 9.5-mm. film. The whole thing is now

lost for ever, and the amateur film world is very much the loser."

On Saturday evening the Ciné and Radio sections of the Golders Green and Hendon Radio Scientific Society met at the Regal Cinema, Golders Green, for the presentation of prizes distributed by Lady Rogers and Sir Leonard Rogers. A number of amateur films were projected. The programme was opened with "Pathe Gazette, June 1934," followed by "Trees," an abstract film by The Ardadians, a recently formed London amateur group; "Almost an Accident,"

a comedy, also by The Ardadians; "Hendon Air Pageant," a record of this event made in 1931 by one of the section's members, and "All is not Gold," the prize-winning film of the Brondesbury Ciné Society.

Unfortunately, it was not possible to screen any part of the documentary film on which the ciné section is working, owing to the fact that sufficient material was not completed in time. Shooting is going forward, however, and another film, dealing with the London Docks, is contemplated.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

A SIMPLE CINÉ EXPOSURE TABLE.

SIR,—The following exposure table is composed from practical experience, and will, I hope, appeal to many readers of "The A.P.," and serve as a guide for the increasing number of new cinematographers. The distances and stops are particularly easy to remember, and as good as a list of subjects. The table is, of course, for the normal shutter speed.

Exposure table for May to August. Sun shining, but not necessarily on subject. From four hours after sunrise to four hours before sunset.

Long distance, over 5 miles, $f/22$, distant landscape, clouds.
Distant view, 1 to 5 miles, $f/16$, open landscape, shipping.
Middle distance, $\frac{1}{4}$ to 1 mile, $f/11$, ordinary landscape, open river.

Near view, 50 yards to $\frac{1}{4}$ mile, $f/8$, landscape with strong foreground, well-lighted streets.

Close-up, 5 yards to 50 yards, $f/5.6$, portraits or groups, not in too much shade.

Use the next larger stop if the sun is obscured, or between two and four hours after sunrise or before sunset.

If the largest stop is $f/4$, take nothing but open seascape at sunset and take nothing after sunset.—Yours, etc.,

F. ELLIOTT.

PLATE-CHANGING ON HOLIDAY.

SIR,—In your article last week entitled "Touring with Car and Camera," "Fleetwing" states: "In case of plate-users, hotel bedrooms can be easily converted into dark-rooms for the purposes of plate-changing."

I should have thought this change could only have been effected with very great difficulty, during the daylight hours, of course; and I therefore venture to remind your readers of an old dodge which I as a plate-user have employed many times in emergency without the least signs of fogging.

The side of the bed is untucked and a coat, preferably an overcoat, is spread out in the bed between the sheets with the lining side down and the sleeves hanging out over the edge. The bed is now tucked up again and the collar of the coat also tucked in under the mattress; but the sleeves are allowed to hang out as stated above.

If the window blinds are drawn to make the room as dark as possible, and the counterpane allowed to hang down over the bed (as it would in the ordinary course of events), plate-changing may be carried on inside the bed by putting the arms up through the sleeves into the space between the sheets. If a lidless box is placed on its side in the bed before the preparations are made, it will support the weight of the clothes and prevent fluff being included in the slides.

I take no credit for this wrinkle, as it is by no means a new one, but it may be of interest to someone if my description is intelligible.—Yours, etc.,

C. P. C. MARTIN.

FOGGING ROLL FILMS.

SIR,—I wish I could report as happy an experience of the use of super-sensitive panchromatic films as your correspondent, R. E. S. White, in your issue of July 11th.

I over-exposed at first—the speed of these films is surprising. Also the light conditions on the Italian Riviera may have been different from those where I live, in the Swiss Alps.

But the real trouble was unquestionably light getting through the red window at the back of my camera, which at first gave me rows of little fog spots. My camera is fitted with a cover over the red window. I exposed a film with this cover closed the whole time, by counting the turns of the winder—having first checked it with a film backing. That roll was quite free from fog. But I hadn't got my turns quite right, so only got seven exposures out of an eight roll.

During a day on Lake Maggiore, on our way home, I felt that I must use up these films, so tried counting the winds nearly to the end, and just opening the cover very quickly to check the appearance of the number. The result of that was—no spots, but a band of fog vertically across the film, of varying

width, presumably according to how long I had the window open.

Summing up my experiences, I have little doubt that by having a much more opaque window fitted, I should be able to use these S.S. films. But I had a camera with a very opaque window once, and wasted film over and over again because it was literally impossible to see the numbers without holding the camera in bright sunlight, which is not always available.

This must not be taken as a condemnation of S.S. films, for undoubtedly they do extend the range of photography possible at short notice, and when it is not convenient to incur the delay of setting up a stand to make a time exposure. But it seems to me that the use of these things, if it is going to increase, calls for a development of some automatic winding device, or even a simple device for winding to a dial, which would obviate the need of the red window altogether.—Yours, etc.,

ROGER C. CARTER.

FOG-PROOF CAMERA WINDOWS.

SIR,—With regard to the controversy about fogging through windows that are not panchromatic-proof, may I suggest that the simplest way of obviating the trouble is by having red windows that are panchromatic-proof. The remedy is with the manufacturer.

Messrs. Zeiss Ikon have realised this for some time, and I have never had any fogging from this source, though I have used pan. films in one or other of their Ikontas for more than a year. It only remains for others to follow their example. Covers to windows are a great nuisance, especially as they have a tendency to work loose.—Yours, etc.,

K. LATIFI.

THE PERFECT CAMERA.

SIR,—After twelve months' experience with a 24×36 mm. camera I will follow the example of Mr. F. A. Samuel, and give my ideas of the sort of miniature camera I should produce if I were a designer.

My ideal miniature would, in general form, follow fairly closely the Leica or Contax, and would have coupled focussing, focal-plane shutter, automatic film-shift and quick-change lens flange. It has always seemed to me that the spooling arrangements of these cameras are complicated and expensive to produce, so my camera would use ordinary V.P. film on which it would give twelve pictures about 40-mm. square. The only drawback to the square picture (its inartistic shape) disappears during the enlarging process, and the advantages are many. The covering power of the lens would be fully utilised, and as the camera would always be used in the horizontal position, the contortions at present necessary when using an ever-ready case and a broad-brimmed hat would be obviated. Most important, the rising front would be possible; but if I found that the auto-coupling rendered this too complicated, I would strongly consider giving the lens a permanent rise of a few millimetres above the centre of the film.

Twelve exposures at a loading is quite ample for the average amateur, but I should approach the film manufacturers with a view to their providing a 24-exposure spool, and should build my camera to take this size if and when it became available.

I see no reason why such a camera, complete with $f/3.5$ lens, should not be produced for about £15. Messrs. Dallmeyer, to mention only one firm, already supply a complete "battery" of suitable lenses at quite favourable prices.

I suggest the price (£15) not without some knowledge of production methods, and bearing in mind the fact that present prices bear no relationship to the value of the goods. For instance, a well-known camera sold in England at £21 costs the German amateur £7 10s. (in his own currency, of course), while an exposure meter, costing £5 5s. here, is, I am told, sold in Germany for RM 28, which to the German purchaser represents 28s.

There would, I feel sure, be a good market for an English-made precision camera on the lines I suggest, but it would be very interesting to have the views of other readers.—Yours, etc.,

H. BRAITHWAITE.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Photographs of the Royal Navy form the subject of the present exhibition at the Ilford Galleries, 101, High Holborn, W.C.1. The exhibition was opened on Wednesday of last week by Sir A. Ernle Chatfield, K.C.B., First Sea Lord. This was the first public ceremony in connection with "Navy Week."

Lantern Lectures about Britain during the time of the Romans, specially designed for "popular" audiences, will again be available to recognised photographic societies, the lecturer being Mr. Geoffrey E. Peachey, Advertisement Manager of *The Amateur Photographer*. The subjects are "Some Tales of Roman Britain" and "Hadrian's Wall." No fees are charged for the lectures, but travelling expenses from London or Brighton, whichever may be the nearer, will be payable. Secretaries desirous of one of these lectures should apply to Mr. Peachey at Dorset House, Stamford Street, S.E.1. and supply vacant dates between October, 1934 and March, 1935, inclusive.

The Summer School organised by the Independent Film Makers' Association will be held at Digsweil Park Conference House, Welwyn Garden City, from Friday, August 3rd to Monday, August 6th. Full particulars from the Hon. Secretary, Thomas Baird, I.F.M.A., 32, Shaftesbury Avenue, W.1.

We regret to have to announce the death, on July 23rd, of Mr. F. E. Greenwood, who has been for many years Managing Director of the firm of Messrs. Elliott & Sons, Ltd., of Barnet. He had been associated with the firm for over forty years, and was also Hon. Secretary of the British Manufacturers' Association. Mr. Greenwood had a charm of manner that endeared him to all his personal and business friends. His son, Mr. F. W. Greenwood, now assumes the position previously occupied by his father.

Complete courses of instruction in all branches of photography, including professional portraiture and commercial work, are announced by the Polytechnic School of Photography, Regent Street, W.1. This school has secured a high reputation for the excellence of the instruction provided, and any reader of *The Amateur Photographer* who desires a full practical grounding in photographic work should apply to the Director of Education, at the above address, for prospectus with full particulars. The new term commences September 18th.

A new edition of that well-known book "The Photography of Coloured Objects" has just been published by Kodak, Ltd. This has become a standard work on the subject, and in it the theory

underlying the photography of coloured objects and the application of that theory to practice is dealt with in the clearest manner. It is a book everyone interested in colour work and panchromatism should obtain and read with profit. The price is 2s. 6d., or 2s. rod. post free from Kodak, Ltd., Kingsway, W.C.2.

A book that will appeal to innumerable amateur photographers who are anxious to turn their hobby to good account has been published by the Fountain Press, 19, Cursitor Street, London, E.C.4. It is entitled "Money Making Photography," and the price is 3s. 6d. net. It embodies all practical modern methods by which the amateur can apply his photography to good account for the purpose of profit. The book is by William Alexander, who has already written an excellent practical book on "Modern Photography with Modern Miniature Cameras," also published by the Fountain Press.

Ilford Ltd. have just issued an attractively produced and well-illustrated booklet on "Infra-Red Photography." This phase of photography is fully explained in simple language, and many examples of its application are given with working details. The booklet will be sent on application to Ilford Ltd., Ilford.

Beginners in amateur photography who are taking an interest in the production of their own negatives and prints should write to Messrs. Johnson and Sons, of Hendon Way, Hendon, N.W.4, for free copies of their booklets, "How to do your own Developing," "How to make Gaslight Prints," "How to do Flashlight Photography," and "How to make Bromide Prints." To help further those who are starting, Messrs. Johnson will send on receipt of a P.O. for 1s. 7d. a trial set of chemicals for developing and fixing 12 spools of film and making 3 dozen gaslight prints.

Which group of ciné amateurs would like to see one of its own amateur films shown at the International Exhibition of Fine Art in Venice in August? Mr. P. M. Pasinetti, an Italian on a visit to this country, and a well-known worker who deals with cinema criticism and production, is anxious to get on the track of some worth-while films for this exhibition. Here is an opportunity for British amateurs to show Italy what they can do. It is also an opportunity for encouraging that international co-operation without which the ciné movement will continue to be local and limited. Those interested should get in touch with Mr. Pasinetti, at 13, Randolph Crescent, Maida Vale, London, W.9.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in the issue of July 25. Derby P.S. Jubilee Exhibition.—July 21–August 12. Secretary, E. W. Hiscox, "Beechfields," Louvain Road, Derby.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18–September 15. Application for entry forms (British Isles) to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers, please copy.)

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Open, August 31–September 15. Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

South African Salon.—Held in Johannesburg from August 20–25. Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

Toronto Salon.—Open, August 24–September 8. Particulars from W. H. Hammond, Salon Secretary, 2, Gould Street, Toronto, Ontario.

Hong Kong International Salon (organised by Hong Kong University Amateur Photographic Club).—Open, September 24–30. Further particulars from Secretary, Hong Kong University A.P.C., Hong Kong University, Hong Kong.

Seventh International Photographic Salon of Japan.—Open (Tokyo), October 1–10; (Osaka), October 20–26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8–October 6; sending-in day, August 29; entry forms from Hon. Secretary, 54, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8–October 6; sending-day August 10; entry forms from Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 29–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17–20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6–21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

"232" and "Sandom" Photographic Competition for Pictorial Subjects. No entry fees. Valuable prizes. Full details and entry forms from "232" Photographic Competition, 38, Wood Street, London, E.C.2.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakov.—Open, August 26–September 30, 1934. Closing date for prints, August 10. Particulars and entry forms from the Secretary, Fotoklub Polskiej, Y.M.C.A., Krakov, Krowderska 8, Poland.

Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Rd., Stretford, Manchester.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester, England.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Fine-grain Developer.

Some years ago Messrs. Kodak suggested a simple metal developer for fine-grain negatives, but I cannot trace it. Have you any recollection of it?
P. L. C. (London.)

One such formula, at any rate, was made up as follows:

| | |
|----------------------------|----------|
| Water to | 14 oz. |
| Metal | 8 grs. |
| Sodium sulphite (anhy.) .. | 400 grs. |
| Borax | 8 oz. |

The composition of this indicates that it will be slow in building up the necessary density, but the silver will certainly be reduced in a very fine form.

Trouble with Bellows.

I find that sometimes the back of the bellows of my camera will cut off a strip of the picture. Is there any way of making sure that this will not happen?
C. S. (London.)

This trouble generally arises when a camera with long extension, and therefore long bellows, is used at normal extension. The remedy is to have two rings attached to the bellows by lugs and pieces of elastic, and to pull these forward and hook them on to convenient projections on the front. Many cameras have these already fitted, and in some cases there are hooks which automatically disengage themselves as the front is racked out, and engage again when it is racked in and closed up.

Paper Negatives.

I notice in your paper a reference to paper negatives, presumably for contact printing from enlargements. This seems interesting. Could you give me some information, and tell me the composition of the varnish used?
A. C. A. (Kensington.)

Most of the large bromide paper makers have a brand for negative-making, and with it you will find sufficiently full instructions as to procedure to enable you to set to work. Methods of making the paper more transparent are also described.

Uranium Toning.

What is the procedure for getting reddish tones on bromide prints with uranium?
W. F. (Huddersfield.)

The colour is obtained by subsequent toning of a black print. Make up two solutions:

| | |
|------------------------------|---------|
| A. Uranium nitrate .. | 90 grs. |
| Water | 20 oz. |
| B. Potassium ferricyanide .. | 90 grs. |
| Water | 20 oz. |

Take equal parts of A and B, and for each ounce of the mixture add 20 minims glacial acetic acid. When the desired colour has been reached, wash the prints in changes of still water until the high-lights are cleared. The prints will "live" longer if they are then given five minutes in:

| | |
|-----------------------------|---------|
| Hypo | ½ oz. |
| Potassium metabisulphite .. | 70 grs. |
| Water | 20 oz. |

Subsequent washing must again be in still water only.

Poppy Oil.

In some recipes for "dope" for bromide prints I find that poppy oil is mentioned instead of linseed oil. Is there any advantage in this? Where can it be obtained?
F. E. A. (Bath.)

Poppy oil is clearer than linseed oil, and has not the same tendency to turn yellow in course of time. The amount left on a print is so small, however, that this is of no practical importance. This, and the other materials used, are stocked by artists' colourmen.

Books on Dark-rooms.

Can you give me the names of any good books on construction and layout of dark-rooms?
R. E. O. W. (Sherborne.)

For literature on the subject of dark-rooms and their equipment we should advise you to communicate with Messrs. Henry Greenwood & Co., Ltd., of 24, Wellington Street, Strand, London, W.C.2.

Dark-room Walls.

The only available place I have for a dark-room has white enamelled walls. Will this matter when developing or enlarging?
W. H. B. (Reading.)

If you are suspicious of trouble in your dark-room as a result of the white enamel you may safely dismiss this idea from your mind as regards developing plates. If the light from your lamp is safe in the ordinary sense of the word no harm will result from any reflection of that light, provided the usual precautions are taken during development. When it comes to enlarging, however, the case is different. You will here be using actinic light, which may quite possibly be reflected from the white walls on to the bromide paper, and so fog it during the exposure. We should think, however, it would be quite possible to put up some sort of a screen near the easel so as to prevent this happening.

Exposures Abroad.

Can you give me a table of exposures for use in Madeira?
L. E. (London.)

There cannot possibly be such a thing as a table of exposures for all subjects, lights, plate speeds and stops; and the only thing we can advise is that you should use an actinometer. This will help you by giving you the photographic value of the light at any particular time, and, according to the instructions with the meter you use, you must make the necessary allowance for type of subject, stop used, and so on.

Patchy Negatives.

What has happened to cause the patches on the enclosed film? How can I remove them?
A. E. P. (London.)

There are indications which suggest that your negative may not have been properly fixed and washed. The general markings like patches of mildew on the film, however, are not uncommon with films that have been kept a long time, especially where they are accessible to damp, and to tropical conditions under which you say these were stored. If you rub the surface over quickly with a soft rag slightly moistened with Baskett's Reducer we believe that the whole of these marks will disappear. Anything that has resulted from imperfect fixing and washing will probably be beyond remedy.

Quantities of Solution.

Will you inform me if 5 oz. of developer per 10 half-plate bromide prints, and 1,000 c.c. of fixing solution per 50 prints, will be reasonable quantities?
D. J. S. (Bordon.)

We consider that you are cutting it pretty fine both with the developer and the fixing solution, and particularly with the latter, especially as there is no need for economy in this case. As regards the developer, it is easy to see when it is becoming exhausted, and as soon as it noticeably slows down, or there is any falling off in the colour, we should advise you to use it no further. The acid fixing bath is more difficult to check, and as its work is of such importance it is advisable to keep well on the safe side.



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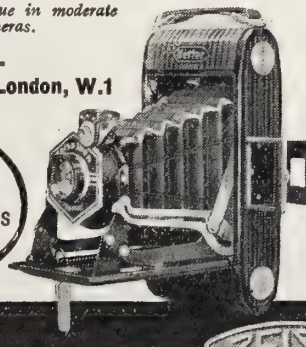
| LENS. | SHUTTER. | |
|-----------------------|---|---------|
| Nettar Anas. f/6.3 .. | Nettar 1/25th, 1/50th and 1/100th sec. .. | £3 10s. |
| " " f/4.5 .. | Telma with delayed action .. | £5 5s. |
| " " f/4.5 .. | Compur " " " .. | £7 7s. |

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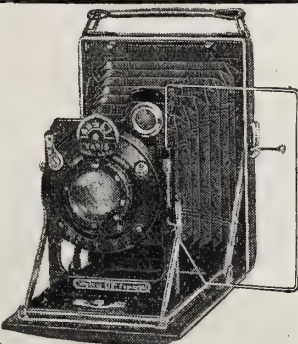
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The London Salon of Photography 1934

SENDING-IN DAY, Wednesday, August 29th

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

CONDITIONS OF ENTRY.

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written, (a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25×20, 20×16, or 15×12, but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition Only. No Commercial Value. To be Returned to Sender."

No. 9. All pictures sent by post will be repacked and returned, carriage paid, after the close of the Exhibition.

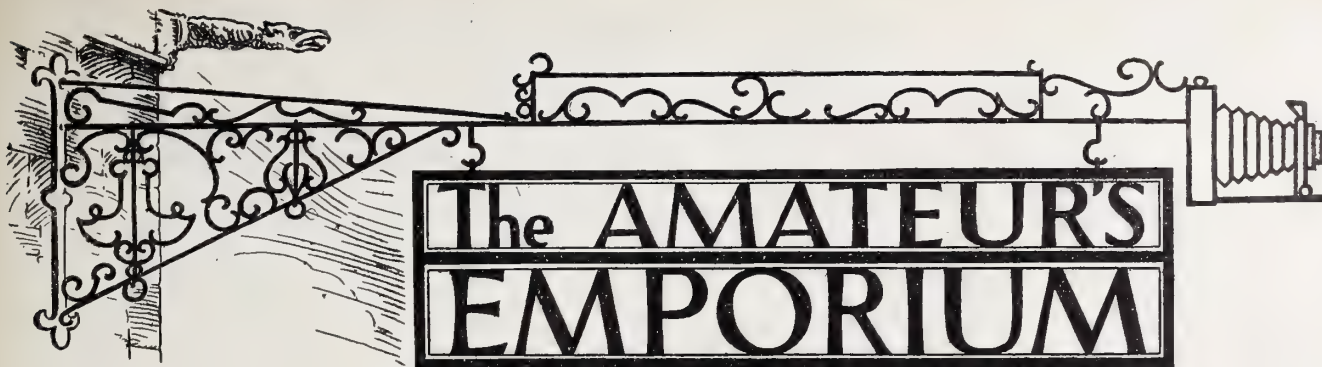
No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible. All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon.

Entry forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.



Business Notices

Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watco, London." Telephone: Hop 2333 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26b, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'."

Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

BARGAIN.—1-pl. Folding Ensign Camera; as new, £2; and leather case.—Allwood, Queen's Rd., Kenilworth. [3049]

V.P. Goerz Tenax, f/6.8 Dagor, Compound shutter, F.P.A., purse, 32/6; 3-in. f/2 B. & L. Anastigmat in General shutter, 32/6.—C. Wilkerson, 68, Crown Rd., Gt. Yarmouth. [3070]

1-PLATE Goerz Anschutz, f/3.5 Dogmar, 3 double 4 slides, F.P.A.; only slightly used, £15.—Below.

31×24 Ensign Model B Reflex, Cooke Aviar 32 f/4.5, revolving back, 2 double slides and F.P.; condition perfect, £7/7.—Below.

STANDARD Stereo, Lizars (Challenge), f/8 R.R., 3 double slides, £3.—B. Collinson, 464, Idle Rd., Ecclehill, Bradford. [3071]

1-PLATE Goerz Anschutz, Dogmar f/4.5, recent 4 model, self-capping, 8 to 1/1,000th sec., 5 double slides, leather case; equal new, £14.—Below.

ROLLEIFLEX, 2½ square, non-automatic, Zeiss Tessar f/3.8, detachable back, carefully used; perfect condition, de luxe leather case, £12/12.—Below.

31×24 Thornton-Pickard Junior Reflex, recent, 32 Dallmeyer Press f/3.5 anastigmat, interchangeable with Dallmeyer Telephoto f/6, 12 slides, F.P.A., R.F.A.; in beautiful condition, £13/10.—Below.

LEITZ Leica, early Compur model, 1 to 1/300th sec., Elmar f/3.5, 2 chargers, leather case, Leitz range-finder, Drem exposure meter, £7/10; good condition.—Vaux, 2, Elmwood Gardens, W.7. [3074]

HOLIDAY Bargain.—3×4 cm. Foth-Derby V.P., f/3.5 lens; perfect condition, 65/.—Cook Optician, Newark. [3094]

IMPORTANT NOTICE

Owing to the August Bank Holiday, the next issue of "THE AMATEUR PHOTOGRAPHER AND CINEMATOPHIL" (dated August 8th) must be closed for press earlier than usual.

In accordance with the Notice that appeared last week, the latest date upon which MISCELLANEOUS ADVERTISEMENTS can be accepted for the above issue is
FIRST POST, THURSDAY, AUG. 2nd.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

N. & G. Sibyl 3½×2½, Sibyl-Cooke f/6.5, ½ to 1/100th, D.V. finder, 10 clip-on slides in wallets, F.P.A. and Agia Isochrom F.P., leather case; perfect, £3/15.—S. Woodhouse, 8H, Beaconsfield Buildings, Islington, N.1. [3072]

31×24 1934 Small Model T-P. Special Reflex, 32 Tessar f/4.5, time 1/10th to 1/1,000th, roll films and plates, lens shade, antinuous and lever release, revolving back, trays, printing frames, beaker, new tripod; perfect; cost £20; take £9.—49, Drake Avenue, Farnworth, Nr. Bolton. [3077]

P.C. Size Marion's Soho Hand-made Reflex, Kershaw roller-blind shutter, 1/18th to 1/700th and time, changing-box for 12 plates or 24 cut films, f/2.9 Plaubel Anticomar, leather case and sling strap; perfect condition and order, cost £48; price £15; a bargain.—A. Geson, 228b, Broadway, Bexleyheath, Kent. [3081]

BARGAINS, Giving up.—Reflex, Popular Pressman 1-pl., Aldis f/4.5, focal, 6 slides, F.P.A., reversing back, solid leather case, £5/15, cost over double; Ensignette de Luxe, Cooke f/6.3, leather case, 35/-; Ernemann Simplex Reflex, 6.5×9 cm., f/4.5, iris, focal, 3 slides, film pack, 95/-; Butcher's Reflex Carbine 3½×2½, Aldis f/7.7, canvas case, £2; Goerz V.P. Film, f/6.3, Compound shutter, leather case, very compact, 52/6; Ernemann 2½×1¼ V.P. Miniature Camera, Compound, f/4.8, 2 slides, F.P.A., 45/- (evenings).—Mansfield, 3, Rostrevor Rd., Wimbledon, S.W.19. [3086]

ZEISS Ikon Microflex, 9×12 cm. or 1-pl., Zeiss Tessar f/4.5, 6-in., 4 plate-holders, leather case; as new; cost £51/10, £21.—J. Puttock, 46, Castle Rd., Bedford. [3091]

CAMERAS AND LENSES

31 2 1/2 Foth Roll Film Folding Camera, f/4.5 anastigmat, delayed-action speeded shutter, perfect, £2/5; also V.P. Roll Film Contessa Nettel Piccolette, Dervall speeded shutter, f/6.3 Nettar anastigmat, 32/6; a snip.—Johnson, 21, Morden Rd., Merton, S.W.19. [3087]

A NEW T.P. Junior 3 1/2 x 2 1/2 Reflex, Dallmeyer f/4.5 lens, revolving back, 6 slides, Thornton-Pickard reflex magnifier, and brown leather case; this year's model, bought 24th June; a gift at £10.—2b, Shaftesbury Rd., Birkdale, Southport. [3088]

E TUI 3 1/2 x 2 1/2, Tessar f/4.5, double extension, Zeiss 3 times, 7 times and graduated filters, Proxar, Distar lens hood, F.P.A., complete in leather case; also Electric Vertical Enlarger, 5 1/2-in. condensers, enlarge 20x20, used in conjunction with above, £16.—13, Francis St., Cheltenham. [3089]

E NSIGN Sanderson 4-pl., very latest, f/4.5 lens, D.A. Compur, double extension, 4 D.D. slides, F.P.A., rise and fall and swing front, 4 extra lenses to fit; perfect, and as new; cost £36; what offers? approval.—Monk, 23, Kirklees St., Tottington, Lancs. [3090]

32 1/2 Folding Mentor Reflex, 3 slides, F.P.A., 3 case, like new, no lens, £3/10; also Bolex Model D Projector and Ensign 16-mm. Film Camera; offers or exchange for 3 1/2 x 2 1/2 Reflex and Enlarger.—Holmes, Carlton, Wallington, Surrey. [3093]

1 PLATE Marion Soho Reflex, revolving back, f/4.5 Zeiss Tessar, 3 D.D. slides, adapter, Dallmeyer Series VI Dallon 12-in. Telephoto lens, leather case, £20.—Box 1115, c/o "The Amateur Photographer." [3095]

S UPER Ikonta, used once only, range-finder, f/3.5 Tessar, 16 on 20 film, £13/10.—Milnes, 1, Dretton St., Bradford. [3097]

32 1/2 Ensign Roll Film Reflex, Aldis-Butcher f/4.5, focal-plane 1/25th to 1/500th and time; cost £9/15; new last March; perfect condition, £6.—Tracy, Winscombe. [3099]

3 A Special Kodak, Zeiss f/6.3 lens and Compound shutter; excellent condition, with case; £4/4, or nearest offer.—Miss Wilson, 76, Farquhar Rd., Edgbaston. [3104]

W HOLE, also half-plate Anastigmat Lens, in Compound shutter.—Earnville, Auchterarder, Scotland. [3105]

1 PLATE de Luxe Hand and Stand, triple extension, 2 mahogany, leather covered, aluminium and brass fittings, 3 roller-blind D.D. slides, f/6.8 Kolar anastigmat, roller-blind shutter, velvet cloth, leather case, unsoiled, £6/15; near offer, or exchange 4-pl. Goerz Anschütz, f/4.8.—Lutton, Grove House, Derry Macfall, Portadown. [3106]

N ETTEL 3 1/2 x 2 1/2 Focal-plane, Tessar f/4.5, and Dallon f/6.3 Telephoto (interchangeable), 3 D.D. slides, F.P.A., case, filters, hood, Sumnum nickel developing-fixing tank, £17.—Below. [3107]

M AGNAPRINT Enlarger No. 2, Aldis f/6.3, electric fittings and all accessories, £8/10; Butcher's Acetylene Generator and Four-jet Burner, Accessories, 30/.—7, Cromwell Rd., Beckenham, Kent. [3107]

C HROMIUM Leica Model 3, f/2 Summar, sunk mount, also 9-cm. Elmar Telephoto and 3.5-cm. wide-angle coupled lenses, Vidom universal, reflecting, wide-angle and angular view-finders, negative viewer, self-timer, cases camera only and complete outfit; all as brand new; list £69; bargain, £45.—Box 1116, c/o "The Amateur Photographer." [3108]

C ONTAX, f/3.5 Tessar, 1/25th to 1/100th, as new, and Optochrom filter, £15/10.—Box 1082, c/o "The Amateur Photographer." [3085]

R OLLEICORD, Zeiss Triotar f/4.5 lens, Compur shutter, 1 to 1/300th sec., ever-ready case; nearly new; cost £11/10; bargain, £8/17/6.—Hides, West Central Hotel, Southampton Row, W.C.1. [3277]

B ARGAINS.—Graflex Reflex Camera, 5 x 4, revolving back, double extension, Goerz Dagor lens, also Ross Telephoto f/5.4 of 13-in. focus, F.P.A., changing-box for films, double slide, £7.—Below. [3109]

N. & G. Sibyl Excelsior Roll Film Camera, 1 1/2 size, Ross Xpres lens, shutter 2 to 1/150th sec., pigskin case; all as new; cost £32; will accept half price.—Below. [3110]

S ANDERSON Hand and Stand 4-pl., with Ross Homocentric lens f/6.3 in Automat shutter, 3 double slides, black leather case, 37/6.—Below. [3111]

31 2 1/2 Metal Folding Camera, by Krauss, 32 Paris, double extension, Zeiss Tessar f/6.3, Acme shutter, 12 metal slides, F.P.A., 50/.—Below. [3112]

A LL Guaranteed; approval welcomed.—Bowman, 2a, College Rd., Norwich. [3112]

R OLLEICORD, latest model, with Zeiss Triotar f/4.5, patent leather case, U.V. filter, etc., cost £12/5/6 few days ago, absolutely as new, £8/17/6; Ensign Klimax Developing Tank, for 3 1/2 x 2 1/2 plates, new, unused, 11/6.—E. R. Hallows, Darna, Park Rd., Bramhall, Cheshire. [3132]

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Contax, superlens, metal blind, slow speed, f/5.5, 1/100th to 1/1000th. £27 10 0
Cine Developing Tanks, 16-mm., 50-ft., £3 12 6; 100-ft., £5 17 6
Contax Developing Tanks, unique type, perfect. £17s. 6d.
Exakta, latest new model, 1/2 to 1/1000th sec., D.A. £18 10 0
16-mm. Ensign Super Camera, f/3.5, 3 speeds, hide case. £13 13 0
3 1/2 x 2 1/2 Ensign Magnaprint Vertical, condenser, auto. focus £20 10 0
3 1/2 x 2 1/2 T.P. Reflex, Dallmeyer f/4.5, 1/100th to 1/1000th. £19 10 0
16-mm. Simplex Water Camera, Kodak f/3.5, 2 speeds, 1-in. thick only, slips in the pocket like a notebook, precision watch-like gearings of perfection, self-timer (shuts off at any desired footage automatically), automatic loading—no threading, change film with one picture spoolt only. £25 0 0
Foth-Derby, f/3.5, D.A. focal-plane, 16 on V.P. £24 12 6
Miller Super Camera, 9 1/2-in., f/1.5, metal superbody. £16 10 0
V.P. Agfa Roll Film, f/3.9, Compur, auto. erecting. £5 5 0
Photo-Electric Meters, Blenox or Ombrux. £4 4 0
Gevaert Cine Film, 16-mm., 100 ft. 13s. 6d.; 50 ft. 7s. 6d.
16-mm. Ensign Super Camera, f/2.8, 3 speeds, trick crank £18 10 0
Voigtlander Superb Perfect Mirror Reflex, f/3.5. £12 12 6
5-mm. Warner-Farmer Super Camera, f/3.5, 3 speeds. £12 12 0
Super Ikonta, Zeiss Tessar f/4.5, D.A. Compur, auto-focus £17 0 0
Foth-Flex Mirror Reflex, f/3.5, D.A. focal-plane. £10 7 6
9 1/2-in. Dekko Motocamera, f/1.9, takes Pathe chargers. £8 18 6
Super Ikonta 16-on-3 1/2 x 2 1/2, Tessar f/3.5, auto. focus. £16 12 6
16-mm. Victor Bronze Camera, f/2.8, 4 speeds, chromium. £1 6s. 3d.
3 1/2 x 2 1/2 Ensign Super Camera, f/3.5, 3 speeds, 1-in. thick. £15 10 0
3 1/2 x 2 1/2 Ensign Selfix, f/6.3, self-erecting, £2 12 6; f/4.5, £3 10 0
16-mm. Victor Super Visual Turret Audible Camera, f/2.9. £50 0 0
TANKS.—Correx Film Developing, the perfect tank, 3 1/2, V.P., Leica £1 5 0
3 1/2 x 2 1/2 T.-P. Latest Reflex, Dallmeyer f/4.5, latest (takes plates, cut film, film pack, roll film, everything). £12 0 0

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1-pl. Goerz Roll Film, Dogmar f/4.5, Compur, rise, cross front. Cos £21. Lovely lens of quality bargain. £14 17 6
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NEW.—16-mm. Film Camera, f/3.5, 2 speeds, interchangeable lenses, 50 ft. or 100 ft. capacity, all inlaid, leather case with space for films, filters, Telephotos. £13 18 0
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V.P. Goerz Roll Film, Dogmar f/4.5, Compur. Bargain. £4 4 0
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3 1/2 x 2 1/2 Ernemann Roll Film Plate, f/6.8, 7-speed. £1 17 6
16-mm. Ensign Turret Camera, Dallmeyer f/1.5, 3-lens turret, 5 speeds, slide crank, 50 to 100 ft. capacity. £25 10 0
3 1/2 x 2 1/2 Zeiss Icarite Roll Film, f/4.5, Compur. £4 4 0
Justophot Meter, 21s. 0d. Cinometer, 21s. 0d.
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Binoculars, 8 x, centre focus, eye adjust, case. £25 10 0
16-mm. Kodak B Projector, 250-watt, resistance, case, all fittings, super model, automatic threading. List £28. £20 19 0
1-pl. Zeiss Ikon Ernemann Folding Reflex, Zeiss f/4.5, 1/10th to 1/1000th, deep hood, triple ex., rising front, revolving back, automatic masking top screen, D. slides. £19 19 0
9 1/2-in. Cine Nizo 100-ft. Motocamera, Meyer f/2.8, interchangeable lenses, multi speeds, trick crank. List £38. £21 10 0
Transmeters for Mains, various projector types, gives cool, saves current, superlens resistance. £1 5 0
16-mm. Zeiss Ikon Projector, 100-watt. Cost £21. £25 17 6
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16-mm. Stewart-Warner Super Camera, Dallmeyer f/1.9, focus mount to 1/4, 4 speeds, 50, or 100 ft. Unseen. £27 10 0
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3 1/2 x 2 1/2 Miroflex Folding Reflex and Press, Zeiss Tessar f/3.5, 1/3rd to 1/2000th, slides, case. Real camera. £20 10 0

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CAMERAS AND LENSES

L EICA III, f/3.5 Elmar, ever-ready case, lens hood, Correx tank; absolutely as new; first £17/10 scores.—Best, 7, Dyke Rd., Hove. [3113]

V P. Salex Focal-plane, f/4.5 Salex anastigmat, 6 slides, F.P.A., leather case, Klimax tank, 50/-—Mann, 70, Gypsy Rd., Bridlington, E. Yorks. [3114]

N EWMAN-SINCLAIR Reflex, 4-pl., Zeiss f/4.5, maker's case, lens hood, F.P.A. (no slides, but takes "Una" slides); excellent condition, £6/15, Spencer Rd., Croydon. [3120]

L EICA III, No. 117518 Elmar, E.R. case, tripod (light collapsible), filter, hood, Ombrux, 40-ft. film, template, Correx, thermometer, 3 dishes, 4 measures, 3 film chambers, Praxidos "O" enlarger, Largodrom exposure meter, red shade, amber shade, 300 bromide postcards, complete outfit, unmarked and as new; list price £45, sell for £33.—Ellis, 538, Redditch Rd., Kings Norton, Birmingham. [3122]

3 A Autographic Kodak Special, Tessar f/6.3, Kodamatic shutter, built-in range-finder, perfect, cost £18; accept 59/6.—S. Gaw, Bangor, Belfast. [3127]

31 2 1/2 Salex, double extension, 4 slides, F.P.A. f/3.8 anastigmat, D.A. Compur, unsoiled, £4/10.—Below. [3127]

N O Compur, as new, £1; pair f/5.6 Euryplan Convertible Cells, fit small Compound or Compur, 15/-; 12 New Slides, fit Linhof, 10/-; Leather Case, suit small 3 1/2 x 2 1/2, and slides, 5/-—Pizey, 56, Oaklands Avenue, West Wickham, Kent. [3130]

F 3.8 Zodel Special (3 1/2 x 2 1/2). D.A. Compur, double extension, etc., also roll-film adapter, slides, hide case; outfit as new; worth £8; take £4/18.—Forty, Magdalen Rd., Oxford. [3131]

E NSIGN Roll Film 2 1/2 x 3 1/2, Aldis-Butcher f/4.5 lens, Compur shutter, rising front; good condition, £3.—30, Caldervale Rd., Clapham, S.W.4. [3133]

31 2 x 2 1/2 Zeiss Ikon Ideal, Tessar f/4.5, Compur, F.P.A. and case, as new, £7/15.—Below. [3134]

V ICTOR Cine Camera, Model 5, turret head model, visual focus, f/2.9 lens, complete in case; just cost £53, £40.—4, Claremont Gardens, Monkseaton, Northumberland. [3134]

S ALE.—4-pl. Field Camera, double extension, K.B. shutter, 3 lenses, 4 book-form slides, turntable tripod, cloth, case; new condition, 35/-—11, Brian St., Morley, Leeds. [3136]

31 2 x 2 1/2 Ensign Special Reflex, reversing back, f/4.5 Aldis, self-capping shutter, 1/15th to 1/1000th sec., 10 slides, F.P.A., canvas case; good condition, £6/10, or offer.—Levy, Beaumaris, Eversley Crescent, Winchmore Hill, N.21. [3137]

L EICA II, Elmar, ever-ready case, almost new, £14; near offer.—C. H. G., 12, Brockley Avenue, New Brighton, Wallasey. [3138]

K ODAK Nagel Anca No. 14, 3 1/2 x 2 1/2, Schneider Xenar f/4.5, D.A. Compur, 9 slides; perfect; offers.—8, Hunslet St., Nelson. [3139]

3 A Postcard Autographic Kodak, special range-finding model, Ross 6 1/2 Homocentric lens f/6.3, rising front, extra back for plates, velvet-lined case; good condition, £6/10; approval deposit.—W. Smethurst, Ashbourne, Derbys. [3140]

T HREE 5 x 4 Graflex D.D. Slides and Roll-holder, new, 30/-; Whole-plate Field Camera, 3 D.D. slides, R.R. lens, T.-P. shutter, 40/-; 6 Goerz Double Slides, 18 x 24 cm., suit whole-plate, 30/-; Kodak Special 1 1/2, f/6.3 anastigmat, Kodamatic, 1 to 1/200th, range-finder, case, as new, £3/15; Mentor 4-pl. Folding Reflex Body, no lens or slides, 30/-—112, Boundary Rd., Walthamstow, E.17. [3143]

S ANDERSON 4-pl., Homocentric f/6.3, shutter to 1/300th, 6 slides, Mackenzie envelopes, leather case, £3/10; excellent condition.—24, Heyworth Rd., Leicester. [3144]

L EICA I, f/3.5 Elmar, range-finder, angular view-finder, filter, front lenses, No. 2, 3, ever-ready case, £9/10.—Boyd, 20, Lytton Grove, Putney, S.W.15. [3147]

D ALLMEYER 3 1/2 x 2 1/2 Focal-plane Speed Camera, f/2.9, 6 double slides, adapter, case; perfect, exchange considered.—2, Palmerston Rd., Garston, Liverpool. [3149]

L EICA I, Elmar 5-cm. f/3.5, with filter, lens hood in leather case, £10.—Tregenza, 34, Binley Rd., Coventry. [3150]

1 PLATE Soho Reflex, Aldis anastigmat f/4.5, 3 D.D. slides, F.P.A., leather case; good condition, £9/9.—M. T. A., 144, Palmers Rd., New Southgate, London, N.11. [3154]

4 1/2 x 6-cm. Baby Sibyl, f/4.5 Tessar, 6 slides, F.P.A., screens, accessories, nice order, £5/10; Zeiss Bobette, f/4.5 Ernoplast, 24 snaps for 1/2, cost £10, as new, £3/5.—Mon Abri, Chorleywood. [3155]

G RAFLEX Reflex, 4-pl. (horizontal), B. & L. f/4.5 Tessar, 6 double slides, F.P.A., Graflex roll-holder, velvet-lined leather case; splendid outfit, £3/8.—Nelson, 207, Firhill Rd., Glasgow. [3156]

CAMERAS AND LENSES

520 ZEISS Ikonta, 16 on 120 film, Novar f/4.5, Compur, used once, £5/15.—Box 1125, c/o "The Amateur Photographer." [3162]
21×3½ Cameo, double extension, rise, cross, Zeiss Tessar f/4.5, latest Compur, 6 slides, canvas case, new, little used.—Box 1126, c/o "The Amateur Photographer." [3163]

HAGEE Weeny-Ultrix V.P., Ihagee f/4.5, Compur, 1 to 1/300th sec.; excellent condition, with purse, £5.—Box 1127, c/o "The Amateur Photographer." [3164]

EXAKTA, Tessar f/3.5, case, Meyer Telemagor f/5.5 (interchangeable), new condition; £28/15 for £20; deposit system.—Box 1129, c/o "The Amateur Photographer." [3166]

ZEISS Super Ikonta 3½×2½, Tessar f/4.5, Compur, 8 or 16 exposures, £17 model; as new, £12/17/6.—Box 1130, c/o "The Amateur Photographer." [3167]

FINE Outfit, nearly or quite new.—Zeiss Ikon 3½×2½ Roll Film Camera, Carl Zeiss f/4.5 Tessar, in Compur shutter (not D.A.), double extension, rising front, reflecting and direct-vision finders, trigger and wire release, also hooded focussing screen and 6 Zeiss plate-holders, focussing scale for both plate and film work, velvet-lined leather case, 6 spools Verichrome film; cash, £7/7; seen London.—Box 1131, c/o "The Amateur Photographer." [3168]

COMPLETLE Leica Outfit.

GENUINE Bargains.—Owner taking up Cinematography; practically all in new condition; latest model Standard Leica, with detachable Elmar f/3.5 lens, £9/5; Elmar f/6.3, 10.5-cm., light-weight Distance Lens, £6/5; Chromium-plated Universal View-finder, Vidom, £2/17/6; Direct-vision Finder for all lenses, £1/5; Universal Lens Hood, 10/-; 2 Filters, green and No. 2, 10/- each; Leather case for all above with room for other accessories, £1/12/6; Valoy Enlarger, with adjustable printing-board for sizes up to 10×8 in., £7/10; Correx Tank, 10/-; or all the above for £30, or near offer.—Ronald Froy, 49, Princes Gate, S.W.7. [3169]

1-PLATE T.-P. Reflex, f/3.5 6-in. Zedellar, sunk 4 mount, reversing back, Wratten K filter, back focussing, 6 slides, new condition, £10.—Bower, 111, South End Close, N.W.3. [3171]

3×4 cm. Foth-Derby, f/2.5, new, case, filter, hood, tank, £5/10; or exchange Pathe Projector.—Reid, 45, Trefoil Avenue, Glasgow, S.1. [3172]

31×2½ T.-P. Junior Special Reflex, Cooke Series XI f/3.5, 12 slides, reversing back, canvas case, £5/10.—Ball, 157, Markhouse Rd., Waltham-stow. [3173]

COOKE f/4.5 Lens, 5-in. focus; unused, 45/-; approval.—28, Prospect Park, Scarborough. [3103]

61-IN. Tessar f/6.3, Compound, 40/-; 7½-in. Aldis f/6.3, sunk, 24/-; 5-in. T.-P. Cooke f/4.5, sunk, 45/-; 6½-in. Ross Portrait f/3.5, 25/-; 70, Thornton Lane, Bradford. [3152]

DALLMEYER No. 2 Series XI Adon f/4.5 Telephoto Lens, and flange, in leather case, £5/10; deposit system.—Box 1132, c/o "The Amateur Photographer." [3170]

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ALLENS.—For Ultra-Modern Miniature Bargains. Rolleiflex, f/3.5, 6×6, non-auto., with de luxe case, Proxars, filter, £26/10 value for £11/17/6.

ALLENS.—No. 7 Ensign Carbine, Aldis f/4.5, Mulchro, 90/-; Leica Model I, Elmar f/3.5, range-finder and case, £6/19/6; F/2.5 Model, £8/19/6.

ALLENS.—Pathe Motocamera and Kid Projector, complete, £5/19/6; Coronet Cine and Projector, 59/6 (1/6 carriage); Baby Ikonta, f/6.3, 47/6; F/4.5, 62/6; Contax, f/3.5 model, £16.

ALLENS.—Box Tenger, f/6.3 model and case, 27/6; Maximar £13/15 model, Tessar f/4.5, D.A. Compur, £3/19/6; Super Ikonta, £17 model (like new), £12/19/6; Nagel Pupille, f/2 lens, with case and filter, £13/19/6; N. & G. Vitesse, Ross f/3.5 and Dallmeyer 9-in. Telephoto, £22/19/6.

ALLENS.—Krauss Peggy, Meyer f/2.7, £22/19/6; E.R. Case, 10/6; Two Magazines, 15/-; cost over £35 complete.

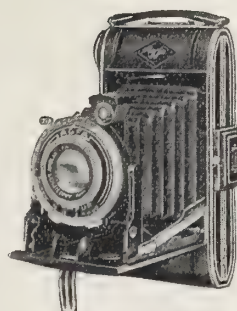
ALLENS.—Etui 3½×2½, double extension, Tessar f/4.5, D.A. Compur, £9/17/6; ¼-pl. Model, same.

ALLENS.—Rolleicord, £8/17/6; Midget, f/6.3, 39/6; T.-P. Cine Camera, Dallmeyer f/3.5, 50/-.

ALLENS.—Pathe Baby Cine Camera (hand model), chargers, hide case, title outfit, £1/19/6; Kolibri, Tessar f/3.5, £6/19/6.

ALLENS.—For every make of camera, two-thirds (approximately) allowed on modern saleable Cameras, part payment, subject approval.—Allens, 168, Oldham Rd., Manchester, 4 (7 minutes from Piccadilly, 22 Car). [0087]

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Compur shutter, speeds 1 to 1/250th sec., T. and B., focussing to 3 ft., optical direct and brilliant viewfinders. Camera size 1½×6×3 in.

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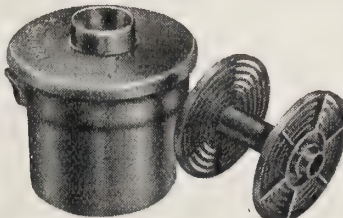
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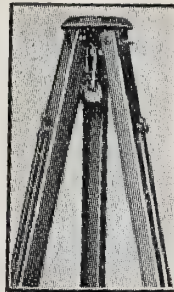
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41×6 Dallmeyer Speed Camera, focussing, rising 42 front, wire-frame finder, focal-plane shutter, 1/8th to 1/1000th and time, no lens, 3 D.D. slides, F.P.A. and leather case, £5/10.

PAIR 12-cm. Carl Zeiss Tessars f/4.5, on stereo panel, optically perfect, £4/10; 4½-in. Aeroplan Series Va f/4.8, sunk, iris mount, complete with flange, 10/-; 45×107 Richard Changing-box for 12 plates, perfect order, 20/-.

NO. 1a Autographic Kodak Special, focussing, rising front, reversible finder, range-finder, fitted Ross Homocentric f/6.3, Velost shutter, 1 to 1/300th and time, cable release; nice order, £4/15.

31×2½ Standard Model Ensign Speed Film 34 Reflex, focussing adjustment, sky shade, deep focussing hood, quick-wind focal-plane shutter, 1/25th to 1/500th and time, fitted Ensar anastigmat f/4.5; as new, £4/17/6.

LEITZ Range-finder for Leica Camera, as new; list price, £1/17/6; our price £1.

NEW Cameras.
AUTOMATIC Rolleiflex Reflex, takes 12 exposures A on 3½×2½ roll film, fitted Tessar f/4.5, £20; 9 monthly payments £2/4/6.

ROLLEICORD Reflex, fitted Zeiss Triotar f/4.5, £10/10; 9 monthly payments £1/3/4.

ZEISS Ikon Contax, with focal-plane shutter, Zeiss Tessar f/3.5, £27/10; 9 monthly payments £3/1/2.

31×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5 anastigmat, 3 single slides, £8/15; 9 monthly payments 19/6.

LEITZ Leica Camera, Model III, with f/2 Summar lens in collapsible mount, £33/13; 9 monthly payments £3/14/10.

PATHE de Luxe Motocamera, f/3.5 anastigmat, £10/10; 9 monthly payments £1/3/4.

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WESTON Exposure Meter, Model 617; cost £11; absolutely as new, £8/10.

VOIGTLANDER Inos II, Skopar f/4.5, Compur, 8 or 16 exposures on 2½×3½ film; cost £10/5; practically unused, £8/10.

13.5-CM. Zeiss Sonnar Lens f/4, for Contax; bayonet mount; cost £20/5; little used, £16/10.

ENSIGN Cameo ¼-pl., f/7.7, rising and cross front, F.P.A.; good condition, 32/6.

J. H. TURNER, 9, Pink Lane, Newcastle-on-Tyne, for Super Ikonta, Rolleicord, Contax, etc. [3118]

LEICA Owners.—Practically full allowance on your present camera in part exchange for new f/2 Summar model.—Below.

LEICA I, de luxe outfit (interchangeable), f/3.5, 13.5-cm., f/4.5 Elmar, cases, range-finder, filter, Correx tank, and numerous accessories, bringing total cost to £40; £18.

LEICA II, f/3.5, as new, £14/15.

LEICA III, f/3.5, ever-ready case; as new, £16/17/6.

LEICA III, f/2 Summar lens, in sunk collapsible mount, has only exposed 2 spools, £27/10.

AUTOMATIC Rolleiflex, 4×4, f/3.5, case, exposure meter; new condition, £12.

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PHOTO-ELECTRIC Exposure Meter; approval deposit; must be cheap.—27, Wrotesley Rd., Plumstead, S.E.18. [3004]

WANTED.—Saxof Focal-plane or Tenax, wear unimportant if sound condition and cheap.—Box 1079, c/o "The Amateur Photographer." [3076]

WANTED.—Etui, $\frac{1}{2}$ -pl. or smaller; offered, 520 Ikonta, 1934, model, f/4.5 Novar, Telma.—Penn, 57, Filton Grove, Bristol. [3079]

WANTED.—Camera using V.P.K. film and fitted Tessar lens, in exchange for N. & G. $3\frac{1}{2} \times 2\frac{1}{2}$ Sibyl, fitted with Ross f/4.5 Xpres lens and Graflex roll-holder.—Box 1081, c/o "The Amateur Photographer." [3083]

1-PLATE Horizontal Enlarger, $5\frac{1}{2}$ -in. brass-mounted condenser, russian iron body, mahogany base, etc., focussing lens (believed Dallmeyer), the whole practically unmarked, offers Reflex Cameras, not above $\frac{1}{2}$ -pl.—Bensley, 198, Croydon Rd., Beckenham, Kent. [3092]

WANTED.— $\frac{1}{2}$ -pl. Condenser Enlarger; gas.—Hill, 6, Buckingham Mount, Leeds, 6. [3098]

WHOLE-PLATE Field Camera Outfit, preferably triple extension, with or without lens, must be good quality, sound condition and moderate price.—Ormerod, San-Toy, Grange Park Rd., Thornton Heath. [3100]

WANTED.— $\frac{1}{2}$ -pl. Hand Camera, also Telescopic Tripod.—Holmes, High St. Studio, Shoe-buryness. [3102]

WANTED.—Sinclair Una Outfit, Sanderson late model; exchange Super Ikonta, or $3\frac{1}{2} \times 2\frac{1}{2}$ Nettel Speed Press, f/2.7 Tessar, slides, case.—Radion, 237, Old Chester Rd., Birkenhead. [3121]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{2}$ Super Ikonta.—Luke, 37, Mansfield Rd., Ilford, Essex. [3123]

COOKE 11-in. Hooded Telephoto and case, cost £15; accept $3\frac{1}{2} \times 2\frac{1}{2}$ Outfit, equivalent value, delayed Compur or Focal-plane, Etui preferred, Ikonta, etc.—Dyer, Denstone Rd., Davyhulme. [3126]

WANTED.—No. 7 Ensign Carbine $3\frac{1}{2} \times 2\frac{1}{2}$. Ross Xpres or Tessar f/4.5, D.A. Compur; good condition, cheap.—Goldring, Fernhurst, Haslemere. [3135]

BROMOIL Brushes.—Wanted medium and large size, about No. 20, pole-cat fitch brushes, good quality and perfect condition.—R. Jones, 95, Felinfoel Rd., Llanelli. [3142]

WANTED.—Printing Frame, Dishes, take 15×12 , with margin, also Leica III Accessories.—Boyd, 20, Lytton Grove, Putney, S.W.15. [3148]

NEW $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Special Reflex, f/4.5; exchange for good Folding Camera and cash; particulars.—6, Perth Rd., Leyton, E.10. [3151]

WANTED.—2-in. Filters, sky, $\times 2$, $\times 3$, orange.—Clark, 29, Kent Rd., Southsea. [3153]

ZEISS Ikonta, 16 on $3\frac{1}{2} \times 2\frac{1}{2}$, Tessar f/4.5, Compur, week old; exchange, 6×6 Rolleiflex, or sell.—5, Trewartha Park, Weston-super-Mare. [3157]

WANTED.—Zeiss Ikon Icarette $3\frac{1}{2} \times 2\frac{1}{2}$, Tessar f/4.5, D.A. Compur, double extension with plate back; must be in first-class condition; lowest price to—Box 1128, c/o "The Amateur Photographer." [3165]

Trade.

WANTED.—Folding Camera, $3\frac{1}{2} \times 2\frac{1}{2}$ or smaller; good condition, prompt cash.—Lennie, Princeps St., Edinburgh. [2779]

WE will purchase for cash any good make cameras with large-aperture lenses, Leica, Baldax, Zeiss Ikon, wanted immediately.—City Pharmacy, 27, Chancery Lane, W.C.2. [2849]

WANTED.—Whole-plate and $\frac{1}{2}$ -pl. Double Extension Reversing Back Field Cameras, also quantity of Slides, Lenses, Tripods.—Glasgow Camera Exchange, 99, Waterloo St., Glasgow. [2924]

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BELL & HOWELL Film Camera, 2-speed, f/2.7 Carl Zeiss lens, with focussing collar and 1-in. wide-angle adapter, also f/3.5 Cooke, colour filter, sky-shade, Cinophot; in handsome leather case; all new condition; cost £70; bargain, £22, for quick sale; inspection invited.—Box 1078, c/o "The Amateur Photographer." [3075]

CORONET 9.5-mm. Cine Camera, takes Pathe films, fitted f/3.8 anastigmat; used once only, £1/18/6.—Box 1080, c/o "The Amateur Photographer." [3082]

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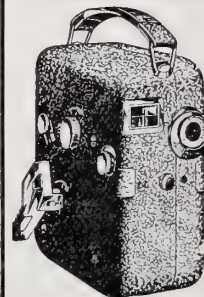
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16-MM. Ensign Cine Camera, f/2.6 lens, 3 speeds, crank for titling, etc.; all perfect condition, in solid leather carrying-case; offers wanted.—Oliver, 22, Adamson Rd., N.W.3. [3115]

PATHE B, brand new condition, perfect; original carton, test film, instruction book, £4/10.—Burnett, 59, Summers Lane, Finchley, N.12. [3125]

PATHE de Luxe Motocamera, Zeiss Tessar lens f/2.7, velvet-lined leather case, set portrait attachments and filter, 3 chargers fresh film; also Kid Projector and super attachment, £12 or offer.—L. B., 31, Winchester Avenue, N.W.6. [3145]

16-MM. Super Lens, 25-mm. Kern f/2.5, focussing mount, £2; Optical Glass 2-in. K 1 and K 3 Filters, 7/6 each.—Below.

LATEST f/2.5 Cooke Cine Lens, focus 1½ in., for 35-mm., or less, £5; offers.—Box 1123, c/o "The Amateur Photographer." [3160]

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CINEMATOGRAPH Films, Accessories; standard only; lists free; sample 1/-.—Filmseries, 57, Lancaster Rd., Leytonstone, E.11. [1298]

1934 B Type Coronet 9.5-mm. Cameras, 100 per cent improved, few only at £2/19/6.—Bell, 45, Newington Butts, S.E.11. [2846]

MOVIES at Home—How to make your own cinema projector; particulars free.—Movie-scope (A), 114, Fernlea Rd., Balham. [3116]

CORONET Cine Cameras, 9.5-mm., brand new 1933 models; list price 65/-; our price 37/-; only a few left.—Universal Camera Co., 19, Broad St., Golden Square, London, W.1. [3111]

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BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

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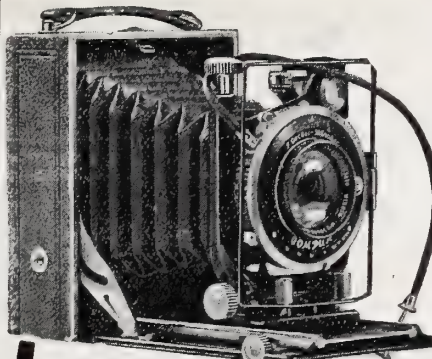
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FILM Pack Adapters, 3½×2½ 6/-, ½-pl. 7/-, V.P. 5/6, 9×12 cm. 7/6, 6×13 cm. 7/6, 10×15 cm. 10/-; nearly all fittings.

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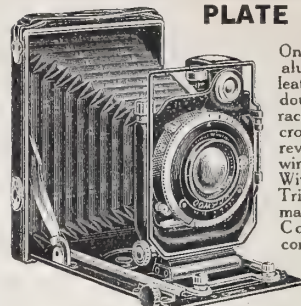
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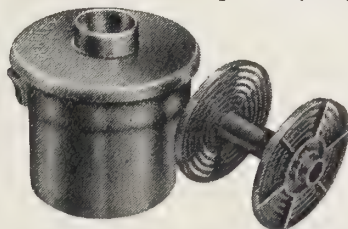
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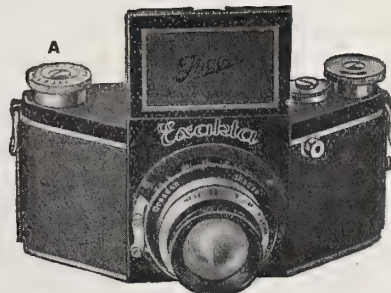
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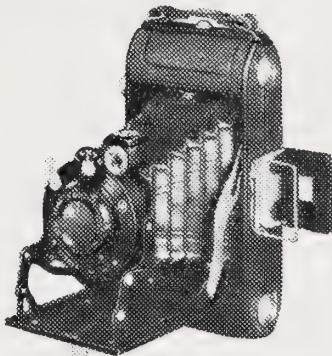
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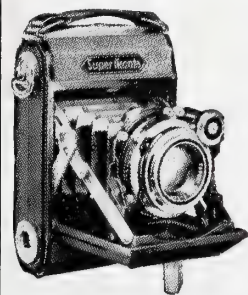


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- 2—Zeiss Kolibri, 4 x 3 cm., Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £13 10s. £8 8 0
- 3—3½ x 2½ Icarette Roll Film Folding, Zeiss Tessar f/4.5 anastigmat lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £13 5s. £10 10 0
- 4—Cine-Kodak Model B, brown model, f/1.9 lens, combination case. Cost £33 7s. 6d. £17 17 0
- 5—Baby Rolleiflex, 4 x 4 cm., Tessar f/3.5 lens, Compur shutter, 1 to 1/300th sec. Cost £20 £14 14 0
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- 7—Ithacee Vest Pocket Roll Film, f/4.5 lens, Compur shutter, 1 to 1/300th sec. Cost £8 8s. £5 5 0
- 8—2c Special Kodak 5796K, anast. f/6.3 lens, Compur shutter, 1 to 1/250th sec., range-finder model. Cost £13 £5 5 0
- 9—Rolleiflex, 2½ square, f/3.8 lens, Zeiss Tessar, Compur shutter, 1 to 1/250th sec. Cost £18 15s. £13 13 0
- 10—Leica Model I, Elmar f/3.5 lens, in interchangeable mount, focal-plane shutter, 1/250th to 1/500th sec. Cost £15 £10 10 0
- 11—3½ x 2½ Watch Carbine (Pocket), f/4.5 Ross Nipos lens, Acme shutter, 1 to 1/300th sec. Cost £9 10s. £4 17 6
- 12—Leica I, Elmar f/3.5 lens, in non-interchangeable mount, focal-plane shutter, 1/250th to 1/500th sec. Cost £15. £9 9 0
- 13—3½ x 2½ Popular Ensign, plate back model, Lumar f/4.5 lens, Compur shutter, 1 to 1/250th sec. Cost £7 10s. £3 15 0
- 14—Zeiss Ica Nixe, Zeiss Tessar f/4.5, Compur shutter, 1 to 1/250th sec. Cost £18 £5 8 0
- 15—1a Roll Film Icarette, plate back model, rising front, Zeiss Tessar f/4.5 anastigmat lens, Compur shutter, 1 to 1/250th sec. Cost £14 10s. £11 11 0
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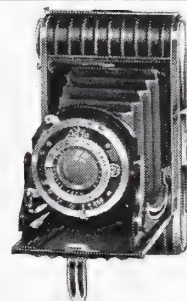
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For standard V.P. roll films, fitted with Solinar anastigmat lens in Compur shutter. Speeded 1 to 1/300th sec., T. and B., self-erecting front.

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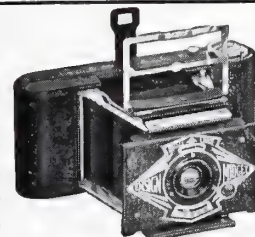
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ENSIGN MIDGET

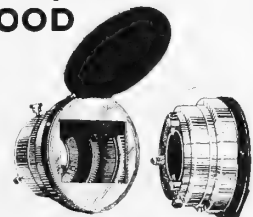
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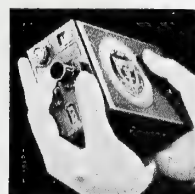
Is telescopic and folds flat for carrying. Eliminates internal reflections from inside of camera bellows and ensures brighter pictures. Adjustable screw fixing ensures easy attachment to almost any lens. In two sizes—"A," to suit lenses from 1 to 1½ in. diameter; "B," for lenses from 1½ to 1½ in. diameter. 7s. 6d. each. Filter rings for 1½ or 1½ in. diameters 2s. 0d. each.



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With focal-plane shutter giving 1, 1/5th and 1/10th sec. Controlled by one knob giving four groups of speeds. With Zeiss Tessar f/3.5

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~ The Journal for Everybody with a Camera ~

Vol. LXXVIII.

Wednesday, August 8th, 1934.

No. 2387.



A Rolleiflex Picture

Good snapshots of children are admittedly difficult to get. Yet the Rolleiflex succeeds, without any special skill on the photographer's part. To get unusual holiday pictures, equal in charm and merit to the lovely child pictured here, you must get a Rolleiflex; its unique features (fully explained in the brochure) will automatically register success with every picture you take.

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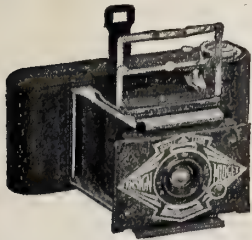
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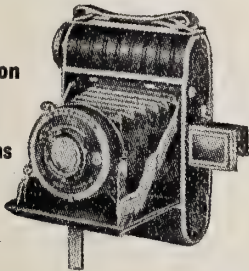
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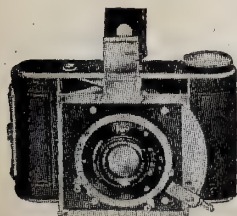


F/3.5 Meyer Trioplan anastigmat, Ibsor shutter, speeds 1 to 1/150th sec., T. **£6 : 5 : 0**
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F/3.5 Meyer Trioplan anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. **£7 : 7 : 0**
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Takes 16 pictures on V.P. Film.
F/2 Xenon anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B., complete in pure case. **£12:17:6**
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9.5-mm. Pathe de Luxe, f/3.5 Steller lens, powerful spring motor. **£7 10 0**
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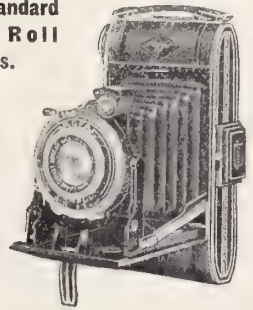
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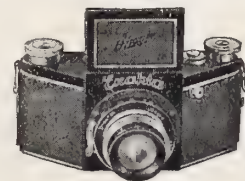
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Takes Standard
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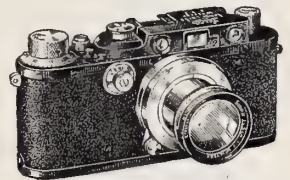


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Self-capping focal-plane shutter, speeds 1/10th to 1/1,000th sec., T. and B., delayed action, 1/10th to 6 sec. **£9 : 9 : 6**
Fitted f/2.8 Zeiss Tessar anastigmat, metal focussing hood, with magnifier, simple focussing, 3 ft. to infinity. Takes standard V.P. films. Double exposures an impossibility. **£26 : 0 : 0**
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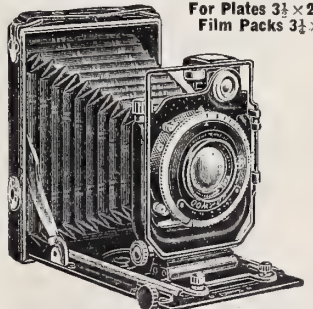
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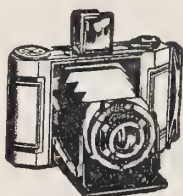
For 9.5-mm. Films.

The small British cine camera with big possibilities.

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With Pronto "g" shutter and Kodak f/4.5 anastigmat **£6**

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With focal-plane shutter giving $\frac{1}{100}$ th and $\frac{1}{1000}$ th sec. Controlled by one knob giving four groups of speeds. A splendid miniature precision instrument. With Zeiss Tessar f/3.5.

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76/9

NINE MONTHLY PAYMENTS OF 9/1

Vario speeded shutter, $\frac{1}{25}$ th to $\frac{1}{1000}$ th sec., T. and B.

59/9

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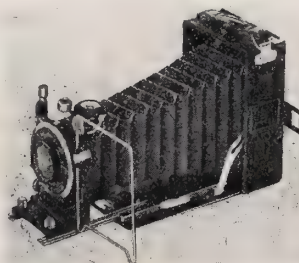


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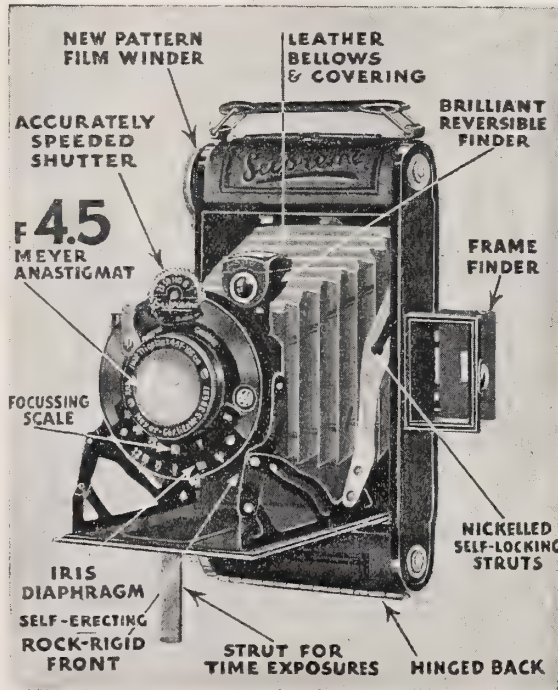


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For plates, film packs or roll films.

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4x3 Baby Ikonta, f/6.3 Novar anastig. lens. As new. Cost £3 7s. 6d. **£2 12 6**

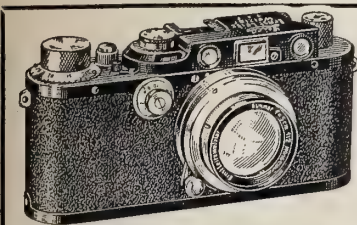
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35-mm. Standard Bell & Howell Eymco Cine Camera, f/2.5 Cooke anastigmat, focussing, direct-vision finder, motor drive and leather case. £37 10 0
91-mm. Pathe Lux Projector, motor drive, geared rewind, complete with adjustable resistance and case £11 5 0
91-mm. Pathe 200-B Projector, 200-watt lamp, motor drive, geared motor rewind, adjustable resistance and leather case. £21 6 8

91-mm. Pathe Motocamera Model B, f/3.5 anastigmat, motor drive, direct-vision finder. £4 17 6
91-mm. Coronet Cine Camera, f/3.9 anastigmat, motor drive, direct-vision finder. £1 15 0

4 1/2 x 6 cm. Dallmeyer Speed Focal-plane, f/2.9 Pentax anastigmat, and Dallmeyer Dallon Telephoto interchangeable, radial focussing, self-capping shutter, 1/16th 1/800th, D.V. finder, screen, 3 book-form slides, F.P.A. and leather case £1 15 0
3 1/4 x 4 cm. Nagel Vollenda, f/3.5 Radonair anastigmat, Compur shutter, 1 to 1/300th sec., radial focussing, D.V. finder and leather case. £5 17 6

Bowl Exposure Meter and range-finder, complete in leather case. £1 17 6

4-pl. Goetz Anschütz, f/4.5 Ross Xpres anastigmat, focussing, self-capping shutter, 1/10th to 1/1,000th, direct-vision finder, hooded screen, Mackenzie slides, 12 envelopes, leather case. £20 15 0
2-pl. N.S. Reflex, f/4.5 Ross Tessar anastigmat, and Bistellar Telephoto, self-capping focal-plane shutter, rack focus, revolving back, screen, 6 slides, F.P.A. and case. £11 15 0

3 1/2 x 2 1/2 Salex de Luxe Folding Pocket, f/3.8 Silex anastigmat, Compur D.A. shutter, 1 to 1/250th sec., double extension, screen, 3 slides, F.P.A. and case. £4 17 6
4-pl. Ensign Popular Reflex, f/3.5 Dallmeyer anastigmat, rack focussing, self-capping shutter, 1/16th to 1/1,000th, reversing back, 6 slides, F.P.A., leather case. £9 17 6

3 1/2 x 2 1/2 T.P. Reflex, f/4.5 Xenar anastigmat, rack focus, self-capping shutter, 1/10th to 1/1,000th, revolving back, screen, 6 slides. £6 6 0
1a Pocket Kodak, f/6.3 Kodak anastigmat, speeded shutter, 1/25th to 1/1,000th, focussing adjustment. £1 3 6

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4-pl. T.P. Special Ruby Reflex, T.P. Cooke f/4.5, self-capping focal-plane shutter, 3 D.D. slides. £6 17 6

4-pl. Adams' Folding Minex Reflex, 6 1/2-in. Ross Xpres f/4.5 swing front, long extension, actuated by rack and pinion, self-capping focal-plane shutter, speeds to 1/1,000th, with outside adjustments, revolving back, F.P.A. £18 18 0

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3 1/2 x 2 1/2 T.P. Victory Reflex, Wray Lustrar f/5.9, rack focussing, self-capping focal-plane shutter, revolving back, 6 slides, F.P.A. £5 17 6

4-pl. No. 2 Elmar, Aldis No. 2 Series II f/7.6, fully-speeded shutter from 1 to 1/100th, U-form front, 6 slides, F.P.A. £2 15 0

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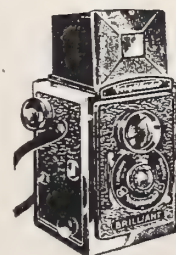
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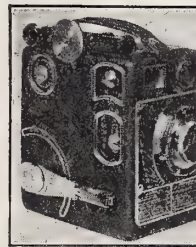
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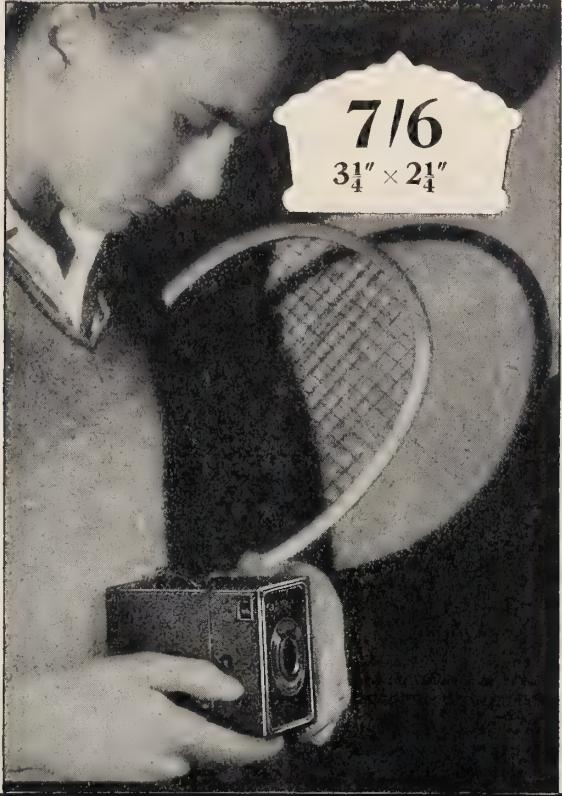
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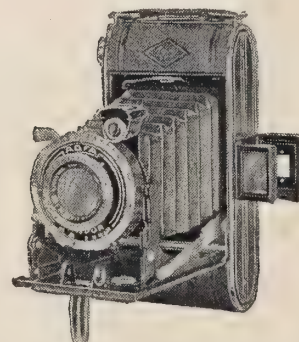
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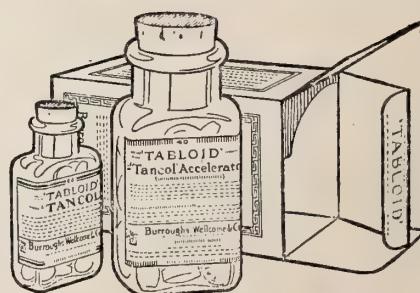


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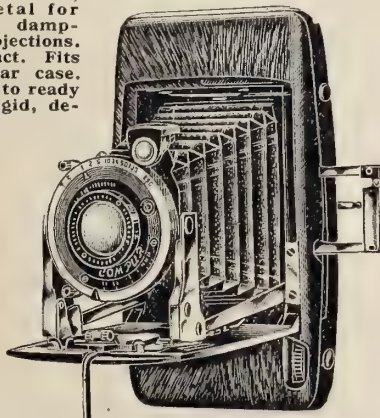
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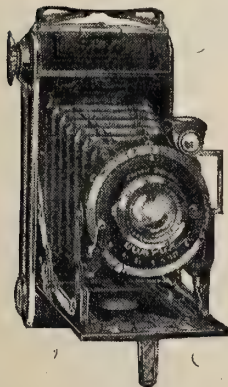
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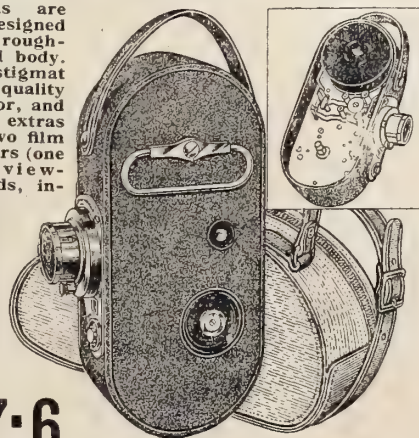
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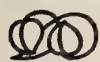
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VOL. LXXVIII. No. 2387.

WE have already reminded readers of the closing date for entries to the exhibition of the Royal Photographic Society, and we now offer a similar reminder for the London Salon of Photography. Wednesday, August 29th, is the last day for receiving pictures at the Gallery, 5a, Pall Mall East, London, S.W. We would also advise those submitting work to read the particulars given on the entry form most carefully, as any irregularity in procedure may invalidate the entry, and there may be no time to rectify any mistake made.

Submarine Artists.

Nassau, the capital of the British Crown colony of the Bahamas, seems to be, by all accounts, a submarine paradise for artists, for we read that artists are submerging themselves in the sea there, careening about among the coral reefs, and exploring the secrets of the vast under-water life which just here is very beautiful and fantastic. Hitherto it has been sufficient to spy on these coral gardens from the vantage of a glass-bottomed boat, but the more energetic explorers are now donning the diving helmet and working freely with their water-proofed cameras in a world of marine beauty almost unbelievable in detail and perfection. The coral is so wonderful and the living denizens are so brilliant and curious "that only the faithful trustworthiness of the camera can convince you of their reality." We can believe that the devotees of the moving-picture camera dart about in the translucent water, but when the enthusiastic writer tells us that painter artists also go down with their brushes and palettes to get

TOPICS of the Week



THE LIFEBOATMAN'S STORY.

An article on "Old Fishermen as Models for Picture-making" appears on another page in this issue.

the colours, and that it is no uncommon sight to see a paint-brush, which has escaped the submarine artist's hand, floating on the surface of the water—well, there are more things in heaven and earth, and in the sea under the earth, than are dreamt of in our philosophy.

Fire!

With modern colour-sensitive plates, a motor car, and reasonable opportunities of being on the spot, what a collection a specialist might accumulate of photographs of fires. And with some sense for pictorial effect and capacity for selection in a rapidly changing scene, how pleasing some of the resulting pictures might be. The other evening a gorgeous spectacle was presented by a factory fire on the fringe of West London. It was not just a mass of smoke with a base of flame, but in the shape of the smoke clouds as they formed themselves above the burning building, in their density from deep black to feathery whiteness, and in the astonishing colours—brilliant greens and sultry violets—which the conflagration presented there were pictures galore. It was astonishing how quickly the resources of Press photography were mobilised, and in addition to the cameras on ground level, two aeroplanes circled round the burning mass, coming down as low as possible, evidently for the purpose of taking photographs.

Photographers on Honeymoon.

The former rector of a village in Northamptonshire tells us that while he was at the rectory there many couples on honeymoon would make their way through the village, point their cameras—or surely their one camera—up at the church tower, and then pass obliviously on. They

always took one particular point of view, and they never troubled about any other treasure, pictorial or archaeological, that the village might have to reveal. We are left in some little doubt as to why the rector should suppose that the habit is characteristic only of honeymooners. Perhaps he was using the word "honeymoon," not in its usual restricted sense, but in the sense of "mooning around," as one can do whether one has a camera or not. However, this procession of honeymooners with cameras who pass through the village of Brington, near Northampton, had one good result, for they stimulated the rector himself to make a thoroughgoing photographic record of his village, which has historical associations with the progenitors of George Washington, and many other features of interest. Seldom can a village have been so excellently and exhaustively photographed and lantern slid as Little Brington by the Rev. H. O. Cavalier. The parish church

is rich in wood carvings, and to the reproduction of its old bench ends Mr. Cavalier has applied himself with extraordinary skill and success.

Coloured Newspapers.

A lecturer at the Royal Photographic Society told us recently that colour reproduction for printing purposes is likely to become more mechanical with the approach of printing inks of theoretical efficiency. One difficulty appears to be the blue. In order to get anything like decent reflective power with the blue it is necessary to use a green-blue; a pure blue cannot be got. If the so-called standard blue is used it is not actually complementary to the red filter. That is why the theoretical colour, if we could see it, would be rather green than blue. Slow progress is being made in the reproduction of colour photographs in newspapers. Here, of course, stability of colours is not a prime essential, for nobody wants to read a newspaper—even a coloured one—the

day after. As the President of the R.P.S. remarked, if the coloured pictures they are going to print in newspapers bear any relation to the colouring of the articles they write, the more fugitive the colours the better!

The Stage Version.

The photographer appears upon the stage in the excellent piece, "Magnolia Street," produced at the Adelphi in London, but as usual he exhibits methods of posing and so forth which scarcely linger in any studio to-day. He poses his lady in a most grotesque fashion, hand stiffly on the back of a chair, and so forth, and then declares that he cannot take the picture because it is evening, and such a subject as herself can receive no justice unless heaven's sunlight is available to illuminate her. The whispered remark of one of the characters is as illuminating as the sun itself: "Yes, he is a photographer, of course, but is he quite all right?"

READERS' PROBLEMS

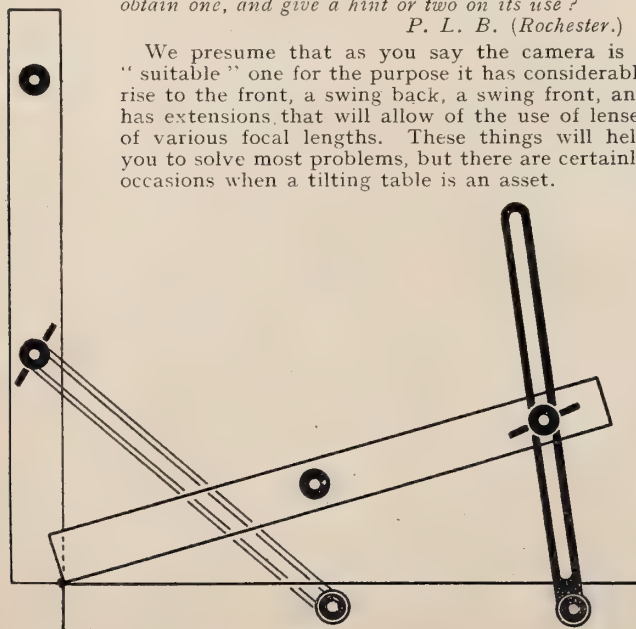
Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

A Tilting Table.

I propose to go in rather seriously for all-round architectural photography, using a suitable half-plate camera with all necessary movements. I understand that a tilting board is a useful accessory, but have no experience of it. Can you tell me where to obtain one, and give a hint or two on its use?

P. L. B. (Rochester.)

We presume that as you say the camera is a "suitable" one for the purpose it has considerable rise to the front, a swing back, a swing front, and has extensions that will allow of the use of lenses of various focal lengths. These things will help you to solve most problems, but there are certainly occasions when a tilting table is an asset.



In interior architectural work especially it is advisable to have a tripod the legs of which can be secured so as to avoid slipping. Any attempt to tilt the camera by adjusting the tripod is fraught with danger, and it is to avoid this that the tilting table is designed.

We think you will have difficulty in obtaining one commercially. There was never more than a limited demand for such an article, and those who required one either made it themselves, or had one made to their own specification. The construction is simple, and we reproduce a diagram of one as recommended and used by Mr. Ernest Marriage, a well-known expert on architectural photography.

It is essentially two stout boards, preferably of clamped mahogany, hinged together as shown. The lower board is bushed so that it can be screwed down on to the usual tripod top, and it remains in a horizontal position. The upper board can be raised to any angle up to 90°. The camera is, of course, attached to this upper board by the usual tripod screw, so that as the board is raised the camera will be tilted so that the lens points upwards or downwards according to the way the camera rests on the board. In the extreme position the lens will point up to the roof or down to the floor.

The upper board is held at any desired angle by a slotted strut, or, what is advisable, by two such struts, one on each side. These struts work on the same principle as those used for supporting the back of a field camera, so that the whole of the necessary fittings can be obtained without any trouble commercially.

It is advisable to have two positions, as shown, for these struts. In the diagram the strut is in solid black in the position for a moderate tilt, and in outline in the position for the maximum rise. Sockets are permanent, but the struts, clamping screws and wing-nuts are removable. The whole apparatus packs flat, and takes up comparatively little space in the case.

A Talk to the Snapshotter

By "AN EX-LAGGARD."

THERE are thousands of us. We are the camera users who, after years of snapshotting, are still beginners. We make many exposures, which constitute a succession of blanks and prizes, and, when an extra special one comes along, the tragedy of it is that we know not why, and therefore cannot profit by our success.

Sometimes I would meet other workers who were much "slicker" than I in making their pictures; and yet with their speed they combined a certainty of result that roused my deepest envy. Whenever I stopped to wonder why, I realised, of course, that it was just sheer ignorance of photography that was the cause of the trouble, and at last I one day sat down to think it all out. At this stage one either throws up the hobby entirely or else sets about it in good earnest.

The Aid of Books.

I started on my career of emancipation by taking *The Amateur Photographer and Cinematographer*, and I also bought a copy of "Hand Cameras" and read it thoroughly. Ignorant though I was, I found in it a wealth of understandable information, easy to remember and use. Next I invested in a "Burroughs and Wellcome" Handbook with an exposure calculator fixed in its cover. Its pages contain a fund of valuable data, very clearly expressed, and the calculator cut out exposures by guess for good and all.

If you start your serious photography on these lines, you will have made a very profitable investment. Probably one of the first striking features you encounter as you con books for information will be the amazing difference in the speeds and types of negative material available. It has often been emphasised in this journal that the beginner should choose one, or, at the most, two different sorts of plates or films, as the case may be, and learn these thoroughly before trying others. This is the soundest advice possible.

We of to-day are very fortunate

in that the most sensitive, highly orthochromatic negative material possesses sufficient latitude for the veriest tyro to use successfully.

Causes of Trouble.

That is sufficient for the moment on that point. Next let us consider the view-finder. If, no matter how carefully you work, the picture on the negative is different from that which appeared in the finder, do not—as I was—be afraid to doubt the accuracy of the latter. Frequently, especially in the case of a cheap folding camera, the finder is not truly positioned, and so registers a picture with boundaries which are different from those appearing subsequently on the negative. A dealer will correct the error for you, or you can do it yourself by the method given in "Hand Cameras."

If you get fuzzy negatives, are you able to discover the reason? Actually, detection is quite simple. There are three possibilities: (a) if everything shows two—or more—images, you have moved the camera during exposure; (b) if only one object is blurred, and the rest of the picture is sharp, obviously it has moved; (c) if one zone of the picture is sharp, but all the rest, including the principal object, is blurred, you have focussed the camera incorrectly.

The cures for (b) and (c) are self-evident; as regards (a), one must remember that it is possible for movement of the camera to show on the negative even with so short an exposure as one twenty-fifth of a second. If, for instance, you simply press the trigger with the thumb, the rest of your hand being unsupported, the probability is that you will succeed in tilting the camera before the shutter closes.

Let us apply the law of action and reaction, and try another method. In addition to resting the thumb on the trigger, place the fingers *underneath* some part of the camera front. Then make the exposure by a squeezing motion in which one endeavours, as it were, to bring

together those parts in contact, respectively, with the thumb and the fingers.

In this way the hand, instead of the camera itself, takes the reaction of pressing the trigger, and movement is avoided. If your camera is fitted with a flexible wire release, that offers a sure way of avoiding the trouble.

Pictorial Considerations.

The art of composing a picture comes gradually, chiefly by learning from one's mistakes. From the first effort at intelligent photography, however, pay attention to the direction from which the subject is lit. Until a good deal of experience has been gained, the subject should be arranged so that the light falls on it from the front, or else from half-way between front and one side.

If portrait work is attempted out of doors, sunlight is too harsh for well-graduated results. Choose a bright but completely clouded sky and try to arrange the sitter facing the clouded sun. If you must, by reason of circumstances, work in the sunlight, avoid at all costs the photographing of a freckled person at close range.

Another point to watch from the start is the choice of background. It is useless, for instance, to photograph a white cat against a pale-coloured wall, or to snap the local sweep as he is passing the grimy background of the Town Hall. The use of a camera with a lens of very large aperture to a great extent obviates the need for a contrasting tone of background, because its shallow depth of focus makes everything but the object concentrated on so blurry and indefinite that a stereoscopic effect is obtained, and the object stands out from its surroundings.

If you cannot afford such an outfit, don't despair. By moving to the left or right, or perhaps by raising or lowering one's viewpoint, a suitable bit of contrasting background can nearly always be discovered.

It may be that your choice of apparatus will fall on one of the popular small film cameras of 3×4 cm. or 4½×6 cm. If so, you will naturally want your best efforts enlarged. It is well, therefore, to remember that the best enlargements are made from negatives which are not too dense. This entails the avoidance of over-exposure, and although modern plates and films allow amazing latitude in this respect, it is well to bear the point in mind.

It is essential, however, to carry out their development, etc. in exact accord with the maker's instructions, or the resulting picture will

appear hard, and lack proper graduation of the details.

Always aim to produce a negative in which the high-lights are not pure white nor the shadows deep black. Each should show some detail, while the tones in between should be nicely graduated. Read the criticism of prints which appears in every issue of this journal and you will soon grasp the principles which govern such things as the standpoint for exposure, the choice of printing paper to suit the negative, trimming of prints, and many other essentials.

If you have not the time—or lack the facilities—to do your own de-

veloping and printing, you are, by some standards, outside the pale of serious photographers. But, again, do not despair; choose a reliable dealer and let him see that you are something more than a mere button-presser. Assimilate all the knowledge you can and so be in a position to tell him exactly what you want done—and, moreover, *how* you want it done.

Thus you will soon find—as I did—that a desultory habit has become an absorbing hobby. So get to it, you photographic sluggards; half-hearted you will always be until you learn something of the fascinating “whys and wherefores.”

INTERESTING YOUNG CHILDREN in PHOTOGRAPHY

By R. M. FANSTONE.

If a child asks for a camera, do not say “Wait until you are older”; give it a start at once. The following note is topical at the present time.

YOUNG children often express a wish for a camera, and this wish should be gratified. There can be no doubt that photography is of great value to young people, a fact which is now recognised at the larger schools, and it can be equally useful in the development of the younger children. Photography trains the mind to the need for care in small details, and the inevitable result of non-compliance with instructions. Such cannot fail to be of value to any young child of normal mental powers.

It is not suggested that a young child of the age of seven or nine should develop its own films, although I have known of more than one case where this has been done successfully, after a demonstration by a sympathetic grown-up. There is no reason why the child should not print from the negatives upon self-toning papers. These are very simple to use, and no poisonous chemicals are necessary such as may endanger the child or other members of the household.

If it is decided to give a child a camera let it not be thought that “anything is good enough.” The camera should be of simple type, but it should be in good order, and capable of producing good results. One of the better class box cameras, fitted with a lens of larger aperture than that fitted to the camera of the older type, and with a view-finder which is

reasonably accurate, should produce a high average of good results.

A high-speed film of the ‘chrome type should also be provided, and with a little help, under-exposed films can be avoided. In the matter of elementary knowledge, I have found some young children more responsive, judged by the results, than some people of mature years.

Although a little guidance may be carefully offered with regard to subjects the child should be allowed to take what it likes. If the subject belongs to the “impossible” class, this may

be suggested, but no prohibition enforced. Experience will soon teach an intelligent child what photography can and cannot do, and far more rapidly than in the case of some grown-ups, who still “snapshot” under conditions which suggest a belief that the age of miracles is still with us.

A seaside holiday is a good time to start a young child on the photographic road. The light is good, subjects are plentiful, and there will be the encouragement of good results from the very start.



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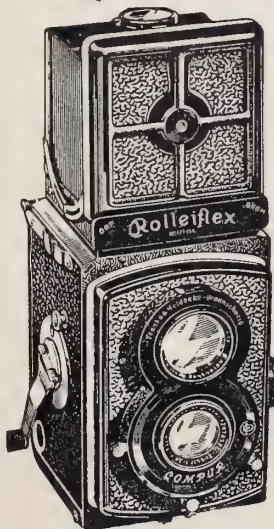
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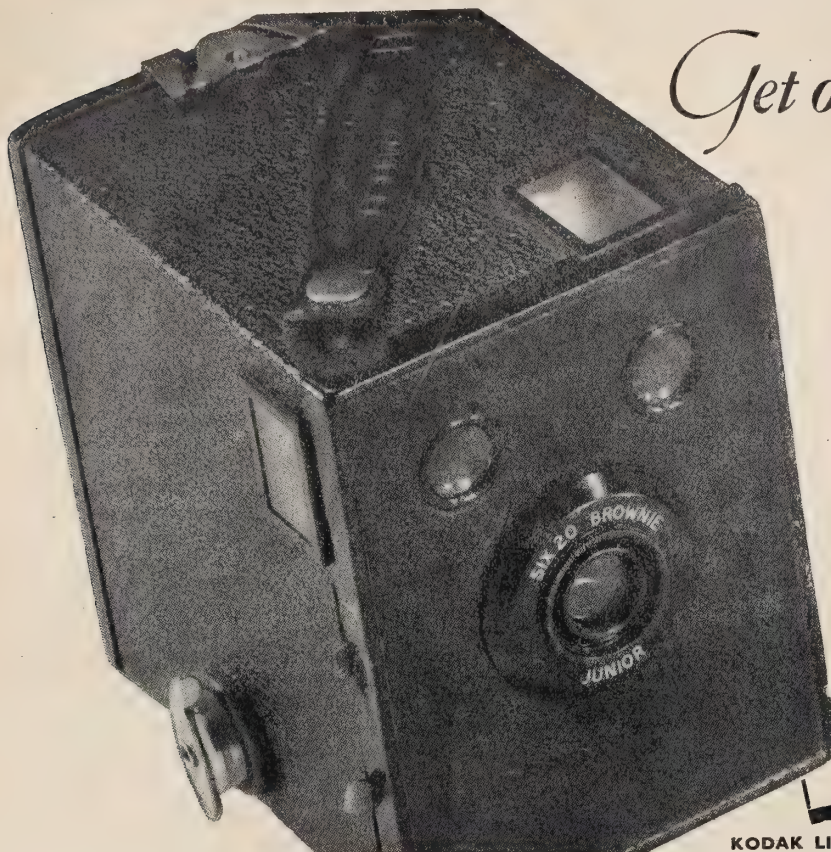
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COOKE LENSES



The Test Match. (Who are They?)
Photograph by "The Times."

This photograph was obtained from outside the ground with a Cooke Lens of 52 inches focal length. The original print shows evidence of the astonishing defining power of Cooke Lenses.

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Old Fishermen

as Models for Picture-making

By FRANK W. MURRELL.

WHEN one talks of something being "picturesque," there is usually conjured up in the mind a something beautiful. The implication may be of line, form, pattern, light and shade, or something more abstract—"atmosphere."

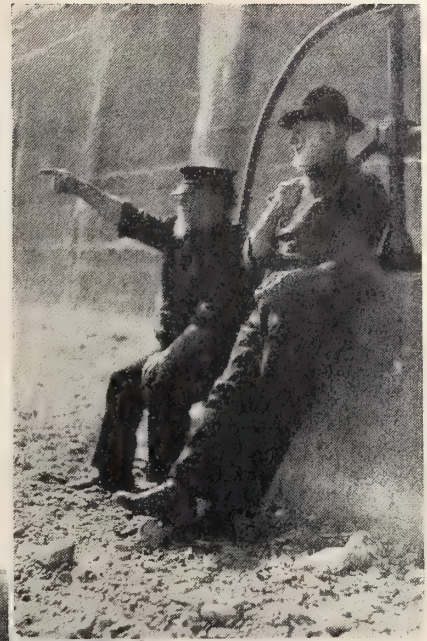
The latter is not always easy to secure in a photograph. Associations and romance are interwoven and must be suggested by including enough, yet not too much, material in the picture space. Leave a little of this atmosphere to the imagination of the beholder, and instead of a bare record of your subject you will make it picturesque.

If you are fortunate enough to be taking a holiday in a quaint fishing village, old fishermen will make fine models if you go about your hobby in the right way.

An old fisherman is a picturesque old chap—if you make him so.

A good plan is to

make friends with one or two of the local characters always to be seen loafing around the sea-walls or piers. Do not go to them with an air of superiority, or this will be the surest way of closing like an oyster all the possibilities of some charming pictures. Make their interests yours. Admire their skill in net-mending, and offer them a cigarette. This will induce a



"There she goes!"

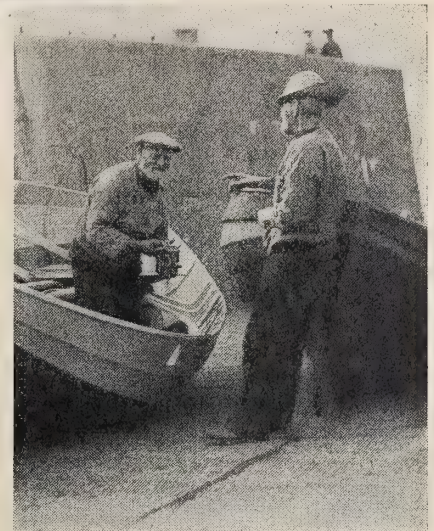
planned to a certain extent in your own mind before getting to work. The position of the sun at certain times of the day in relation to your proposed setting should be carefully noted, your exposure also worked out by meter, and the shutter set before you get near to your quarry. This makes for ease of working and sureness of result when the right moment arrives.



Repairs.

free and easy spirit between you. Tell your victim what a fine picture he would make for your album, doing this or that, and promise him a picture. Manœuvre for an effective but plain background, and if possible get the lighting at right angles or facing the line of sight; keep up a general conversation all the time, and snap!

Each little episode or story picture should be



A coat of paint.



An interesting creature.

August 8th, 1934

HILL-

Some hints on making pictorial landscape photographs from heights.



A Downland Frieze. High Salvington, Sussex.

PHOTOGRAPHS from hill-tops are said to be disappointing, but there is really no reason why they should not be as attractive as any others if done well. To snap blindly at a huge view from a high vantage point is to place too much reliance upon luck, for the condensation of large spaces into small prints is a thing which needs a little care. Given a little common sense good results are almost certain.

To begin with, there should be something worth photographing, not so small as to be lost in the general landscape, and with some-

thing in the way of pictorial accessories to draw attention to it. A fairly dark foreground can do this very well. It prevents the eye from running out at the bottom of the print, and throws the lighter distance well back.

A few trees treated after the manner of a decorative frieze by photographing the valley through them makes a very effective picture, but the trees must not look "hung up" by being cut off at the foot. This is an "upright" subject. Water photographs well from above, particularly in the evening with a good sky. A little bit of dry land at the foot of the print gives the eye a "jumping-off" place.

Mist effects are occasionally good, but one does not want too much of it or the contrasts



Dorset Cliffs.



The Valley Farm.

will be too flat. In long-distance work the more contrast the better, within reasonable limits. An attempt should always be made to retain the clouds, and there is no better way of doing this than by using a filter—quite a pale one will do. Clouds themselves are often worth an exposure.

On the hill-tops, as in other places, the "little bit" is sometimes more

TOPS

By D. AUSTIN.

fascinating than the big expanse. It is well to keep the eyes open for what is near at hand as well as for what is far away.

Technical difficulties are practically *nil*, but it is wise to rest awhile after a stiff climb before exposing, or the hands may be a



Corfe Village.



Evening over the Cliffs.

trifle unsteady. ♦The exposure may be cut to about half the normal unless the foreground demands more. This need worry no one. Most of the illustrations to this article were made at $f/8$ on fast panchromatic stock, giving $1/25$ th sec. with a $\times 4$ filter. Worked out, this comes to about $1/25$ th sec. on roll film at $f/16$ —the usual working speed of the simple box camera. Development may be a little longer than normal so as to give the little added contrast which yields a brilliant print.

There is no doubt that an enlargement is preferable to a contact print for this class of work. Details show up to an extraordinary extent, and in spite of the pictorialist's hands lifted in horror at the idea,

there is a lot of fun to be got out of a long-distance print and a magnifying glass. If the photograph is really sharp it is surprising how much can be discovered in the various parts of the distant view when examined in this manner.

the subject taken from the same high viewpoint but with a very long-focus lens. Provided the negative contains detail sharply rendered, and a fine-grain developer has been used, enlargements of good technical quality will be secured.

In conclusion, it may be remarked that on days when the call of the hills cannot be obeyed, there are many good photographs to be had by climbing to the roof of a high building in any large city. Many subjects so taken are the pictorial equal of those taken from hill-tops, and, in addition, a glorious breath of fresh air can frequently be secured from a lofty roof just as one gets in the country from a height.



Rain threatens.

From this inspection it will be found that many pictorial "bits" can be isolated, and if the negative is subsequently placed in the enlarger, these bits can be enlarged up to make pictures that in some cases may excel in composition and interest the whole view. They are, in fact, equivalent to portions of



From a City Roof.

How I make my EXHIBITION PICTURES

No. CCXLI

—
Mr.
D. C.
ROWLETT.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"MY first introduction to pictorial photography was a visit paid with a friend to one of the R.P.S. annual exhibitions at Russell Square. As an amateur with some training in art, which the claims of business had seriously curtailed, I somehow acquired the notion that a camera offered an easy and trouble-free method of satisfying some, at least, of my pictorial leanings within the limited spare hours at my disposal.

"My approach to photography being *via* painting it was perhaps natural that I should be immediately attracted by the power of control offered by bromoil and bromoil transfer. All my early prints were by these two processes, and transfer remains my favourite tinting method to-day; though I fear experience has caused me to revise some of my early ideas as to the value of control as I formerly understood the term. Certainly I find nowadays that my most successful transfers

are almost invariably those in which the process has been used most nearly 'straight,' though, of course, some minor control of tone values and massing is going on all through the inking, almost unconsciously.

"It is always difficult for a bromoil worker to persuade the rest of the photographic brotherhood that such a thing as a straight bromoil can exist. The plain truth, of course, is that the bromoil worker has, by force, to take more trouble over exposure and development, both of negative and print, than the bromide printer.

"Though bromoil transfer remains my usual process I no longer use it exclusively, turning on occasion to Carbro, and less often to bromide, when the special qualities of these printing processes seem to accord better with the demands of the subject.

"My negatives are all of $3\frac{1}{2} \times 2\frac{1}{2}$ size, made with what must be one of the very earliest specimens of Adams's Minex reflex, picked up second-hand. Formerly I used panchromatic plates exclusively, but a lengthy experience has finally convinced me that I can sometimes get better results with contrasty, long-scale subjects from orthochromatic plates.

"In general, my conception of the final print dates from the time I expose the negative. I see the subject as a high-key transfer, or as a low-toned carbon print, or in whatever other form seems most nearly to suit that particular arrangement of nature. Exposure and development of the negative are then proceeded with, keeping this end always clearly in view.

"I use an exposure meter, but only as a guide to the actinic value of the prevailing light. Actual exposure times may be less or very much more than those indicated by the meter, as the subject and intended treatment may dictate.

"My bromoil and transfer methods are normal, but I have a preference for fairly high key work on a white paper base. I use Sinclair's bleacher and *encre machine* and *taille douce* inks. My transfers are usually made with two pulls through the press, sometimes three. In Carbro I rather prefer the method of development on to the original bromide print, at least for exhibition work. This method seems to give an added richness. Most of my Carbros have been made with Vandyke brown, which has a rather more pleasing colour than the sepia tissue.

"As regards choice of subject I try to keep out of a groove as far as possible, but subconscious preference has a way of coming out, and I find on looking through a number of prints that most of them seem to come within three categories—open landscape with sky, figure studies, or old streets and buildings. I make a very occasional portrait, usually of the 'character' variety, since I feel that in portraiture proper the amateur has no hope of competing with the professional."



COURTYARD IN TAORMINA.

D. C. Rowlett.



OUT OF SCHOOL.

By
D. C. ROWLETT.

(See article, "How I make my Exhibition Pictures," on
the opposite page.)







1.—"Autumn."
By W. Cocks.

2.—"Collins Street, Melbourne."
By H. Brush.

3.—"Sunlight and Shadow."
By J. Owen.

4.—"Low Tide, Clovelly."
By H. Hebdon.

5.—"Castle of Chillon."
By C. F. Knight.

6.—"Toilers of the Soil."
By W. Caig.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

"AUTUMN," by W. Cocks—No. 1 of the prints on the opposite page—has a very good sky, and the two masses of foliage, that of the tree on the left and the hedge on the right, display a good relationship the one with the other. The sky tends to lend a pictorial attraction to the presentation, and the relationship of the trees, taken in conjunction with their pleasing shape, affords the elements of a good composition.

Errors of Judgment.

The print, as a whole, is inclined to flatness, and appears to be appreciably overprinted. The defect, perhaps, is not so pronounced in the reproduction as in the original, but it is discernible, and much of the luminosity the sky should possess is lost on account of the degradation of the sky tone.

It is not altogether a matter of making a lighter print, for, although that would be an improvement on the present rendering, it would not counteract the lack of vigour and strength. The sky would be better, but there would scarcely be a sufficient depth of tone in the landscape. What is needed is a printing paper of more vigorous character, or, alternatively, the development of the negative should have been allowed to proceed for a longer time.

In this latter event, the same grade of printing paper would have provided a print of an adequate degree of contrast, but, as the negative has been finished off, the former expedient only is available. If adopted, it would permit the landscape to retain its present depth of tone; its detail would be somewhat more marked; and, at the same time, the sky, while retaining all its gradation, would be rendered in its proper value.

The whole thing would present a stronger appearance, and the rendering would be more in accordance with the visual impression.

Foreground and Distance.

Attractive as the arrangement of the composition may be, it would have been better if the gate in the centre had been opened before the exposure were made, for it would afford a better interconnection between foreground and distance.

At present there is a bit of a jump between the two, and there is no definite linking up. The opening of the gate would provide the needful link, and then the foreground would be connected with the distance. The latter, at present, joins up very well with the sky, and, with the revision applied, the whole thing would be interconnected in all its essential parts, and unity in a higher degree would prevail.

The arrangement in No. 6, "Toilers of the Soil," by W. Caig, is of quite another type, but the connection is there, and the advantage derived therefrom is easily seen. The edge of the line formed by the uncut corn leads from the right-hand margin of the picture to the group, from it to the farmhouse in the distance, where the lines of the hillsides meet. From them, there is a natural step to the sky, and from bottom to top and from right to left connection is established.

Inasmuch, the picture is excellent, and the way the group has been caught, too, is good, but, compared with No. 1, the sky is regrettably lacking in tone, though what there is is better than none at all.

Blue Sky and White Paper.

A blue sky, or even one that is covered with the lightest of fleecy clouds, cannot be viewed as properly represented by the white tone of the paper base of the print.

No matter how bright it seems, there is always the possibility that something of a bright tone and nearer to hand may exhibit a greater brilliance, such as, for example, a whitewashed wall in full sunshine. Even in the absence of any such note to furnish a comparison, a sky that is represented by a blank white does not strike a note of truth, and it cannot be too strongly urged that quite an appreciable degree of tone is necessary to convey a true impression of the sky.

A glance at No. 5, "Castle of Chillon," by C. F. Knight, reveals a similar defect, and, in consequence, the sunshine on the castle walls does not tell so well as it would were there a proper tone in the sky. Besides this, the subject suffers somewhat from the intrusions at the top and left-hand side, and, while it may have

been the only one available, the viewpoint seems too near.

Restricted Viewpoints.

Where a viewpoint is restricted, an interchangeable wide-angle lens often proves a boon, but if not at hand, it is better to take a little trouble to find a more satisfactory standpoint than to make an exposure foredoomed to failure.

It is better to include more than is wanted than too little, and, in the case of No. 4, "Low Tide, Clovelly," by H. Hebdon, this, whether intentionally or not, has been done. There is more foreground and more on the right than is strictly necessary, and a trim of a quarter of an inch from the base, and half an inch from the right appreciably improves the composition. A full eighth of an inch from the top, to exclude the sky, might also be removed, but more could scarcely be taken without inviting a suggestion of over-restriction.

On the other hand, and while it is perfectly true that almost the same result could be obtained by advancing the viewpoint a little, it is unlikely that the arrangement could be so precisely determined before exposure as subsequently, and the extra margin is useful inasmuch as it enables those faults, which often happen just about the edge, to be excluded.

A Margin for Trimming.

Fogged edges, which arise from allowing a film to slacken off during its removal from the camera, provide an instance of the kind of fault that is in mind; but there are also tank markings and the like which can be removed if a sufficient margin is allowed for trimming.

The main advantage, however, lies in the facility with which the composition can be adjusted, and the device appears to have been made use of in No. 2, "Collins Street, Melbourne," by H. Brush. Here, the placing of the illumined tower is so well judged in relation to the rest and to the boundaries of the picture that it is almost certain that the print was intentionally trimmed to obtain it.

It does not seem that it needs any alteration at all, and, as the night effect was well seen, and no less well recorded, a most successful result has been secured. "MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"ALL THE WORLD BEFORE THEM," by S. G. Genty.

WHETHER this subject was prearranged or a chance opportunity promptly seized is not clear from the picture itself, but it is evident that, however obtained, an excellent judgment was exercised in the selection of the precise moment for making the exposure, for not only are the figures shown in a pose that is full of action, but they are also spaced very well in relation to each other and to their position in the picture space.

Pose and Action.

In the precincts of a station, where the roof extends over most of it, it is, of course, practically impossible to secure anything in the nature of an effect of sunshine. Its absence is felt, but is, to a not inconsiderable extent, compensated by showing the figures in light against a much darker setting.

There is, too, a certain subtlety of gradation arising from a diffused light source. This is well brought forward, but would be absent under the more direct illumination of sunlight, and, as the latter is not incorporated, nor is there any expression of any other mood of nature to take effect as the pictorial motive, the scale in which the figures are shown may be regarded as acceptable.

If there were anything in the nature of an effect, it is probable that it would necessitate a reduction in their size, or a sense of competition might be occasioned between the figures and the effect, which would impair its expression as the motive; but, as no effect is existent, the scale is permissible, and, in fact, their size enables the human interest excited by the figures to rank with an effect as the integral attraction.

One of Three.

The fact that they are represented on so large a scale, however, renders it imperative that their poses shall

be beyond criticism. They have been caught in a period of arrested motion, but one which indicates that movement is in progress; or, put in another way, their poses are suggestive of action.

An impression of the swing of rapid walking is conveyed, and, that being so, the condition precedent is satisfied, though, as a general rule, a figure is more satisfactorily shown

than finish off the group. Their relative attraction, in the pictorial sense, is expressed in the order in which they have been numbered. The figure (1) claims the greatest share of the attention because, in the first place, he is the biggest; in the second, because he is the most strongly placed; and in the third, because in his figure are contained the greatest extremes of

tone.

The first and third of these reasons are self-evident and obvious at a glance, but his position is the most forceful on account of the fact that his head more closely approximates one of the recognised strong points of a picture—the points of intersection formed by divisions of thirds—than do either of the other two elements in the group.

Moreover, his pre-eminence is still further emphasised by the fact that he is the leader, and foremost in the direction of the line of movement. Next in significance comes the figure (2). Her position, being nearer the centre, is weaker, and, appropriately enough, the contrast of tone is less than in the other. She has sufficient force of attraction to maintain her importance as the secondary item of the group, while the dog, as the third element, is of appreciably less significance, and is only necessary to complete the numerical progression, three elements composing better than two.

In a group of this kind, where the items are in a definite order of importance, a third seems essential to establish the significance of each element. In a group of two, one is more important than the other, or they are equal, but, if a sequence be felt to be desirable, a third is needed.

A sequence, such as occurs in this instance, generally has the effect of imparting a greater sense of order than where there is no definite progression, and it is exceedingly fortunate that it happened in this case.

"MENTOR."



facing the viewer than when seen from the rear.

It will be observed that the group is composed of three elements, i.e., the man (1), the girl (2), and the dog (3). To accord with our sense of fitness, or, in other words, to satisfy the requirements of the rules of composition, it is necessary that one shall be predominant.

An inspection of the print reveals that the figure of the man seems the most important; the girl comes next, and the dog does not seem to do more

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

SUNRISES AND SUNSETS.

SIR,—In reference to the "Topic of the Week" in "The A.P." for July 11th, regarding Cromer sunrises and sunsets, more than forty years ago photographs were taken by me from the cliffs at Saltburn, Yorkshire, of a sunrise and a sunset, in each case looking across the sea. Similar photographs may be had at Whitby, and amongst my old negatives is one of such a sunset, if my memory be correct.—Yours, etc.,

F. CROFT.

DYE IN FILMS.

SIR,—With reference to the query raised by L. M. in "The A.P." dated 27th June, regarding dye remaining on film negatives after prolonged washing, it might interest him to know that on the instruction sheet issued with Agfa Superpan film it is recommended that one or two drops of ammonia added to the final wash water will remove all traces of blue dye. I have myself followed this advice with both Kodak Panatomic and Agfa Superpan film, and find that any remaining blue dye disappears completely, leaving the film beautifully clear.—Yours, etc.,

E. G. DAVIES.

DISPENSING WITH THE NUMBER WINDOW.

SIR,—"Optimist" suggests that the winding off of the film should be regulated by some audible device; in the earliest roll-holders of the late 'eighties, for negative paper with no backing paper or numbers, there was, of course, no window, and one wound off until a certain number of clicks had been heard; the system answered well enough with care. Those were the days of stand cameras, and mine was $7\frac{1}{2} \times 5$ with a spool for 50 exposures, which had to be cut up before development, and then the fun began. With the modern films, developed in the strip, this difficulty would not arise.—Yours, etc.,

W. S. T.

A MINIATURE CAMERA.

SIR,—Is it allowable for an amateur with no axe to grind to give a pat on the back to an English-made miniature camera? As a result of the extensive advertising I investigated the claims of the tiny camera, and came to the conclusion that the ciné-film type is too small, too heavy, too expensive, and too difficult to use, and that the 16-on-No.-120-film is the ideal half-way house for the amateur who wants a companionable pocket camera. I bought one of those much advertised with an f/2.9 lens, but could not get passable enlargements to postcard size unless I stopped down to f/16. Changing the camera for another similar model, I found an improvement, but not the quality I wanted. I then bought a Dallmeyer "Dual" with f/3.5 lens, and have had no further trouble. This camera was one of the pioneers of the 16-on-No.-120-film, and is made, I understand, by Messrs. Newman & Guardia. It is very

light, and is generally built in the way Sibyl cameras are always made, and gives pleasure to handle, in a way which cannot be said of many of the foreign models of this size at any price. The "Dual" is the only British effort in the high-grade class, and in my opinion it beats all the others, but as it is apparently not advertised it appears to be almost unknown.

To avoid disappointment, I would advise all purchasers of 16-on-No.-120-film cameras to test their first film by supporting the camera on a firm table and exposing on, say, a lace curtain, at each of the marked distances. The resulting films should be enlarged with a precision enlarger, and if a postcard enlargement is not reasonably sharp, the purchaser may conclude that the lens is of fair but hardly first-class quality, or that it is not accurately fitted.

Others who have been troubled with fog on pan. film through the red window may like to know that Messrs. Peeling & Van Neck of Holborn Circus are light-trapping my "Dual" camera at a cost of five shillings.—Yours, etc.,

R. E. DICKINSON.

FILM CONTAINERS.

SIR,—Users of 16-mm. ciné film may be interested to know that an empty two-ounce round tin of Barney's tobacco makes a perfect holder for a 100-ft. spool of film. The fit has to be seen to be believed, and there is just enough extra depth to take a moistened felt pad covered by a disc of perforated celluloid. A one-ounce tin will take a 50-ft. spool, but the fit is not quite so exact.

With the tin you get a rubber band (with tab) of the right size for keeping the film in position on the spool.

I have no interest in the makers of Barney's other than that of a satisfied user of their tobacco—and tins.—Yours, etc.,

CHARLES W. WILMAN.

CAMERA PRICES.

SIR,—The letter from "Nomad" in your issue of July 4th, regarding camera prices, has surprised me not a little. "Nomad" claims to be a veteran photographer, but the reasons he gives for his objections hardly seem to be the result of experience.

To my way of thinking, cameras to-day are something more than just boxes, lenses are not just bits of ground and polished glass, they are the product of a highly scientific optical process; Compur shutters are truly wonderful things, having the precision and delicacy of watches.

When one considers the modern miniature precision camera, with all its gadgets for self-timing, automatic winding, etc., and the fast lenses and fast shutters, can one really say that the prices asked are too high? Remember, when you buy a precision camera you pay for the knowledge and experience which made the instrument possible.—Yours, etc.,

ROY BURRELL (Philadelphia, U.S.A.).

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 8th.

Leigh Lit. Society P.S. Mystery Ramble.
Rochdale P.S. Holiday Experiences.

Thursday, August 9th.

Hammersmith H.H.P.S. Discussion on Exhibition of Holiday Snapshots by H. L. Wainwright.
N. Middlesex P.S. Discussion—led by B. C. Woodcock.
Oldham P.S. Print Competition.

Saturday, August 11th.

Accrington C.C. Gorpel and Thursden Valley.
Bath P.S. Newton St. Loe.
Bristol P.S. Hanham.
Exeter C.C. Teign Valley.
Hackney P.S. Blatchworth Heath.
Hull P.S. Beverley and District.
John Ruskin C.C. The Temple.
Oldham P.S. Chew Valley.

Saturday, August 11th (contd.).

Sheffield and H.P.S. Thorp Salvin.
Southampton C.C. Motor Boat Outing down Southampton Water.
Staines P.S. Ramble.
Walthamstow and D.P.S. Southwark Cathedral. Meet at Cathedral, 2.30 p.m.

Sunday, August 12th.

Cripplegate P.S. St. Albans.
Ilford P.S. East Horndon to Baker Street.
Photographic Society of Ireland. Glendalough.
Twickenham P.S. A Mystery Outing.

Monday, August 13th.

Southampton C.C. "Standards in Judging." W. R. Kay.

Tuesday, August 14th.

Hackney P.S. Types of Cameras.
Nelson C.C. After-work on Prints.
Twickenham P.S. Discussion: Plates v. Films.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
**LESS ADVANCED
WORKER**

SELF-TONING PAPER.

MY first prints—such as they were—happened to be made on the albumen paper which all photographers were then using, for the excellent reason that there was little or nothing else to use. A day or two ago I was asked where albuminized paper could be obtained, and I had to reply that, as far as I knew, it could not be obtained anywhere in this country.

Let me try to be learned for a moment, even if I am wrong, as learned people often are. This paper was originally coated with the white of eggs—albumen. The smell suggested as much. But owing to the demand for eggs for election and other purposes, albuminoid—albumen-like—substances were prepared from certain animal

in perfect condition. Yet some of us fell for it when we were told how to do the toning and fixing in one operation with a “combined” bath. How we did fall, to be sure. And so did some of the prints, as time proved.

Then came the self-toning paper. No gold bath now. The gold, as we were told, was in the paper. We are still told so. I do not deny the fact; but I do not advise anyone, even with gold at its present price, to try to extract the precious metal from self-toning paper, and grow rich thereby.

One of my earliest investments in this kind was the purchase of some paper which I believe was bestowed upon us by America. It gave beautiful prints. I made one,



tissues, and that accounts for the letter “i” instead of “e” in albuminized.

Then appeared the Ilford P.O.P., which was coated with gelatine, and promptly and deservedly swept the old egg paper into oblivion. I made hundreds, nay, thousands of prints on this Ilford paper, which we generally bought in large sheets and cut up ourselves. This was supposed to be economical, but in my hands was disastrously the reverse.

The procedure was to print by daylight till the image was considerably darker than it should be when finished; wash till there was no longer any sign of milkiness in the water; tone in a bath containing gold chloride; wash again; fix in plain hypo; and wash again—very much. The prints on glossy paper were generally glazed by squeezing on to glass or slabs.

It was rather slow work. The good amateurs in those days—and how wonderfully good they were—did not mind work, or spending any amount of time in turning out a good job. Some of my own earliest P.O.P. prints are still

less than a quarter-plate in size, which was hung at the R.P.S. exhibition, although to-day it would not stand an outside chance in “The A.P.” Beginners’ Competition. Before the exhibition had run a week, that print had developed measles, or something worse; and I surreptitiously replaced it with a platinum print, to the furious indignation of an editor who got to hear about it.

After which long preamble, I wish to remind beginners that there are several self-toning papers available to-day, and to commend them as decidedly worthy of attention and use. I have just spent some time in experimenting with a dozen different brands. There are many more than this on the market, and when I refer, as I shall do, to some makes by name it must be understood that I am in no way giving them preference, or specially recommending them. It is only that of these I have practical knowledge.

Some self-toning papers do not inspire me with affection. On the contrary, I definitely hate them. Others are beautiful. I mention this because it would be risky for a

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beginner to form an opinion on self-toning papers as a class, from his experience of one brand he happened to try. He might be unlucky. It is a simple and inexpensive matter to try several.

Besides, tastes differ. I dislike a colour that is too red, and especially one that hints at yellow. I dislike a glossy surface for these prints. I dislike a mauve paper. What I do like is a good brown, cool rather than warm, on a cream or white matt paper. There are several self-toning papers on which I can get just what I want, and get it easily.

The usual slogan for self-toning papers is "simplicity." While I agree, in a general way, with this claim, I would give a word of warning. I know of no other class of papers with so many idiosyncrasies. Sorry I cannot think of a simpler word. Gaslight papers, say, are very much of a muchness, and you can treat them all in just about the same way without their resenting it. Not so self-toning papers. Each one has its own funny ways and characteristics, and must be treated accordingly, or it will not behave at all nicely. The instructions accompanying any given make must be studied and most carefully followed. Slipshod procedure will not do at all. Self-toning paper asks very little of you, but that little it must and will have.

One of the first things it asks is a suitable negative. This must not be flat and weak, but must have good contrast. You cannot get an ultra-contrasty self-toning paper to use with a thin ghost of a negative. There is a Vigorous Seltona paper, and the first illustration shows comparative prints on Normal and Vigorous Seltona. The difference is more marked in the originals than in the reproduction, and this more contrasty grade is very useful to keep at hand for use when a negative is nearly but not quite strong enough.

The other illustration suggests the type of subject and negative for which a self-toning paper is quite suitable. The original is a good sepia colour, on a cream matt paper, and would have no occasion to blush in the presence of a carbon print from the same negative.



Next week I hope to proceed to some practical information as to requirements and manipulation.

W. L. F. W.

Making Press Subjects By JOHN H. VICKERS.

SOMETIMES the budding free-lance bemoans the fact that there never seem to be any suitable subjects for the Press in his neighbourhood. He looks forward to his holidays and thinks he may find

something ready to hand—bathing belles, and so on. He returns home with nothing that is saleable. Why? Well, he probably does not realise that most good free-lance pictures have been carefully thought out, and very often arranged. One seldom comes across the attractive bathing belles which one sometimes sees in the papers. Attractive costumes have been bought for the occasion, pretty rocks and so on have been selected on which to pose the models, and due care has been taken with the lighting.

But one need not go from home for subjects. The heat wave has been topical as well as tropical, and fresh ideas in connection with it are always welcomed by the picture papers. The illustration accompanying this article is rather a change from bathing girls, and is therefore more likely to appeal to an editor, as it shows originality. A photograph should also have a short, crisp caption to enhance its value; and if it contains a little humour, so much the better.

Coming down one morning I noticed that the candles had felt the heat wave, and were looking very ridiculous. "Ha!" I thought, "this ought to make a Press subject." I arranged them and re-arranged them until something useful emerged. Then a caption had to be thought out, and one with a human touch, if possible. Certainly the two tall candles might be father and mother and the four small ones their children. Obviously they had all had too much sun to be good for them; so the final caption reads as given.



"Now children, no more sun-bathing!"

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

"The Art of Colouring Prints."
In spite of a considerable interest in various methods of hand-colouring prints, the literature on the subject is meagre and out of date. Hence there should be a welcome for the volume under the above title, written by J. Carroll Tobias, and published at \$1.50 by The American Photographic Publishing Co., 428, Newbury Street, Boston, 17, Mass., U.S.A. The subject is handled comprehensively and skilfully, and expert instruction is given on the various procedures involved in working with transparent and solid oil- and water-colour, pastels, wax crayons and so on. The information is extended to the various methods of colouring lantern slides, and a short chapter deals with monochromatic toning and dyeing. In our opinion the book is likely to rank as the standard work on the subject.

"Movie - Making Made Easy."
Under this title a book by William J. Shannon is published by the firm of Moorfield and Shannon, 66, Elm Place, Nutley, New Jersey, U.S.A. The price, post paid, is 2 dollars. It certainly covers a wide field, and while some parts are of an elementary character it also deals with such advanced matters as sound films, make-up, colour films, animated cartoons and microscopic work. Many illustrations are reproduced from very crude sketches, but serve their purpose. From such a mass of information as the book contains it is certain that any amateur cinematographer will find much that is useful to him.

From The American Photographic Publishing Co., 428, Newbury Street, Boston 17, Mass., U.S.A., we have received Nos. 7 and 9 of their series of photographic handbooks. They are both by Frank R. Fraprie, and deal respectively with "How to Make Lantern Slides" and "Practical Retouching." The subjects are handled clearly and comprehensively, with necessary illustrations and diagrams; and the only suggestion for improvement we can make is that they would be all the better for an index. The published price of these handbooks is 50 cents.

The Photographic Society of Ireland hope to hold an Exhibition, open to members only, from November 26th to December 1st inclusive. There will be four classes: 1, Pictorial and Architecture; 2, Portraiture; 3, Nature Study and Still Life; 4, Lantern Slides, Colour Photography and Transparencies. Two Awards and one Honourable Mention will be offered in each class, and, in addition, "Werner" silver and bronze medals for the best pictures taken on the summer outings. It is hoped to hold an Art Union Drawing in connection with the exhibition.

An alteration has been made in the date of publication of "The Pathscope Monthly," which makes it more convenient for securing prompt information of the current Gazette film. This publication of Messrs. Pathscope, Ltd. (5, Lisle St., Leicester Square, London, W.C.2) will now appear on the first of each month. It costs only 2d., and should be studied regularly by everyone interested in any way in 9.5-mm. films. Particulars and entry forms are given for the National Amateur Ciné Contest, which runs until the end of September.

An exhibition of cinematography will be held at the galleries of the Royal Photographic Society, 35, Russell Square, W.C.1, during the month of November next. The exhibition will comprise apparatus, stills and films. A feature of the exhibition will be a series of lectures on various aspects of cinematography, professional and amateur, by eminent authorities. In conjunction with the exhibition, a sub-standard film competition will be held, open to amateur and professional workers. There will also be a class for amateurs only, in which entries will be limited to films not exceeding 100 feet 16-mm., or its equivalent in other sizes. Films accepted by the judges will be shown during the period of the exhibition and will be awarded certificates. A plaque will also be placed at the disposal of the judges for the most meritorious film submitted in each class. Further information may be obtained upon application to the Secretary at 35, Russell Square, W.C.1.

Those readers who have sung the praises of the "Exakta" Miniature Reflex camera will have noted the improved model which has now been put on the market. This, in addition to the features already well known in connection with this camera, such as the reflex mirror action and the self-capping focal-plane shutter, has now an ingenious auxiliary control which has been adapted to the shutter, and by means of which slow exposures from 1/10th of a second to 12 seconds can be given; or, with the delayed-action control, speeds from 1/10th of a second to 6 seconds. The delayed-action control allows 12 seconds to elapse after the release has been pressed before the shutter operates. The prices range from £18 10s. with Ihagee anastigmat f/3.5, to £26 with Zeiss Tessar f/2.8. Telephoto lenses are also obtainable for use with this camera, and are, of course, easily used with the reflex principle of the instrument. It is obtainable from Messrs. Garner and Jones, Polebrook House, Golden Square, W.1, who will supply an illustrated booklet, dealing with the "Exakta," free on application.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in the issue of July 25. Derby P.S. Jubilee Exhibition.—July 21-August 12. Secretary, E. W. Hiscox, "Beechfields," Louvain Road, Derby.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18-September 15. Application for entry forms (British Isles) to W. R. Anderson, 3, Meadow Road, Beeston, Notts, and for Overseas entry forms, T. Finch, 47, Herbert Road, Nottingham. (Overseas papers please copy.)

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Open, August 31-September 15. Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

South African Salon.—Held in Johannesburg from August 20-25. Secretary, South African Salon, P.O. Box 7024, Johannesburg, South Africa.

Toronto Salon.—Open, August 24-September 8. Particulars from W. H. Hammond, Salon Secretary, 2, Gould Street, Toronto, Ontario.

Hong Kong International Salon (organised by Hong Kong University Amateur Photographic Club).—Open, September 24-30. Further particulars from Secretary, Hong Kong University A.P.C., Hong Kong University, Hong Kong.

Seventh International Photographic Salon of Japan.—Open (Tokyo), October 1-10; (Osaka), October 20-26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8-October 6; sending-in day, August 29; entry forms from Hon. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8-October 6; sending-day, August 10; entry forms from Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 29-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17-20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

"232" and "Sandom" Photographic Competition for Pictorial Subjects. No entry fees. Valuable prizes. Full details and entry forms from "232" Photographic Competition, 38, Wood Street, London, E.C.2.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakov.—Open, August 26-September 30, 1934. Closing date for prints, August 10. Particulars and entry forms from the Secretary, Fotoklub Polskiej, Y.M.C.A., Krakov, Krowderska, 8, Poland.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Rd., Stretford, Manchester.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr, 69, Antwerp, Belgium.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester, England.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Hints on Establishing Continuity in Holiday Filming

By
S. E. L. M.

So far as amateur work is concerned, lasting satisfaction can seldom be achieved without good continuity. How this quality may be introduced and developed is discussed in the following article.

THERE is ample evidence that a great many beginners commence their camera work by casually filming subjects which, in themselves, are of particular appeal. Such filming is not entirely aimless, since there is usually a very strong intention to retain on the celluloid some of that appeal possessed by the original subject.

Unfortunately, little of this can be captured or retained by casual methods. The tendency is instead to present what at best can only be described as a good photographic record.

It is not denied that some improvement will be effected immediately the worker becomes familiar with the business of editing; but even skilful assembly is quite unable to present a good film without proper continuity.

In the first place, it must be remembered that easy continuity depends upon every shot being cut to an effective length. This, of course, can be controlled in the editing stage; nevertheless, the action must be so directed that it will approximately coincide with the ultimate cutting.

Then—as the continuity of some films depends upon image relationships, whilst that of others depends upon simple titling—it must be recognised that there are different categories of continuity. The pseudo-professional play-film, for example, makes simple use of progressive action—which may involve little or no cinematic skill on the part of the director. Amateur holiday films, on the other hand, demand skilful handling and assembly if they are to rise above the level of casual shooting.

Documentaries and travelogue films make use of yet another type of continuity—this time dependent for the main part upon an intelligent use of titles.

Films conceived from the abstract method of approach are in much favour with mature and experienced

amateurs. Here the continuity is almost entirely filmic, involving skill and vision on the part of the director.

It is necessary, too, to know in advance something of the particular action-material which the camera is likely to encounter "on location." Just as no shot can be assumed without a previous assurance that the subject-matter is actually available, so must the utmost use be made of continuity shots where it is established that adequate facilities exist.

Provided, then, that the ultimate character of the film is clearly fixed in the mind of the enthusiast, this problem of continuity is reduced to very simple proportions. Hence, if

the purpose of a film be to preserve the happy memories of a family holiday, medium shots associated with personal close-ups will usually suffice to establish the continuity.

In a travelogue or documentary film, it is not always effective to cut back to these linking close-ups, the treatment indicated in such cases being to make the film action definitely progressive and to point the connections by means of lucid captions. Such captions must come in at just the right moment; and, since each caption must be closely related to others immediately adjacent, it is necessary to avoid long cutting and bad assembly.



The dusty condition of the Row at the present time provides attractive effects for action subjects on sunny mornings.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Reticulation.

What is the cause of the crinkled appearance of the negative sent? I have had the same trouble on many occasions. S. A. F. (Tamaie.)

The trouble with your negative is known as reticulation. It is generally the result of transferring the negative from one solution to another which is either considerably higher or lower in temperature. Once it has occurred, there is no remedy, and this is unfortunate, as the negative you send is otherwise of first-rate quality. From a statement in your letter we gather that you may perhaps dissolve hypo just before use. If so, this may be the cause of the trouble, as the dissolving of the crystals lowers the temperature considerably.

Wynne Meter.

I have been given a Wynne exposure meter, but without any instructions. Will you forward me an explanation of the method of use? D. H. W. (New Cross.)

It will be necessary for you to get full instructions for using the meter, and also the latest speed list to go with it. You should be able to get both from a good London dealer, but the address of the makers is The Infalible Exposure Meter Co., Wrexham.

M.Q. Developer.

I send a formula for an M.Q. developer. When I mix it the solution turns black. When I mix an amidol solution it is a pink colour. Can you explain this? R. W. B. (Newport.)

We have never heard of such a thing as a solution of the kind you specify turning black, or being anything but perfectly clear. Amidol has occasionally a slight pinky colour, but it is never really noticeable, and it is generally as clear as water. As the only thing that would be used in both the M.Q. and the amidol solutions is sodium sulphite, we might suspect that there is something wrong with what you are using.

Club Addresses.

Can you give me the address of a photographic society in Kingsbury, Wembley, Edgware or Hendon? C. W. R. (London.)

We know of no photographic societies in the particular districts you mention, the nearest being the Kilburn and Willesden Photographic Society, the Secretary of which is Mr. H. F. James, of 59, Okehampton Road, Kensal Rise, N.W.10. The next is the Harrow Camera Club, the Secretary being Mr. C. W. Johnson, 4, Shepcote Road, Harrow. We trust that one of these will suit you.

Colour Process.

What is the address of the makers of the Autochrome plate? What is the simplest form of colour photography? Does a screen or filter have to be used? L. C. S. (Bromley.)

The agents for the Autochrome plate are Messrs. Thomas K. Grant, Ltd., Polebrook House, Golden Square, London, W.1. We do not know of any simpler colour process, although this is not the only one of its kind. The screen is in the plate itself, but a filter has to be used on the lens. It is not a colour-print process, the result being a positive colour picture on glass.

Developer for Chloro-Bromide.

Can you give me an M.Q. formula suitable for chloro-bromide papers? S. C. L. (Leatherhead.)

The following will answer:

| | | | |
|-------------------|----|----|---------|
| Metol | .. | .. | 5 grs. |
| Hydroquinone | .. | .. | 40 grs. |
| Sodium sulphite | .. | .. | 1 oz. |
| Sodium carbonate | .. | .. | 1 oz. |
| Potassium bromide | .. | .. | 10 grs. |
| Water to | .. | .. | 20 oz. |

It by no means follows that this will give the best results with any given brand of paper, and we should strongly advise you to adopt a formula given in the maker's instructions.

Adapters.

I want to use quarter-plates in half-plate dark slides. Could you suggest a method by which I could adapt the slides for the purpose? F. H. E. (Manchester.)

It is a comparatively simple matter to make adapters from cardboard or other material, but commercially made wooden ones are obtainable through dealers, and we think your best plan would be to have a proper set fitted to your slides.

Interior Exposures.

Can you suggest a reliable means of calculating exposures for indoor subjects? D. W. M. (Haslemere.)

Interior subjects are of such wide variety that we cannot imagine any simple means of calculating exposures for all of them. In spite of all sorts of meters and calculators, a certain amount of experience and discretion is necessary. Probably the best help is to keep for reference copies of all successful photographs, with particulars as to the exposure conditions which gave the results.

Right to Print.

I had some negatives developed at a holiday resort, and I find that the dealer who had the work done for me is exhibiting an enlargement from one of the negatives. Has he the right to do so? R. V. (Tottenham.)

He has no right to do this, and technically he is infringing your copyright. These things should be done only on the strength of a friendly arrangement, or by definite agreement with or without a fee. If the dealer sold prints from your negatives, or allowed them to be reproduced in any way, it would be a much more serious matter.

Cleaning Bromides.

I find that the surface of my bromide prints, especially those in a high key, is not as absolutely clean as I could wish. What is the best way of cleaning them up? F. I. (Lincoln.)

We assume that you refer to surface "dirt," and not to slight fog, or anything of the kind. At the end of the final wash you should lay the print at the bottom of a dish of clean water, and swab the surface with a soft Turkey sponge, or a wad of cotton-wool. An alternative is to go over the surface of the dry print with cotton-wool moistened with:

| | | | |
|-------------------|----|----|---------|
| Borax | .. | .. | 1/2 oz. |
| Water | .. | .. | 20 oz. |
| Methylated spirit | .. | .. | 5 oz. |

Dissolve the borax in warm water, and when cold add the spirit.

"A.P." Competitions.

What are the rules for your monthly competition? Must the work submitted be done entirely by the competitor? L. A. (London.)

We have three regular monthly competitions all the year round. Perhaps it would be better to say that the competition is divided into three sections—beginners', intermediate and advanced. Only in the beginners' section is professional assistance permitted. The full rules for all sections are published in the last issue of each month, while the necessary coupons appear in every issue.

THE London Salon of Photography 1934.

SENDING-IN DAY, Wednesday, August 29th.

THE TWENTY-FIFTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 8th September, to 6th October, 1934.

CONDITIONS OF ENTRY (Please read carefully).

- No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.
- No. 2. When mounts are employed, they should conform to the following sizes—25 × 20, 20 × 16, or 15 × 12, but no mount to exceed 25 × 20; and it is suggested that white or light-toned mounts be employed wherever possible.
- No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.
- No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.
- No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
- No. 6. The sending-in day is Wednesday, August 29th, 1934. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.
- No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).
- No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "PHOTOGRAPHS FOR EXHIBITION ONLY. NO COMMERCIAL VALUE. TO BE RETURNED TO SENDER."
- No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.
- No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.
- No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.
- The submission of pictures will be understood to imply acceptance of the above conditions.
- Due notification of acceptance of pictures will be sent out as soon as possible.
- All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon.

All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

FORM OF ENTRY.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

| Reg. No. (leave blank). | A, B or C (leave blank). | Number on Picture. | Title of Picture. |
|----------------------------|-----------------------------|-----------------------|-------------------|
| | | 1 | |
| | | 2 | |
| | | 3 | |
| | | 4 | |
| | | 5 | |
| | | 6 | |

The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.

**Readers of
The Amateur
Photographer &
Cinematographer**
who are preparing work for this year's Salon may use this page as an ENTRY FORM and send with their pictures.

SEE CONDITIONS.

Intending Exhibitors
who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

I AGREE

TO CONDITION 10.

YES OR NO.

Name.....
(State Mr., Mrs., or Miss)

Address.....

The Amateur's Emporium

Business Notices

Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watloo, London." Telephone: Hop 3333 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—
 12 words or less.....1/-
 1d. for every additional word.
PROFESSIONAL AND TRADE:—
 12 words or less.....2/6
 2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 60, Deansgate, Manchester, 3; 26b, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

LEICA III, collapsible Summar f/2, complete in case; brand new, £28.—10, Oakbank Grove, S.E.24. [3715]

ZEISS Baby Ikonta, Novar f/4.5, Dervall, Zeiss filter, Zeiss Diaphot Exposure Meter; safe for panchromatics, 55/-—BM/NHSX, London, W.C.1. [3177]

THORNTON-PICKARD Special Ruby 1-pl., Dallmeyer anastigmat f/4.5, rise and fall front, revolving back, hinged hood, sling, with 6 double-sided slides; extras include pair focussing magnifiers in case, and F.P.A., together with leather case; one owner, condition perfect; price £10, carriage paid and packed by T.-P. Co.; approval to responsible person or against cash.—Lamb, Lyme Grove, Altrincham, Phone 2507. [3178]

ENSIGN Cameo 3½×2½, Ensar f/4.5, Compur shutter, double extension, 6 dark slides, F.P.A., roll-film adapter; hardly used; £6, or near.—Vaughan, 218, High St., Bangor. [3179]

ENSIGN 7-in. Anastigmat f/5.8, in Koilos shutter, 27/6; 3½-in. Kodak Tank (new), 11/6; Ditto (used), 8/6; V.P.K. Tank (new), 6/-; P.C. Plate Tank, 5/-; two 1-pl. Storage Boxes, 4/6; Lancaster 1-pl. Camera, brass-bound mahogany, triple extension, slides (no lens), 12/6; Solid Brass Optical Lantern, 25/-—Below.

WANTED.—3½-in. Anastigmat, and Small Reflex (lens not essential).—Parkin, 25, Margaret St., Beverley Rd., Hull. [3182]

AMATEUR Giving Up.—1-pl. Reflex, 1-pl. Sanderson, Lenses, 1-pl. Enlarger, balance and weights, dishes, Justphot, sundries, full particulars on receipt of postcard.—6, Manor Way, Egham, Surrey. [3183]

1-PLATE Roll Film Kodak, f/6.3 Ross Homocentric lens, case, tripod, filters, accessories, 55/-—2, Bradwell Avenue, Barton Rd., Stretford, Manchester. [3184]

1-PLATE Sanderson (Regular), all movements, 4 Zeiss 3-foci lens 4½, 7½ and 9 in. foci, in Automat shutter, 6 double block-form slides, stiff canvas case; condition excellent, £5/10.—Shelley, 132, Bethune Rd., London, N.16. [3186]

BARGAIN.—£12/12 or near offer, Mentor V.P. Reflex, Tessar f/2.7; perfect outfit; write particulars.—Box 1171, c/o "The Amateur Photographer." [3188]

3½×2½, f/3.8 Zedellar, delayed-action Compur, 32 double extension, rising and cross front, 6 slides, £5.—114, Langdale Rd., Thornton Heath. [3206]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

CONTAX, slow-speed, Tessar f/2.8, ever-ready case, filter, lens hood; cost £32 recently, and hardly used, £20.—Below.

3½×2½ Voigtlander Reflex, f/4.5 Busch Omnar, 32 D.D., F.P.A., case, Enlarger (takes camera lens), £3/15.—Below.

6½-IN. Watson Convertible Anastigmat f/6.5, 32 fits above camera, £2.—E. L. Dunnnett, 3, Ascott Avenue, Ealing. [3078]

ROLLEICORD, new last week, used one spool only; cost £10/10; accept £7/10 for quick sale, cash or easy payments; must sell.—24, Bolton Rd. West, Ramsbottom. [3196]

V.P. Kodak Special, 3-in. f/4.5 Ross Xpres, latest Compur shutter, 1 to 1/300th, excellent condition, Kodak yellow screen for same, brand new Rhaco view-finder, Watkins Bee meter, leather case, £4 lot.—Box 1174, c/o "The Amateur Photographer." [3201]

GRAFLEX 5×4, Aldis f/4.5, 2 double slides, £5; Verascope 45×107 mm., R.R. lenses, changing-box, case, 35/-; Cocarette 3½×2½, f/6.3, case, 35/-; 6-in. Blitz f/4.6, sunk, iris, flange, 27/6; 6-in. Ross Homocentric f/5.6, sunk, 35/-; 12-in. C. & G. f/6, 21/-—Whittaker, Sunnyside, Dane Bank, Disley. [3204]

1-PLATE Gandolfi Simplex, f/4.5 Lumar, Compur, 4 D.B. slides, F.P.A.; little used, £5; or exchange 3½×2½ Folding.—5, Dixon Rd., S. Norwood, S.E.25. [3205]

CAMERAS AND LENSES

ROLLEIFLEX, f/4.5, light filter, and leather case, complete, brand new May; bargain; nearest £16 secures.—Mullins, 68, Persehouse St., Walsall. [3207]

SOHO 3½×2½ Reflex, revolving back, Tessar f/4.5, 3 book-form slides; perfect, £9/15.—Balston, 24, Dickenson Rd., N.8. Mountview 2185. [3211]

COCARETTE de Luxe, 3×2, Zeiss f/4.7, Compur, direct and brilliant finders, very light, compact, zipp case; as new, £4/4.—4, Spencer Rd., South Croydon. [3212]

ZEISS Ikon Icarette, double extension, model taking plates or films, D.A. Compur shutter, f/4.5 Tessar lens, focussing screen, 3 slides, F.P.A., filter, lens hood; cost £18; only used a few times, and still in original carton with instructions.—Below.

ROLLEICORD 2½×2½, f/4.5 Triotar, Compur; has taken one film only, price £8/7/6.—R. H. Jenkins, 48c, Church St., Enfield. [3214]

3½×2½ Mentor Reflex, Zeiss f/4.5, 3 double slides 32 F.P.A., roll-film adapter, stand; Lantern and all accessories.—Beckenham 1219. [3215]

LEICA No. 1, f/3.5, Correx tank, £8, near offer.—Blackall, 86, Petts Wood Rd. Orpington, Kent. [3216]

3½×2½ Roll Film Popular W.P.C., f/6.8 Villar anastigmat, 7-speed shutter, 22/6.—Below.

1-PLATE and 9×12 cm. Ica Folding Pocket, 4 S.E., rise, cross, Novar anastigmat f/6.8, 7-speed shutter, 5 slides, 20/-—47, Prebend Gardens, London, W.6. [3217]

ZEISS Baby Ikonta, Tessar f/4.5, in delayed-action Compur, 1 to 1/300th, perfect condition and work; cost £8/17/6; must sell, best over £5.—Box 1180, c/o "The Amateur Photographer." [3228]

T.-P. Junior Special Reflex, 3½×2½, Cooke f/3.9, revolving back, 6 slides, F.P.A., case; good condition, £6; deposit.—Budenberg, Somerville, Marple, Cheshire. [3230]

LEICA II, Elmar f/3.5, ever-ready case, antinuous release, No. 1 filter; new condition, £17/10.—Box 1183, c/o "The Amateur Photographer." [3232]

COOKE f/4.5 Lens, 5-in. focus; unused, 45/-; approval.—28, Prospect Park, Scarborough. [3103]

DALLON Telephoto 14-in. f/5.6, in Compound shutter, case, £12; Zeiss Tele-Tessar 10-in. f/6.3, in Compur shutter, £8; both in perfectly new condition.—Stewart, 104, Cheapside St., Glasgow, C.3. [3174]

CAMERAS AND LENSES

Trade.

NEGRETTI and ZAMBRA, 122, Regent St., W.1, camera specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

9×12 and 1-pl. Zeiss Ikon Trona Folding Pocket, double extension, high rack rising and cross front, reversible and wire-frame finder, spirit level, fitted 13.5-cm. Carl Zeiss Tessar f/3.5, Compur shutter, 1 to 1/200th and time, cable release, 5 slides, leather case; fine condition, £14/15.

1-PLATE Marion's Soho Reflex, rack focussing, 4 rack rising front, sky shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/16th to 1/800th and time, 6-in. Ross Xpres f/4.5, 3 D.P. holders, F.P.A., leather case; perfect, £21.

1-PLATE Zeiss Ikon Trona Folding Pocket, double extension, rack rising and cross front, reversible and wire-frame finder, spirit level, fitted 13.5-cm. Carl Zeiss Tessar f/4.5, Compur shutter, 1 to 1/200th and time, 5 slides, F.P.A., leather case; fine order, £9/15.

1-PLATE Zeiss Ikon Maximar Folding Pocket, 4 double extension, rack rising and cross front, reversible and wire-frame finder, spirit level, fitted Domnar anastigmat f/4.5, Compur shutter, 1 to 1/200th and time, F.P.A.; condition perfect, £7/12/6.

VEST Pocket Autographic Kodak Model B, Achro lens, T. and I. shutter, as new, 15/-.

DITTO, lazy-tongs model, R.R. lens, speeded shutter, canvas case, 15/-.

NO. 14 1a Ensign Carbine Roll Film, focussing, rising front, reversible and wire-frame finder, fitted Carl Zeiss Tessar f/4.5, Compur shutter, 1 to 1/250th and time, leather case; as new, £6/15.

NEW Cameras.

AUTOMATIC Rolleiflex Reflex, takes 12 exposures on 3½×2½ roll film, fitted Tessar f/4.5, £20; 9 monthly payments £2/4/6.

ROLLEICORD Reflex, fitted Zeiss Triotar f/4.5, £10/10; 9 monthly payments £1/3/4.

ZEISS Ikon Contax, with focal-plane shutter, Zeiss Tessar f/3.5, £27/10; 9 monthly payments £3/1/2.

3½×2½ T.-P. Horizontal Reflex, Dallmeyer f/4.5 32 anastigmat, 3 single slides, £8/15; 9 monthly payments 19/6.

LEITZ Leica Camera, Model III, with f/2 Summar lens in collapsible mount, £33/13; 9 monthly payments £3/14/10.

PATHE de Luxe Motocamera, f/3.5 anastigmat, £10/10; 9 monthly payments £1/3/4.

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J. H. TURNER, 9, Pink Lane, Newcastle-on-Tyne, offers the following guaranteed bargains; 5 days' approval against full cash deposit; part exchange for saleable apparatus.

CONTAX, Tessar f/2.8, 1/25th to 1/1,000th sec., bulb, cost £30, as new, £22/10; Ever-ready Case, £1; Contaxscope, 22/6.

GOERZ V.P. Tenax, f/6.8 Dagor lens, 3 slides; fair condition, 37/6.

KODAK P.C., rising and cross front, R.R. lens; good condition, 27/6.

1A Kodak, f/7.9 Kodar lens; as new, 35/6.

J. H. TURNER, 9, Pink Lane, Newcastle-on-Tyne; for Super Ikonta, Rolleicord, Contax, etc.; exchange specialist. [3209]

NEWMAN & GUARDIA Special Folding Reflex, 3½×2½, with Dallmeyer Speed Pentax f/2.9; cost £56; £25 or near offer; perfect order.

1-PLATE Anschutz Type Press Camera, f/6.3 4 Ross 5-in. Homocentric, shutter speeded to 1/800th sec., 3 D.D. slides and case; recently overhauled, £3/10.

3A Postcard Special, with f/6.3, in Compur shutter; cost £15; £5.—Camera Craft, Ltd., Camera Corner, Palmers Green, N.13. [3220]

"Service" Bargains

FOR CASH—EXCHANGE—OR TERMS.

V.P. Kodak, f/6.9 anastigmat £1 18 6

3½×2½ Cocarette, f/4.5 Zeiss Tessar,

Compur shutter.....£7 12 6

3×2 Ensignette, R.R. lens....13s. 9d.

No. 1a (4½×2½ in.) Pocket Kodak,

f/7.9 anastigmat.....£1 9 6

V.P. Piccolette, f/4.5 Zeiss Tessar,

Compur shutter.....£4 18 6

3½×2½ Dallmeyer Snapshot, f/6 lens

£2 8 6

3½×2½ Contessa, f/6.3 anastigmat, Der-

val shutter.....£1 12 6

16-on-3½×2½ Ikonta, f/4.5 Novar,

Telma shutter.....£4 2 6

3½×2½ Ernemann, double extension,

f/3.5 Ernon lens, 7-speed shutter, 3 slides,

R.F. adapter.....£4 18 6

3½×2½ Folding Klito, R.R. lens, 3

slides.....14s. 9d.

9.5 Pathé Camera and Motor, leather

case.....£2 15 0

3½×2½ Super Ikonta, f/4.5 Tessar,

Compur shutter, built-in range-finder and

leather case.....£13 12 6

3½×2½ Soho Reflex (1933), f/3.5 Ross

Xpres and 13-in. f/6.3 Teleros Telephoto,

N. & G. lens hood, 2 filters, 3 double slides,

F.P. adapter, leather case.....£25 0 0

1-pl. Etui, double extension, f/4.5

anastigmat lens, 6 slides.....£3 7 6

4.5×6 cm. Tenax, f/4.5 Celor lens,

F.P. adapter.....£2 12 6

3½×2½ Wafer, double extension, f/4.5

Trioplan, Ibsor shutter, 4 slides, R.F.

adapter.....£4 10 0

Postcard Ensign Reflex, f/4.5 Zeiss

Tessar, 3 D.D. slides, F.P. adapter and

leather case.....£8 10 0

1-pl. T.-P. Reflex, Dallmeyer f/2.9

Pentac, 3 D.D. slides, leather case £14 10 0

6×6 cm. Foth-Flex Reflex, f/3.5 Foth

anastigmat lens, delayed focal-plane shut-

ter.....£8 12 6

3½×2½ Soho Reflex (1933), f/4.5 Ross

Xpres, 3 D.D. slides and leather case

£15 10 0

2½ square Rolleiflex, f/3.8 Zeiss Tessar,

Compur shutter, leather case....£14 17 6

2½ square Automatic Rolleiflex, f/3.8

Zeiss Tessar, Compur shutter, Proxar lenses

and case.....£17 18 6

6½-in. f/2.7 Zeiss Tessar Lens, in

focussing mount.....£12 0 0

12-in. f/4.5 Dallmeyer Large Adon

Telephoto.....£7 17 6

1-pl. T.-P. Ruby Reflex, f/4.5 Ross

Xpres, 3 D.D. slides.....£18 18 0

3½×2½ Contessa, double extension,

f/4.5 Tessar, Compur shutter, 3 slides,

F.P. adapter.....£4 12 6

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CAMERAS AND LENSES

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CAMERAS Exchanged; largest stock in S. London; special attention to Pathescopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [7728]

ALLENs.—For Ultra-modern Camera Bargains: Rolleiflex, f/3.8, 6×6 non-auto. model, with de luxe case, £11 (cost £24); No. 7 Ensign Carbine, Aldis f/4.5, Mulchro shutter, 90/-.

ALLENs.—Leica Model I, Elmar f/3.5, range-finder and case, £6/19/6; F/2.5 model, £8/19/6.

ALLENs.—Pathe Motocamera and Kid Projector, complete, £5/19/6; Coronet Cine and Projector, 57/6 (1/6 carriage); Baby Ikonta, f/6.3 model, 46/-; F/4.5, 59/6; Contax, f/3.5 model, £16.

ALLENs.—Box Tengor, f/6.3 model and leather case, 26/6; Lios Aktinometer and Cinophot, also Dist Distance Meter, 12/9 each; Super Ikonta, £17 model, like new, £12/19/6; E.R. Case, 13/6.

ALLENs.—Nagel Pupille, f/2 lens, case and filter, £12/19/6; N. & G. Vitesse, Ross f/3.5 and Dallmeyer 9-in. Telephoto, £21.

ALLENs.—Krauss Peggys, Meyer f/2.7, £38 outfit for £19 (like new); Etui 3½×2½, D.E., Tessar f/4.5, D.A. Compur, £9/17/6; 1-pl. S.E. model, £8/17/6.

ALLENs.—Rolleicord, £8/17/6; Midget, f/6.3, 39/6; T.-P. Cine Camera, Dallmeyer f/3.5, 39/6.

ALLENs.—Pathe Baby Cine Camera (hand model, chargers, hide case, title outfit, £1/19/6; Kolibri, Tessar f/3.5, £6/19/6; Novar f/3.5 model, Telma D.A., 97/6; our Special Miniature Camera, f/2 and Compur, £9/17/6.

ALLENs.—For every make of camera, two-thirds (approximately) allowed on modern saleable apparatus, part payment, subject approval.—Allens, 168, Oldham Rd., Manchester, 4 (7 minutes from Piccadilly, 22 Car). [0087]

LEICA and other miniature camera enthusiasts preferring the individual and meticulous attention to their requirements, only possible where a small firm is concerned, are invited to apply to R. G. Lewis, Miniature Camera Specialist.—Below.

LEICA, standard model, f/3.5 Elmar, range-finder, case; perfect, £7/10.

LEICA, Model II, f/3.5 Elmar, ever-ready case; as new, £14/15.

LEICA, Model III, f/3.5 Elmar, ever-ready case; as new, £16/15.

LEICA, Model III, latest f/2 Summar in collapsible mount; used twice only, £27/10.

ZEISS Ikon Miroflex, 4½×3½, f/4.5 lens, 6 slides; as new, £21.—Below.

REMEMBER, when buying a miniature camera you can get the best allowance on your old camera from—R. G. Lewis, The Miniature Camera Shop, 5, Southbury Rd., Enfield, Middlesex. Enf. 3508. [3224]

EXCHANGE AND WANTED

WANTED.—1-pl. Telephoto Lens, in focussing mount.—25, Grace St., South Shields. [3180]

WANTED.—1-pl. Reflex, f/4.5 lens; good condition, cheap; deposit system; particulars.—Corner, 7, Wilson St., Guisborough, Yorkshire. [3181]

1-PLATE Camera wanted, triple extension, lens 2 immaterial; several slides.—199, Maldon Rd., Colchester. [3185]

WANTED.—Sibyl, Roll Film, Baby or 3½×2½.—Box 1172, c/o "The Amateur Photographer." [3189]

REFLEX wanted, about 3×2, rising front.—Hay, 101, St. Leonard's St., Edinburgh. [3129]

WANTED.—Pair good make Prism Binoculars, preferably Zeiss, 6 or 8 magnification; must be perfect condition and moderate price.—Thomas, 29, Belmont Rd., Beckenham, Kent. [3192]

WANTED.—200-B Pathe 9.5-mm. Projector, or similar, set Pathe Motocamera Portrait attachments and sky filter, Drem Cinometer, large folding screen.—45, Axholme Rd., Doncaster. [3193]

WANTED.—3½×2½ Roll Film Sibyl, cheap for cash.—110, Frogna, N.W.3. [3194]

ROLLEICORD wanted, deposit system, full particulars.—Crofts, Salcombe, Rockside Drive, Henleaze, Bristol. [3198]

PROXAR Lens wanted, 1½-in. diameter, also Focussing Magnifier.—Clark, 2a, Langton Rd., Cricklewood, N.W.2. [3203]

EXCHANGE.—Exakta, f/3.5 Tessar, few months old, for Binoculars.—79, Castleside Rd., West Benwell, Newcastle-on-Tyne. [3206]

16-mm. Simplex Precision



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Seven Days' Approval. Post Anywhere.

Agfa V.P. Roll Film, f/3.9, new Compur, self-erecting. £5 5 0
Electrophot Super Photo-electric Precision Meter. £7 7 0
3½ × 2½ T.P. Compact Reflex, Dallmeyer f/4.5 (takes Telephoto), plates, cut films, roll films, film pack, everything. £8 15 0
Soft-focus Box, various professional super effects, cine. £2 2 0
Super Ikonta, Tessar f/3.5, Compur, 16 on 3½ × 2½. Latest £12 12 6
3½ × 2½ Magnaprint Vertical Enlarger, condensers, super. £8 10 0
8-mm. Stewart-Warner Camera, f/3.5, 3 speeds, super. £12 12 6
Tank—16-mm. Correx Process Tank, 50-ft. 72/6; 100-ft. £5 17 6
Foth-Flex Mirror Super Reflex, f/3.5 Speed. £10 7 6
Ensign Midget, f/6.3, carry 16 daily, vest pocket. £2 10 0
Foth-Derby, f/3.5, D.A. focal-plane, 16 on V.P. £4 12 6
16-mm. Ensign Super Camera, f/3.5, 3 speeds, trick, 100 ft. £13 13 0
Tank—Correx Daylight Developer, 3½ V.P. Leica. £1 5 0
3½ × 2½ T.P. Super Reflex, f/4.5 Dallmeyer, revolve back (takes Telephoto, plates, films, everything), nickel slides. £12 0 0

* GUARANTEE.—Every New or Used Camera for perfection. All makes supplied. Immediate deliveries. No waiting.

9½-mm. Pathe 200-B Projector, 250-watt. Hardly used. £11 11 0
V.P. Weeny-Ultrix Roll Film, f/4.5, new Compur. As new. £5 5 0
16-mm. Stewart-Warner Super Camera, Dallmeyer f/1.9, focus to 1 ft., 4 speeds, 50 ft. or 100 ft. case. New, slightly soiled. £9 17 0
3½ × 2½ Ensign Autopress Roll Film, Aldis f/4.5, self-capping, 1/250th to 1/500th, automatic winding, case. As new. £6 17 6
3½ × 2½ Speed Trona, Zeiss f/3.5 Tessar, D.A. Compur, double ex., rise, cross, automatic bellows catches. Cost £19. £12 12 0
9½-mm. Cine Nizo Motocamera Luxe, f/3.5, 3 speeds, trick. £6 17 6
i-pl. Ensign Reflex, Dallmeyer f/3.5 Speed, self-capping 1/15th to 1/1000th, long ex., sky shade, reversing back. Bargain £7 15 0
8 × Prism Binoculars, centre focus, latest, case. £2 15 0
16-mm. Ensign Projector, 100-watt, motor, resia., case. £7 15 0
Brilliant Voigtlander Reflex, f/7.7. Hardly marked. £1 15 0
16-mm. Bell-Howell Camera, Cooke f/3.5, interchange lenses, 50 ft. or 100 ft., all inlaid precision, carrying-case with space for other lenses, films, etc. Unused. £18 13 0
i-pl. Zeiss Ikon Latest Nettel Press Folding Reflex, f/3.5, latest 1/3rd to 1/2,000th, top scale, latest pinion focus, latest fittings, slides, case. Cost £50. £25 0 0
16-mm. Kodak A Projector, f/1.8 lens, 200-watt, all movements, gives 10-ft. picture, resistance, case. Cost £50. £19 15 0
i-pl. T.P. Super Reflex, Dallmeyer f/4.5, snip box, latest self-capping 1/10th to 1/1,000th, latest mirror, camera can be used inverted, revolving back, D. slides. Snip. £11 11 0
16-mm. Kodak Camera, f/3.5, 50 ft. or 100 ft. Cost £25. £8 8 0
3½ × 2½ Voigtlander Roll Film, Skopar f/4.5, D.A. Compur, latest side focus. Cost £11. Hardly used. £6 6 0
6 × 13 Rollei-oscope Mirror Reflex, Tessars f/4.5, Compurs, takes ordinary roll films, case. Cost £24. £27 10 0
3½ × 2½ Dallmeyer, f/6 Snapshot, F.P. adapter. Like new. £1 17 6
3½ × 2½ Zeiss Ikon Miroflex Press Folding Reflex, f/3.5 Tessar, latest 1/3rd to 1/2,000th, latest hood, latest fittings, slides, leather case. Cost £52. Like new. £29 10 0
9½-mm. Cine Nizo Motocamera, f/3.5 and Telephoto, multi speeds, interchange lenses, trick picture. £8 17 6
3½ × 2½ Wirgin Plate, Zeranol f/3.5, D.A. Compur, double ex., rise, cross, wire-finder. All inlaid. Unused. £6 12 6
Electrophot Super Photo-electric Meter. £3 3 0
400-ft. Empty Aluminium Reels, 16-mm., each. £2s. 6d.
3½ × 2½ T.P. Reflex, Cooke f/2.5, self-capping 1/10th to 1/1,000th, hinged hood, revolving back, D. slides, case. £18 16 0
3½ × 2½ Ensign No. 7 Roll Film, latest f/4.5, D.A. Compur, latest rise, cross, radial focus. Like new. £5 5 0
3½ × 2½ Trona Zeiss Speed Plate, Zeiss f/3.5 Tessar, D.A. Compur, double ex., rise, cross, slides. Unmarked. £12 12 0
3½ × 2½ Adams Famous Vesta, Tessar f/4.5, Compur, 1 to 1/2,000th, all hand-made precision, slides. Cost £24. £8 10 0
i-pl. Goerz Roll Film Plate, Goerz f/6.8, Compur, rise, cross front, lovely outfit. Cost £16. £2 17 6
3½ × 2½ Ensign Cameo Plate, latest f/4.5, latest 1 to 1/100th, double ex., rise, cross, wire-finder, slides. £4 4 0
16-mm. Victor Famous Bronze Projector, 500-watt, latest film trips, 4-way rewind, rewinding by hand, motor, two films at once, one whilst projecting another, case. £40 0 0
P.C. Cameo, Ross Homocentric Convertible f/6.3, Compur, double ex., rise, cross, slides. Like brand new. £3 17 6
3½ × 2½ Ensign Roll Film Reflex, Aldis f/4.5, 1/25th to 1/500th, deep hood, latest design. Snip. £4 17 6
3½ × 2½ Ensign Roll Film Plate, f/4.5, Mulchro, 1 to 1/100th, latest rise, cross, radial focus, wire-finder. £4 4 0

EXCHANGE AND WANTED

EXCHANGE.—3½ × 2½ Double Extension Cameo, Ross Xpres f/4.5, Compur, 6 slides, F.P.A., and leather case for ½-pl. Double Extension Cameo or similar type, with Zeiss Protar lens, Compur, cash adjustment.—M. Beilby, Ghyll Head, Windermere. [3219]

WANTED.—½-pl. Miroflex, latest pattern, part exchange ½-pl. T.P. Press, 3 to 1/1,000th, Zeiss f/4.5, Ross Teleros 12-in. f/5.5, leather case, slides, F.P.A., etc.; nearly new.—Box 1178, c/o "The Amateur Photographer." [3223]

EXCHANGE or Sell.—Ensign Speed Film Reflex, f/4.5, cable release, £4/4; Plate Camera, slides, f/6.3, 10/-; wanted, Folding Film Camera.—Box 1181, c/o "The Amateur Photographer." [3229]

35/- OFFERED for Miniature Roll Film; offers to—Box 1182, c/o "The Amateur Photographer." [3231]

Trade.

WANTED.—Folding Cameras, 3½ × 2½ or smaller; good condition, prompt cash.—Lennie, Princes St., Edinburgh. [2779]

WE will purchase for cash any good make cameras with large-aperture lenses, Leica, Baldax, Zeiss Ikon, wanted immediately.—City Pharmacy, 27, Chancery Lane, W.C.2. [2849]

WANTED.—Whole-plate and ½-pl. Double Extension Reversing Back Field Cameras, also quantity of Slides, Lenses, Tripods.—Glasgow Camera Exchange, 99, Waterloo St., Glasgow. [2924]

WANTED.—Pathe Motocamera Chargers.—Bell, 45, Newington Butts, S.E.11. [3222]

LEICA Models II and III, urgently wanted; really exceptional prices allowed on these cameras in part exchange for the new f/2 Summar model; phone or write for quotation.—R. G. Lewis, The Miniature Camera Specialist, 5, Southbury Rd., Enfield, Middlesex. Enfield 3508. [3225]

WANTED for Trade, quality Leica D. & P. Service; cheapness and speed essential.—Box 1179, c/o "The Amateur Photographer." [3226]

CINEMATOGRAPH APPARATUS

TELEPHOTO Lens f/3.1, 2-in., for Ensign Autokinecam, Aldis-Butcher; perfect, £5/10.—20, Roper Rd., Canterbury. [3043]

BELL & HOWELL Filmo Camera, 2-speed, f/2.7 Carl Zeiss lens, with focussing collar and 1-in. wide-angle adapter, also f/3.5 Cooke, colour filter, sky-shade, Cinophot; in handsome leather case; all new condition; cost £70; bargain, £22, for quick sale; inspection invited.—Box 1078, c/o "The Amateur Photographer." [3075]

BOLEX G916, 500-watt lamp, complete with accessories and resistance, £36; Cine-Nizo, f/2.8 Meyer, 100-ft. model, speeds 8 to 64, £25.—Box 1170, c/o "The Amateur Photographer." [3176]

CORONET 9.5 Cine Camera, never used; cost 65/-; a genuine bargain, 37/6.—Marshall, Ford St., Nottingham. [3190]

FOR Sale.—16-mm. Cine-Kodak BB, f/3.5 lens, condition new; any inspection; £9/5, or nearest offer.—White, 25, Ridding's St., Derby. [3197]

MODEL BB Cine-Kodak, f/1.9, focussing, direct-vision finder, motor drive, combination sling type case; all as new, £12, or best double figure offer; buyer please use deposit system this paper.—Box 1173, c/o "The Amateur Photographer." [3200]

FOR Sale.—Bell & Howell 500-watt Filmosound, the latest sound-on-film projector, only 3 months old and in new and unsoiled condition; complete with transformer for 250 volts A.C.; list price £210; will accept £160 or near offer.—Box 1175, c/o "The Amateur Photographer." [3202]

16-MM. Ensign Super Kinecam, Dallmeyer 1-in. f/1.5, 2-in. f/1.9, 3-in. f/3.5, turret head, leather case, new; cost £69; accept £50. Ensign 16-mm. 180-watt Projector, reline covered case, new, cost £28/10, accept £17/10; fullest particulars, stamp.—Camera, 34, Penrhyn Rd., Kingston-on-Thames. [3210]

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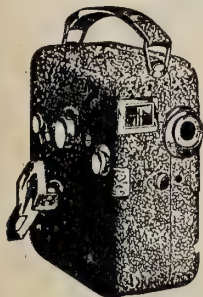
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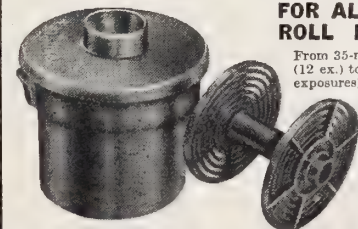
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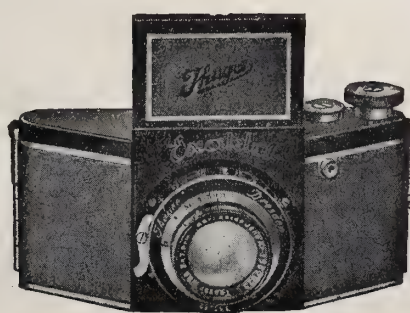
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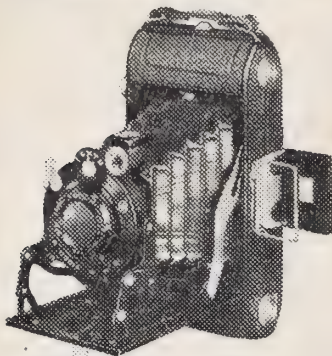
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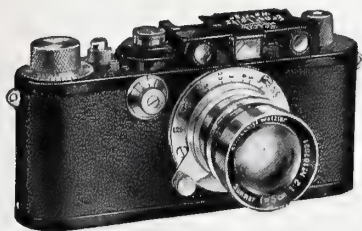
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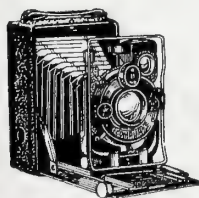
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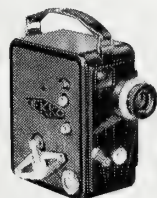
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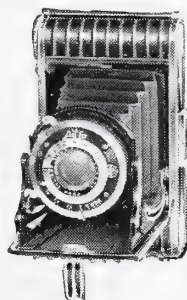
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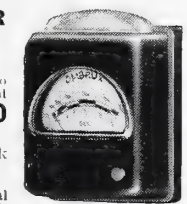
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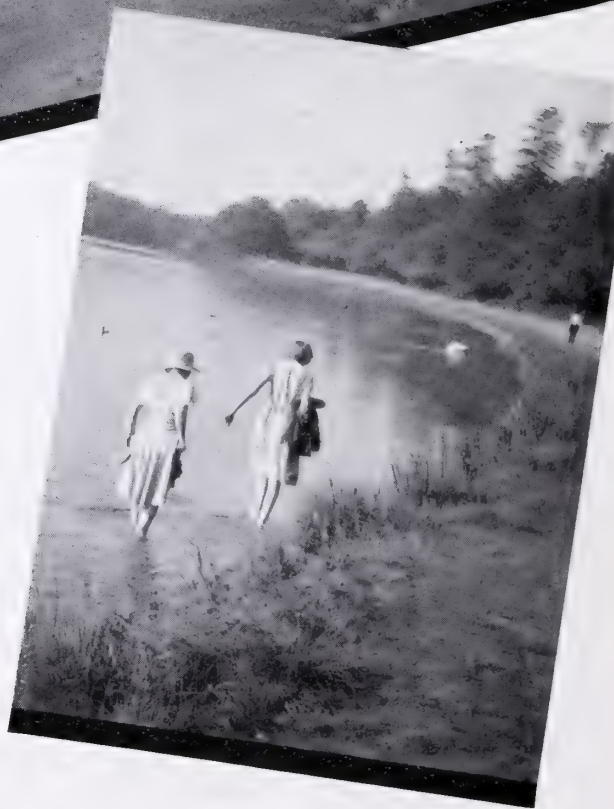
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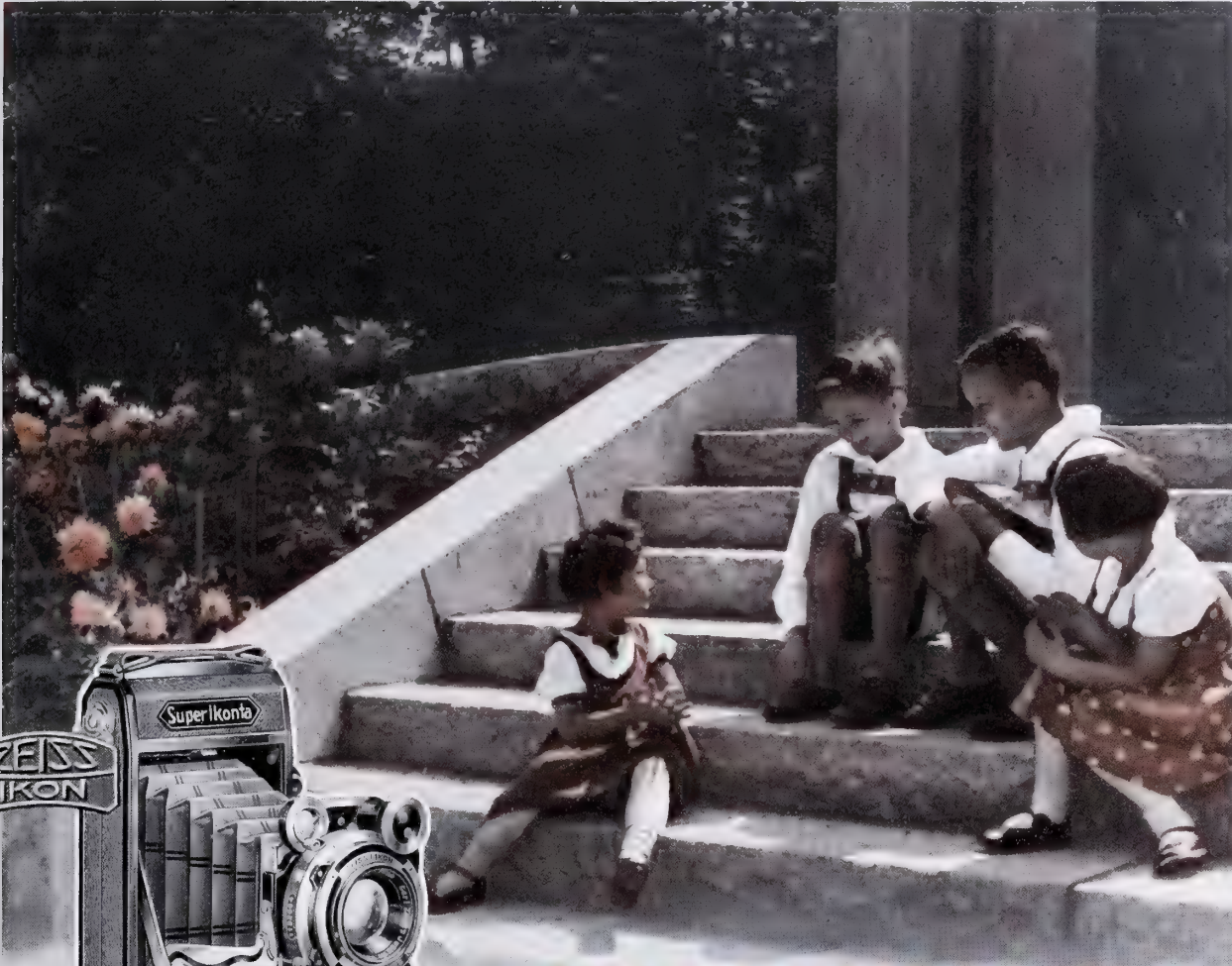
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Wednesday, August 15th, 1934.

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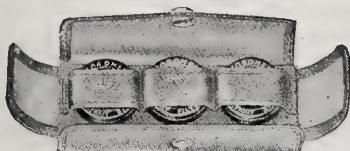
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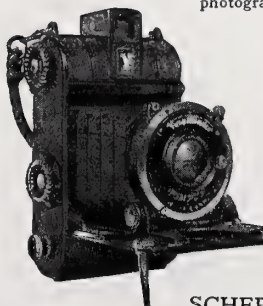
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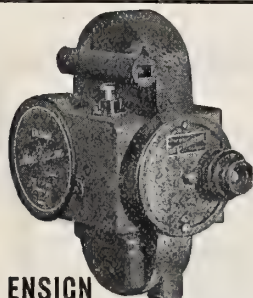
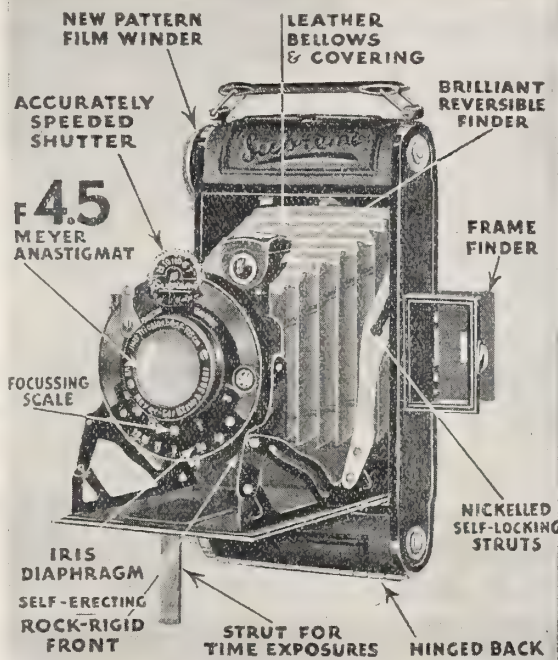
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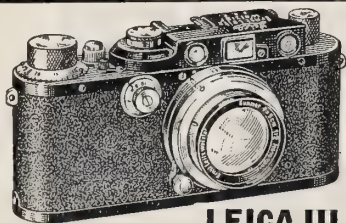
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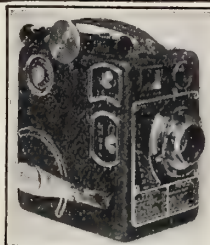


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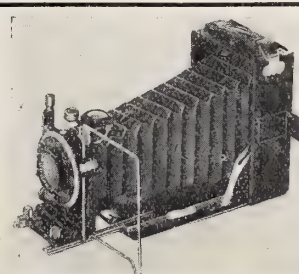
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WEDNESDAY, AUGUST 15TH, 1934.

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VOL. LXXVIII. No. 2388.

SINCE the issue of our special Jubilee Number we have received a continuous stream of letters of congratulation; and it is curious to note how, as time goes on, these come from more and more distant parts of the world. For *The Amateur Photographer* finds its way to the farthest and most obscure corners. Some idea of its ubiquity is given by our annual exhibition, at the R.P.S., of prints sent for the Overseas Competition. Those who scan the prize lists of our monthly competitions will also be aware of the frequency with which awards go to readers in distant lands. In this very issue the "Pictorial Analysis" article, not for the first time, deals with a picture by one of the many gifted workers in India. It is no idle boast that the circulation of "The A.P." is world-wide.

The Far Horizon.

Cameras were in profusion in and about Windsor Castle on August Bank Holiday, but with a holiday crowd surging through the state apartments and St. George's chapel interior photography was out of the question. A good many people took their cameras to the top of the Round Tower, and inspired by the policeman on duty there, who pointed out objects on the distant horizon, including Box Hill in Surrey, and the Lots Road power station, and even, though visible more to the eye of faith than of sight, the Crystal Palace, made wild exposures from the parapet. The hymn-writer might express a disinclination to see the distant scene, one step enough for him, but it is the distant scene that the happy-go-lucky person with a camera seems to want, and he blazes away

TOPICS of the Week



SUMMER IN THE CITY.

A snapshot at the entrance to Wood Street, Cheapside.

in that direction, though mercifully he does know enough about it to be prepared for disappointment afterwards. But what a lovely bit of England it is which nestles around Windsor Castle. We noticed in the Broad Walk that some of the famous elm trees, which were planted in the seventeenth century, have been cut down, and others are said to be afflicted with the disease which has made the felling necessary.

Photographic Specialisms in Science.

The little fleas, we know, have lesser fleas, and so in science, a thing of many specialities, but within each speciality other specialities which minister to it. One set of photographic materials suits the astronomer, another the student of biological sciences, a third the worker in chemistry and physics, and a fourth the geologist and the mineralogist. No, even that will not do, for in astronomical work, for example, your choice of material will depend upon whether you want to do direct photography—solar, stellar, or lunar—or spectroscopy, or photometry and mass spectra analysis, or just to copy illustrations for lantern slides or prints. In photomicrography it depends whether you want to get non-coloured objects with fine detail, or pond life and objects containing much green, or stained sections, or to do entomological work where such things as chitinous skeletons are involved, in which case an infra-red plate may be useful. The infra-red plate may also be useful in getting fossils in brown coal, carbonaceous shale, and peat, where the transparency to infra-red allows a rendering of detail in these materials hitherto impossible. But in fact for the hundred

purposes of science there appears to be a special photographic material to suit every one of them.

Photography and the Medical Profession.

A correspondent who has been attending the annual meeting of the British Medical Association at Bournemouth, writes: Doctors appear to be more keenly interested in amateur photography than the members of any other profession. They beat the clergy, who probably run second. That was the conviction, as he related to me, of at any rate one stand-holder at the exhibition in the Winter Gardens. He was out to sell X-ray film for his big manufacturing house, but it was his constant experience that doctors came to his stand, first to inquire about X-ray film, and then to go on talking about

ordinary photography. One doctor himself talked for a solid half-hour about infra-red. This particular exhibitor had a panel of lantern slides illustrating X-ray views of various diseases and abnormalities, but before the week was out he changed over to a set of ordinary slides—landscapes, figures, reproductions of paintings, and so on—because he found these to be more interesting to his medical visitors than the purely professional work. Why is photography—as is shown again and again in "Who's Who"—the chosen recreation of Harley Street? Why is there almost invariably a dark-room in "Bedside Manor"? Certain it is that when X-rays were discovered rather less than forty years ago the reason why doctors took up the discovery with enthusiasm was not only because of what it revealed of

the inner anatomy, but because it was in a line with the work they had been pursuing with the ordinary camera. The medical expert with the X-rays was very often the local practitioner who had been an active member in the local photographic society. Probably the reason why members of the medical profession favour photography is because, in the course of their daily work, they see so much that is abnormal, distressing, painful, disgusting, that they turn with relief to the most normal thing going.

Competitions.

At this season the entries to our competitions expand enormously (with the heat?). We would again urge all who enter them to read very carefully the few simple rules, or they may handicap themselves seriously.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Static Fog.

I enclose a negative, one of five or six of recent development, as I am puzzled by the curious character of the fogging at one edge.

The marks do not suggest any single defect in camera or bellows, and I cannot detect a defect of any kind. Can you suggest an explanation?
W. J. B. (London.)

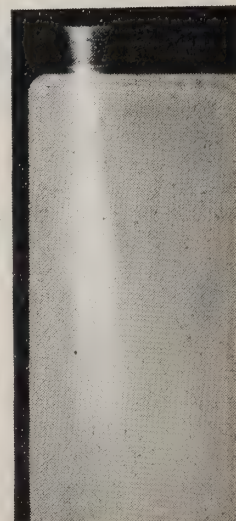
We should have been glad to see all the negatives in which the defect has occurred, as this would have helped us in our diagnosis. At the same time, from the specimen you sent we are confident in attributing the trouble to a discharge of static electricity.

The examples reproduced are from a collection, fortunately a very small one, illustrating the effect; and you will notice a close resemblance between the first one and your own.

These electric sparks occur with pack films, when the tab is torn off from the celluloid before development. Such a thing is unlikely to occur except in hot and dry conditions, which certainly obtained for a considerable period recently. The tab must not be torn off quickly and violently. We have succeeded in producing this spark-fogging deliberately, with films that have been taken from a pack without exposure. The spark is often distinctly visible, and development discloses its effects.

A very striking example is that shown in the second illustration; the comet-like specimen on the right is unusually long, and was visible for more than half the length of a $3\frac{1}{2} \times 2\frac{1}{2}$ film. In all cases the illustrations show the protected edge of the film, which would not be fogged by light entering the adapter.

An effective preventive is to damp the tab where it is attached to the film, when it will come off smoothly and quickly.



A Word about FILTERS

The question of the properties and uses of light filters is a difficult and complicated one. Some of the salient facts which interest the average photographer are here considered.

THE photomicrographer and the colour worker must necessarily use light filters; but the general worker is liable to ignore them altogether, or to be uncertain as to their use and effect. In a great many cases—probably the majority in some classes of work—the photographer cannot possibly secure the best results without the aid of filters properly used.

Forms of Filters.

Only three forms of filter are likely to concern the average photographer: coloured gelatine used alone; coloured gelatine cemented between two pieces of glass; and coloured optical glass. Gelatine alone is difficult to fix and to keep flat, and is easily damaged by handling and otherwise. It is an improvement to sandwich it between two pieces of glass, but the three components should be cemented together with Canada balsam. A properly worked glass filter is the best, although it is expensive, especially in larger sizes.

The simplest form of filter—a circular piece of gelatine—is often placed between the components of the lens. This position protects the filter, but necessitates frequent removal and replacement of the front lens. The most usual form is that of a sort of lens cap to fit on the lens, or to screw into the mount.

Although most filters are homogeneous in colour, some are graduated from a deep colour to clear glass or gelatine. These are often called sky filters, and they are commonly fitted in a mount which permits of their being raised or lowered. Their effect is modified by the position of the gradations, by the distance from the lens, and by the stop used.

Positions.

There are five possible positions for a filter: (a) in between the source of light and the object; (b) on the front of the lens; (c)

between the lens components; (d) on the back of the lens; and (e) close in front of the plate.

The position (a) is often convenient in photomicrography, while the position (e) may concern the three-colour worker. The other three are available for general work, and all are in actual use.

Various aberrations are liable to result from the use of a filter, and these depend to some extent on its position. If a somewhat thick glass filter is used at the back of the lens it will affect the focus sufficiently to make the usual focussing scale unreliable. When the filter is on the front of the lens the effect is often, though not always, negligible. Any trouble of this kind is eliminated when focussing is carried out with the aid of the ground-glass screen, and with the filter in position.

Selective Filters.

It must be remembered that an "ordinary" plate is but feebly sensitive to colours beyond blue-green; an orthochromatic plate is more or less sensitive to just beyond yellow; while a panchromatic plate may run well on into red. The object of any filter is to cut out such colour rays as are not required for the purpose in hand.

An almost colourless filter is made to absorb only ultra-violet rays; at the other extreme is a filter which appears quite opaque to the eye, as it passes only the infra-red rays. Between these is a wide range of filters, mainly of different depths of yellow, which absorb more or less of the violet and blue rays. Then there are special filters, such as a "contrast" form, which cuts out the whole of the violet and blue.

For the average photographer it is the range of yellow filters which serve him best, for landscape and flower work, and indeed for all subjects in which the various colours are to be translated into appropriate monochrome tones. His common trouble is that violets and blues act too vigorously on his negatives,

while greens, yellows and reds lag far behind. These would do better if they had more time to act, provided he is using a suitable emulsion; but this extra time would allow the over-active rays to play havoc with his gradations. Hence the necessity for a filter which will put an effective check on the active rays while the others have time to do the necessary work.

The Filter Factor.

As a filter used for this purpose is excluding a certain proportion of the most active rays, it follows, as a rule, that an increased exposure is necessary. The extent of this increase corresponds to the "factor" of the particular filter.

Here arises a common error—the idea that a filter has one definite factor, so that it can be classified as $1\frac{1}{2}$ times, 2 times, 5 times, or what not. This is not the case. The factor of any given filter may vary enormously according to the peculiar sensitivity of the emulsion with which it is used, and the character of the illumination to which the exposure is made. Not only does the factor of the filter vary in this way, but so also does the "correction" which results from it.

Further Hints.

It follows that it is a good plan, whenever possible, to use with a given emulsion the filters made or recommended by its manufacturers. The alternative is to arrive at a sufficiently accurate factor by experiment, and also to study from results the extent to which the resulting "corrections" may be regarded as satisfactory.

Filters should be protected as much as possible from light, excessive heat, and (with gelatine especially) damp.

Those who are really interested in the use of filters in different branches of work would be well advised to study some of the excellent brochures dealing with the subject.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

CAMERA PRICES.

SIR,—I read the letters of "Nomad" and W. S. Henley regarding camera prices with a certain amount of surprise. Their opinions seem to be so contrary to those of the majority of people, and as a camera buyer with experience going back well before the war, I have no hesitation at all in saying that to-day's values are better than ever before.

The modern high-grade camera is by no means merely a pressed metal box, as "Nomad" suggests, but an assembly of beautifully made precision parts—sometimes, it is true, contained in a pressed metal box. Research and progress have given us an infinitely better article than we could have obtained at any price twenty years ago, and research costs money.

If Mr. Henley feels the twin-lens reflex at £22 10s. is the type he requires, but that the price is prohibitive, he will find an excellent substitute at £10 10s., made by the same manufacturer, and others at even lower prices by different makers; and in the meantime I am sure his modest £3 10s. camera is doing excellent work.—Yours, etc., F. H. R. STILLMAN.

FOGGING ROLL FILMS.

SIR,—May I add a few words to your correspondence on the subject of fogging panchromatic roll films through the red sight windows?

Mr. Roger C. Carter's experience recorded in your issue of August 1st is unfortunate, but the fact that some fogging occurred whenever the window cover was lifted shows the necessity of keeping the window covered the whole time, and working out some method of winding by counting turns. The checking of turns by using a film backing is evidently not accurate enough, probably because of the progressively increasing diameter of the take-up spool as the film is wound on to it, this giving the need for winding a little less between each film exposure. To wind the same number of turns between each exposure as was required for the first would cause too much film to be taken up, so that the last exposure would be mutilated or missing.

I would suggest that a test be made with a complete film, a note being made of the number of turns required between each exposure, which would, of course, be progressively fewer. For fractions of turns, a few dots or marks could be made, say halves and quarters of a turn, round the base-plate of the winding-key. A list of the turns required could be carried on the camera case and a tally kept by pencil ticks as the exposures were made. By this means a sufficiently accurate system of "blind" winding could be worked out, while danger of fogging would be obviated.—Yours, etc., R. C. WOOD.

SIR,—It may be of interest and assistance to your correspondent, Mr. Carter, in whose letter published on August 1st I seem to detect a strain of envy of my immunity from super-pan. fogging, to know that the camera through which all the exposures referred to were made was a Nagel Triumph, over 100 negatives being exposed in this.

Whether the light in which I was working was of the same intensity as that of Italy or Switzerland I cannot say, but exposures, according to a Justophot, were of the order of 1/100th second at f/11 for average subjects, although actually about a quarter second at f/3.2, with a medium filter was given. A tripod was, of course, used, and this necessitated the red window being exposed to the sky and often to the sun for fairly lengthy periods, but in no instance did I fog a film, save on one occasion, and that was due to another cause, namely, insufficient desensitising.

From the complaints that have been made it appears that fogging is due to rays from the lower end of the spectrum penetrating the backing paper, for we have not heard yet of complaints from users of equally fast non-panchromatic emulsions—and yet even those camera windows which appear to be safe with super pan. are red, an apparently mysterious red that is safe for super pan. emulsions. Is it possible that the trouble is due to infra-red radiation to which some red celluloids are transparent and others opaque?—Yours, etc., R. E. S. WHITE.

THE PERFECT CAMERA.

SIR,—I fear that my ideas of the perfect miniature camera are as amateurish as my knowledge of photography, but the letter of your correspondent H. Braithwaite is written in such an excellent cause that it deserves to be seconded. I have searched in vain for a first-class precision miniature camera of British manufacture, and I have refrained from buying a foreign one because the import duty makes the price prohibitive. In the case of these small precision cameras the heavy landing tax is less a protection to British manufacturers than a penalty on the consumer, because there is nothing made in this country to compete against them.

I have suggested to more than one British manufacturer that there is a market, here and in the Dominions, for a miniature camera that does the focussing; but in effect I have been told to mind my own business. The fact that foreign-made photographic apparatus can glut the British market in spite of the heavy duty is an indication that the home manufacturers are either unwilling or unable to give the public what it wants.—Yours, etc., OLIVER RUSTIC.

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This is much simpler to perform than to describe, and a complete $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exposure film can be fed into the spool

very rapidly after a little practice. The loaded spool, which, it will be noted, has no celluloid apron, is put in the container of the tank, the lid is then replaced, and the developer poured through a hole at the top.

To facilitate the action of the developer throughout the film a special vulcanite split stick is inserted in the central hole and engages with the spool in the interior. By turning this the entire spool can be spun round in the developer, or a thermometer can be inserted to test the temperature of the solution.

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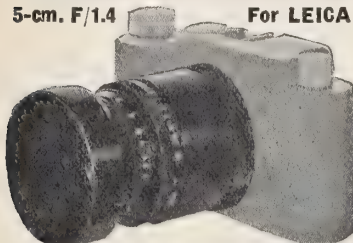


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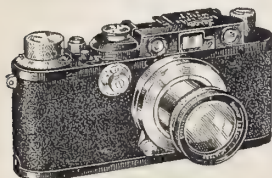
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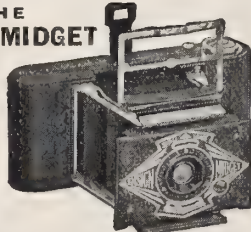


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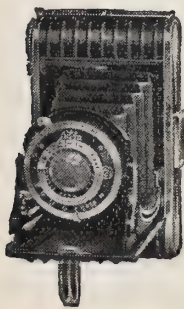
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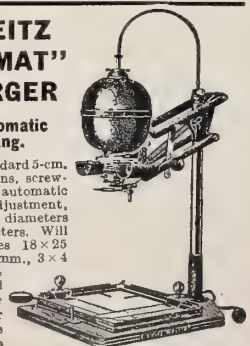
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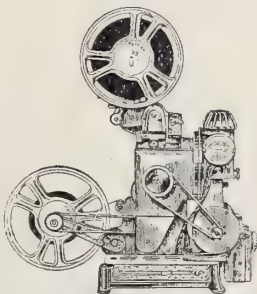
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EVENING LIGHT

By ROBERT M. FANSTONE.

In the following article the attractiveness of the late evening effects of summer and early autumn are dealt with. Some technical hints are also given.

PHOTOGRAPHERS, more than any other class of people, have reason to be thankful for the extra hour of daylight throughout the summer and early autumn. In almost every branch of photographic work the late evening sunshine can be used to advance

are long and interesting, and at this time the sunshine finds its way into the most unexpected places. The best effects are often to be found a few minutes before sunset.

The modern photographic materials in the form of panchromatic emulsions, as well as the popular 'chrome films, provide an ideal medium for securing these effects. These materials are capable of dealing very successfully with those subjects which present a long range of contrasts, by reason of the great latitude afforded. Further, there is an almost entire freedom from halation, which is all to the advantage of the photographer who undertakes this work. Finally, the great sensitiveness of these materials to yellow or red rays allows of short exposures being made successfully, where the subject requires them.

The photographer who takes his camera out with a view to recording these effects of light will find that in many cases the most pleasing subjects are seen against the light. These are not difficult to secure provided that the lens is screened from direct light by a hood of effective size. Further, it is sometimes possible so to arrange the



Evening light.

subject in the case of a landscape or woodland, that the sun is directly behind some prominent object in the foreground, such as a large tree.

Although when the camera is fitted with a lens of large aperture it is possible to secure many of these subjects with a hand camera, it will be found that in many cases a time exposure of several seconds will be called for. The lighting at this time of the day is very deceptive with regard to actinic power, and the only safe course is to use an exposure meter and a tripod.



Evening, Romsey Abbey.

tage. Commonplace and uninteresting subjects are transformed into valuable picture-making material. The effects produced are very varied. We have sunshine and shadow, with the immense advantage in very many cases that there is more shadow than sunshine, and perhaps under no conditions are pictorial possibilities greater. Evening sunshine, and more particularly that of late evening, can be effective for landscapes, architecture, both interior and exterior, portraiture, and even flower photography.

The late evening sunshine has a character of its own. At other hours the lighting is often too brilliant, and it is a difficult matter to secure good results because the contrasts are too harsh, and the effect spotty. The evening shadows



Towards sunset in the woods.

August 15th, 1934



Young architects.

GREAT fun, this; the children are completely happy in their own enjoyment of a sunny day on the shore, and the photographer in his absorbing hunt.

There are innumerable pictures at the edge of the water, more than can ever be counted; but to get even a small proportion of them on to film requires some skill, and not a little luck. The skill lies rather in the ability to seize and arrange instantly in the view-finder any possible composition. Camera manipulation can become almost automatic on such a hunt.

It is undoubtedly photography for the smaller camera, and the brilliance of the light enables one to set the stop at $f/8$ or $f/11$, the shutter speed at $1/100$ th of a second, and be assured of fully exposed negatives. A focussing at 15 feet will give sufficient depth of field when used in conjunction with one of these stops, and all that remains to be done is to fit a lens hood.

This useful attachment to the rim of the lens will keep out any reflected light, and so prevent those annoying light streaks which can so easily spoil an otherwise perfect negative. This also simplifies matters, as the photographer can then snap directly towards the sun if he wishes. Even the additional exposure required for a *contre-jour* study when inland, can be ignored on the tide line. Reflected light, and the latitude of

Prowling

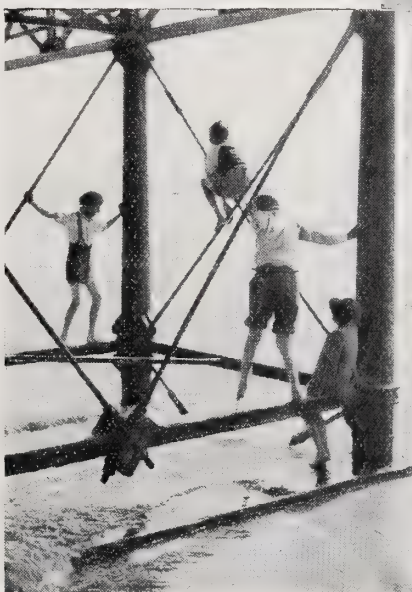
By
D. SWAINE.

modern films, make it unnecessary.

Although I have said that this photography of seaside incidents is essentially work for the small camera, I am not forgetting the box camera. In many ways there is nothing to beat it. Only its lack of a faster shutter speed prevents its being ideal; but many "slow shots" can be successfully



Castles in the sand.



Under the pier.



Examining their catch.

the TIDE LINE *with a CAMERA*

accomplished. One thing is greatly in its favour—so many are about the beach that no child fights shy of such an instrument, or displays any curiosity regarding it.

To catch these unrehearsed poses I find that one often requires to be wading; and while light clothing or even a bathing costume is needed for comfort, it is a great advantage if a dark jacket can be worn, as this renders the camera less conspicuous when held against one's body. A black alpaca is perfect for this purpose.

The chief trouble when stalking these unconscious



Full speed.



The picture on the pail.

models is found when trying to separate them from the constantly moving background of people. And it is no uncommon happening for a child suddenly to dart across the picture field just as the exposure is made. In this connection the photographer also has to guard against adopting too high a view-point when facing the sea and snapping children on the sand. There is always a danger of becoming so absorbed in watching one's subjects that breaking waves are not noticed, and these are sadly out of place when balanced on a child's head.

The charms of the seaside make the strongest appeal to the majority of holiday-makers at this season, and for those who find happiness in watching the kiddies romp, splash, and build castles on the sand, I suggest that many treasured memories can be stored

for future years, by means of a camera, a keen eye, and a little patience.

I would remind those who make lantern slides that there are few, if any, more popular subjects than such as I am suggesting. The spontaneous applause which they evoke is sufficient evidence of this. A warm tone is generally the most appropriate.



A friendly tussle.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS *for the* LESS ADVANCED WORKER

SELF-TONING PAPER.—II.

AS to the outfit for handling self-toning papers, it is about as simple as can be. The photographer who has printing-frames and dishes available is already fully equipped.

First of all, however, I would advise the provision of a quart bottle to hold hypo solution ; as this must be plain, and not of the acid type advisable for most other purposes. I would also advise making up the hypo in a special way, so that it will be convenient for any brand of paper that may be used.

Into the clean, empty bottle, pour exactly 32 oz. of water, and mark on the bottle the level to which it reaches. This can be done by sticking on a strip of paper ; by painting a line with enamel ; or by making a scratch with a triangular file. Empty the bottle. Dissolve 1 lb. of hypo in about a pint of hot water ; pour into the bottle, and add enough water to bring the solution up to the level marked. It is evident that, when the solution is shaken up, two ounces of it will contain one ounce of hypo.

Here are the hypo baths for some typical papers :

| | | | | | |
|------------|---|-----|------|-------|-----------------|
| Kodatone | } | | Hypo | 2 oz. | Water to 20 oz. |
| Seltona | } | | | | |
| Estona .. | | " " | " | 3 " | " " " " |
| Yto .. | | " " | " | 4 " | " " " " |
| Enitone .. | | " " | " | 6 " | " " " " |

Now suppose that to tone and fix a batch of prints we

want 10 oz. of bath. With the stock solution and added water we can make up any of those given as follows:—

| | | | | | |
|----------|---|----|----|-------------|-------------|
| Kodatone | } | .. | .. | Stock 2 oz. | Water 8 oz. |
| Seltona | | .. | .. | | |
| Estona | | .. | .. | 3 " | 7 " |
| Yto | | .. | .. | 4 " | 6 " |
| Enitone | | .. | .. | 6 " | 4 " |

And similarly with any other strength or quantity required.

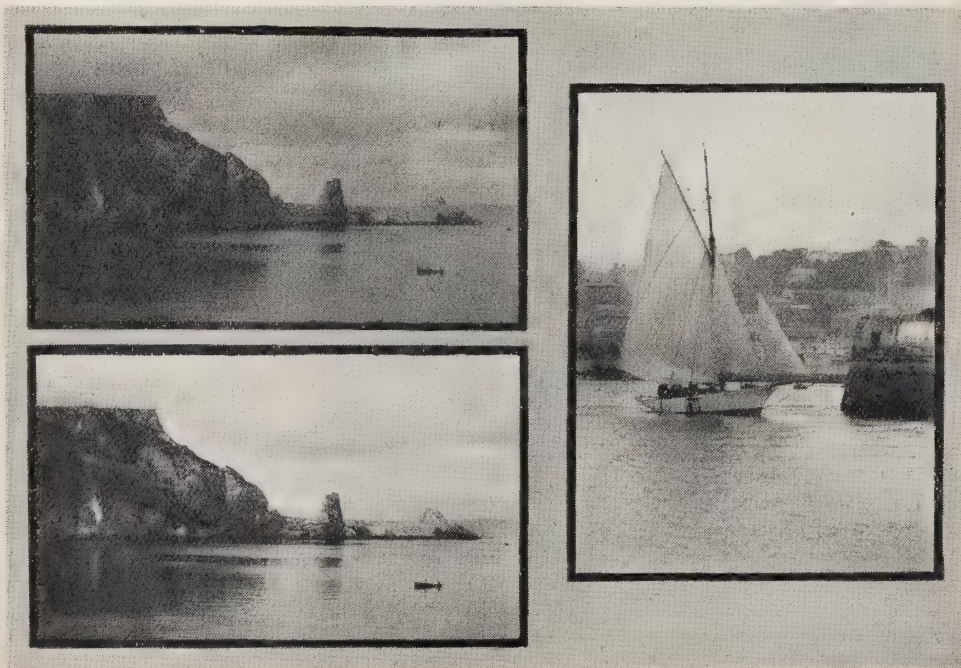
Printing is done in daylight, but not in direct sunlight, except in the case of a very dense and contrasty negative. The densest patch on a negative will resist diffused light during the whole time of printing, but sunlight would penetrate it so that the high-lights would be degraded, and the print have a dull and lifeless appearance.

As printing in diffused light is a gradual and slow process it is advisable to have several frames going at once. Half a dozen is a convenient number. Another reason for this is that it is not well to leave a print in the frame from one day to the next, and care must be taken to avoid damp, or both print and negative will suffer. The best type of frame is one with the hinged back unequally divided, the larger section being raised to examine the progress of printing. The thumb should be kept pressed on the smaller division of the back while this examination is made, as the slightest shift of the paper in relation to the negative is fatal. For film negatives a piece of flawless glass must be fitted to the frame. Masks may be used when the prints are not to be trimmed.

The chief difficulty about the printing is to learn how far it must be carried. All self-toning papers must be printed darker than they are to appear when finished, as they all lose strength in the fixing bath. The correct extent of this over-printing varies considerably with different brands, and must be found by experiment. The colour of the image varies, too. Seltona is brown, Solio reddish, Enitone violet, Yto a sort of plum colour.

Even when comparatively fresh the surface of the paper may have yellowed, sometimes unevenly. Vigorous Seltona is definitely yellow when made. All this rights itself in finishing.

Another point that has to be learnt by experience is the probable strengthening of



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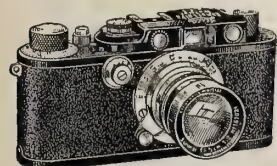


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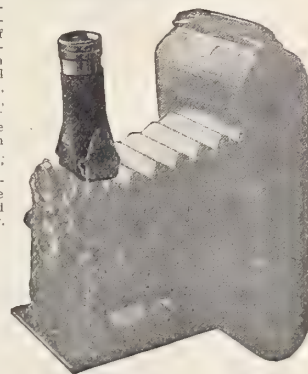
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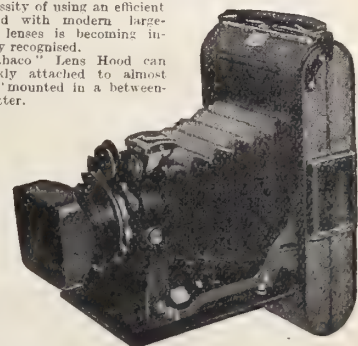
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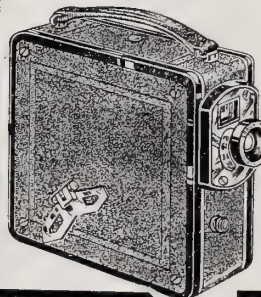
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August 15th, 1934

the image, and some change of colour in the print when dry as compared with its appearance when wet.

As the prints are removed from the frames they should be put into a lidded box, and if possible finished the same day. At any rate they should not be left for a long period.

As I said last week, it is most important to follow the working instructions supplied with any given paper. Some papers have a preliminary wash; others go straight into the hypo. With most, the tone varies according to the strength of the hypo bath, and the time the prints are kept in it. Also with most papers it is possible to obtain colder (bluer) tones by means of a preliminary salt bath. In this case it is necessary to use common salt, and not one of the table preparations. All these points, and all others that require attention, will be set forth in the instructions, and

must be rigorously observed, including the procedure for washing and drying.

In the illustration the two prints of Anstey's Cove are on the same paper, but the negative was intensified before the second one was made. The right-hand print is also from a negative which had to be intensified, as it was much too thin for this type of paper.

The gloomy version of Anstey's Cove might have been what was wanted; in which case, well and good. If only a little more brilliance is required, Vigorous Seltone may just do it. When still more contrast is needed the only course is to intensify the negative, which should then be a good one for other purposes as well. A method of doing this I will explain again next week, and also mention one or two further points in connection with self-toning papers.

W. L. F. W.

Precautions with Strong Sunlight

By T. EDMONDSON.

REMINDERS FOR HOT WEATHER

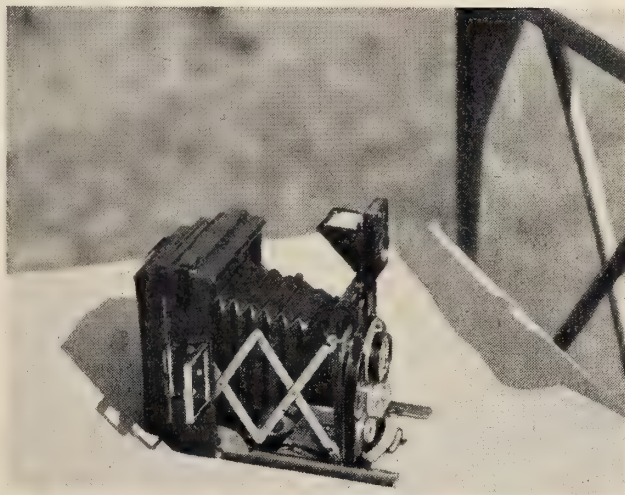
IN hot weather a danger which needs to be emphasised is the harm which may result if a camera is left exposed to the sun. Nothing is easier than to lay it down, either open or closed, in the garden or on the beach, and forget about it. The great heat of the summer sun is such that the camera needs to be kept out of it whenever it is not in use. The leather covering may easily separate from the body under the influence of heat. The bellows may crack, letting light through. Even the metal may warp, and so alter its shape; and, in addition, the possibility of light getting in is needlessly increased. So a little forethought may save much trouble. Cameras intended for use in tropical countries are specially constructed to withstand great changes in temperature. The bodies of these are usually made of teak, and not covered with leather or other material.

It must not be thought that because films may be changed in daylight it is therefore safe to do this in sunlight. They should always be changed in the shade, to lessen the possibility of fogging. After exposure it is well to wrap them in their original light-proof papers, and keep them in their cartons until developed. It must also be remembered that they should be kept cool, heat affecting their qualities considerably.

Another point to remember is that the temperature of the developing solution is liable to exceed the safe limit of 75 degrees Fahrenheit if the room in which it is used receives the uninterrupted rays of the sun. Outhouses and attics

are perhaps worst in this respect, being more exposed to it. Also they usually retain such heat for a long time.

Attention to these details will give more lasting service from the camera, and greater pleasure and satisfaction from summer-time photography.



Asking for trouble.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, August 16th.

Hackney P.S. Woolwich.
Hammersmith H.H.P.S. "Some Methods of Reproduction." F. B. Bowling.
Isle of Wight C.C. Competition.
Medway A.P.A. "Profits from an Exhibition." H. F. Wingent.
N. Middlesex P.S. Lecture.

Saturday, August 18th.

Bath P.S. Prior Park.
Beckenham P.S. Farnham to Eynsford.
Bristol P.S. Cadbury Camp.
Hanley P.S. Ladderidge and Rudyard.
Hucknall and D.P.S. Clifton and Barton.
Luton and D.C.C. Ashridge.
Nottingham and Notts P.S. Midland Salon Opens, Nottingham Castle.
Partick C.C. Inverkip.
Plymouth Inst. P.S. Holbeton.
Sheffield P.S. Fox House for Higgart Tor.
Singer C.C. Dumbarton.
South Glasgow C.C. Formalin.

Sunday, August 19th.

Camberwell C.C. Brasted.
Hammersmith H.H.P.S. Merrow Down.
Leigh Lit. Society P.S. Liverpool Zoo.
Oldham P.S. Delamere.
Scarborough A.P.C. Flamborough and Filey.
South London P.S. Brasted and Westerham.

Monday, August 20th.

Southampton C.C. Informal Meeting.
Walthamstow and D.P.S. Print Competition.

Tuesday, August 21st

Hackney P.S. Water Colours by G. H. Capper.
Manchester A.P.S. Evening Ramble.
Nelson C.C. Landscape Competition.
Rotherham P.S. Group Meeting.

Wednesday, August 22nd.

Camberwell C.C. Print and Slide Competition.
Hucknall and D.P.S. Clifton and Barton.
Luton and D.C.C. Ashridge.

How I make my EXHIBITION PICTURES

No.
CCXLII.

Mr.
CHAS. E.
ROLLINSON.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"METHOD is dictated by interpretation and objective. I regard photography as a craft and an end in itself, not merely a means to an end. I interpret its function not primarily to produce 'pictures,' but to depict actuality. Actuality can have many aspects,

"I work all the year through, and photograph anything I think worth recording. If I have a preference it is for sunshine effects and flower photography. My outdoor pictures are usually the result of observation, patient waiting, an alertness to take advantage of a fleeting opportunity.

"Many of my negatives are born to blush unseen; they never see the light of an enlarger. I am satisfied if a tenth are worth while.

"I have accumulated a battery of cameras, but my first and still my favourite is a $3\frac{1}{2} \times 2\frac{1}{2}$ reflex with an f/3.5 Aldis and an f/5.6 Dallon 9-in. telephoto. I use a Super Ikonta for speed work such as sea studies, sports, and the like. Exposures were at one time most carefully calculated; but now, except for all indoor work, I rely upon my judgment, erring, if at all, on the generous side.

"Very early in my photographic career (which, by the way, is just three years—I'm sorry I didn't start thirty years ago), I learnt that one acquired a surer technical control by sticking to one or two makes of materials; and now I use, almost exclusively, Verichrome with or without filter, for general work; Kodak S.S. pan. for portraiture and flower studies; and Ilford S.G. pan. for landscape.

"Development is invariably by time and temperature. I use Azol, and have worked out my own times, which are about two-thirds of the makers', and which give me a somewhat soft negative, not flat, with satisfactory shadow detail. I find Kodak Royal bromide in its various grades all one could wish for, developing with amidol for cool black, and with M.Q. for brown-black. I give a prolonged development to bring out the full range of tones.

"I am a purist, and consider handwork on negative or print, except what is necessary to cure technical blemishes, such as pinholes, a perpetration of a falsehood. I feel the same about multiple printing. Beyond the use of a diffuser, local shading and spotting, my exhibition prints are straight; I endeavour to depict the truth."



HOLIDAY.

Chas. E. Rollinson.

according to the vision and insight of the beholder; I endeavour to use what imagination I have been blessed with to embody an idea or a spirit in my work, and to produce something more than reportage. I am at variance with the 'modern' whose creed is a disregard of composition and a worship of the bizarre; who scorns sentiment and brings beauty down to matter-of-factness.

Sometimes I deliberately set out to make a picture of a chosen subject, and give time and thought to the best viewpoint to satisfy my sense of composition; the rest is a matter of choosing the best time for lighting. I am restricted to open air for portraiture, which perhaps is good for me, because I have a liking for a portrait with background, provided it has a definite identification with the subject.



ROUGHCAST AND RAILINGS.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

BY CHAS. F. ROLLINSON,



THE STARTING GUN.

By K. S. STONE.



WIND.

(From the Advanced Workers' Competition.)

By S. K. KOPARKAR.



1.—"The Path to Stoney Middleton."
By G. H. Walton.

2.—"Ullswater."
By G. Noble.

3.—"The Halt."
By R. A. Worth.

4.—"Early one Morning."
By G. W. Caltermole.

5.—"November Mists."
By C. F. Birkin.

6.—"Concentration."
By C. P. Gittins.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

BOTH Nos. 1 and 2 of the prints reproduced on the opposite page have a certain similarity in that they deal with hilly country, but there is a very noticeable difference in the way in which they are handled. No. 1, "The Path to Stoney Middleton," by G. H. Walton, seems to be thought out and well designed, and No. 2, "Ullswater," by G. Noble, seems casual and haphazard.

Choice and Chance.

It is true that the second shows a departure from the level, but, while this could and should have been corrected before submission, it is not altogether that which causes an impression of casualness.

The tree on the right is not very pleasing in shape, and its blankness and depth of tone seem to indicate a marked degree of under-exposure. Moreover, it has the appearance, not of a deliberate inclusion, but of an inadvertent intrusion, whereas, with a little dodging about, it is only reasonable to assume that a respectable tree could be found in the vicinity to serve as the chief item; that a foreground of more pleasing form could be obtained, and that the present arrangement of middle distance and distance could be retained with nothing but insignificant differences.

If, in the revised edition, the principal tree be just as near, and of equal depth of tone, the exposure should be increased accordingly, for, as a glance at our monthly tables will show, the nearer the dark to the camera the greater is the exposure required.

Turning to No. 1, the care that has been exercised shows itself in both an artistic and technical superiority. On the former side, the effect of *contre-jour* sunshine makes a good motive; the figures are nicely placed, and the composition, in other respects, offers no serious ground for criticism.

Motive and Effect.

On the technical side, not only does the exposure given seem adequate, but the tones of the print are harmonious, and it is evident that the choice of a printing paper was properly considered in relation to the contrast range of the negative. The original

print is of excellent quality, but a linen-grained surface in so small a print is somewhat ill-advised. It is much too noticeable. It might possibly be tolerable in a print four or five times the size, but in this instance it breaks up the image too much, and to some extent spoils the "drawing."

A smooth matt surface would seem to offer an appreciable advantage over the present rendering, and, if another print be made, it might as well be chosen instead.

The adverse effect on the drawing impairs the pictorial appeal, inasmuch as the brilliant outlines, which are a feature of pictures seen against the light, are rendered in a somewhat indeterminate fashion, and the effect, which forms the motive, does not quite attain the degree of attraction it should. Nevertheless, the motive is there, and was very well seen indeed. It might be better expressed, but it is apparent, and it is in this respect that its superiority over the other is most marked, for, in comparison, No. 2 seems motiveless and devoid of any artistic intention.

The Pictorial Idea.

A similar idea is to be seen in No. 3, "The Halt," by R. A. Worth, where, again, sunlight on the figures forms the pictorial motive.

It is, perhaps, a little more in evidence than was the case with No. 1, but this is due to the larger scale in which the figures are shown. On the other hand, the effect scarcely attains the same force, partly because the figures are detached from each other instead of being connected, and partly on account of the fact that they are not quite so well placed.

The maximum effect of the sunshine is seen on the figure on the left, and it seems that she should be the chief figure of the composition. Her position, so near the left-hand edge, is weak. She should be more in the picture, and, to make the necessary adjustment, what is needed is an addition of about three-eighths of an inch to the left-hand side.

At the same time, the bit of sky at the top might be removed by trimming, for it has the effect of diminishing the value of the sunlight

on the figures below. In other respects, the arrangement makes up remarkably well, and the whole, as revised, forms an attractive little picture.

Attraction of Mood.

No. 5, "November Mists," by C. F. Birkin, has a different sort of attraction, its appeal lying in the mood it conveys. It provides a good impression of atmospheric mist, and this, as a mood, ranks equally as an effect as sunshine.

It may be more inclined towards melancholy or quietude than towards the joyousness of sunlight, but it has a beauty of its own, and, in this instance, that beauty is well suggested. The out-of-focus blurring of the image in the immediate foreground is, however, an unfortunate feature, particularly as it could easily have been avoided by an adjustment in focussing, accompanied, if necessary, by the use of a smaller stop.

To correct matters now that the negative is made involves a trim of about half an inch from the base. It does not altogether remove the defect, but renders it appreciably less noticeable. Nevertheless, it would really be better to retain the foreground if it were at all possible, for the composition is not so good without it; but, with the fault so pronounced, there is no alternative.

Length of Foreground.

The disposition of the subject material justifies the unusually long foreground, and its darks enhance the delicacy of the mood. It is for this reason that it would be better to keep it if possible; but, in the case of No. 4, "Early One Morning," by G. W. Cattermole, which exhibits a similar arrangement, there is scarcely the same justification, for the picture gains, rather than loses, from a similar trim.

The focussing, perhaps, is better adjusted, but, with no special interest in the near foreground, the wisdom of including so much is questionable, and, as far as the early morning effect is concerned, it does not seem to get across very well, partly on account of a measure of over-printing and partly because what lights there are are disconnected and very restricted in size.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

“WIND,” by S. K. Koparkar.

NOT only in conception, but also in execution and treatment is this picture exceedingly fine, and appreciably in advance of the average level. It is simple in arrangement, and the idea is therefore well expressed. It displays a good feeling for design, which makes for finish and completeness in its composition, and the effect of light and sunshine is remarkably well conveyed.

Simplicity in Arrangement.

Moreover, the nude figure is very well caught and shown in a graceful and powerful pose, while the way the different tones of figure, white draperies and sky are distinguished makes the work a technical triumph.

Simplicity is attained by the severe limitation of the subject material to the figure (1) as the centre of interest; the small amount of rock on which he stands; the draperies which, by the sweeping curve they suggest, lend an impression of decorative design; and the choice of an even and unobtrusive setting in the graduated blue of the sky.

The material could scarcely be further reduced without involving a sacrifice of some kind, yet, except for a feeling that it might possibly have been wiser to have included the whole of the curve of the draperies, it does not seem that any addition is needed. Even with regard to the inclusion in question, it is a matter of opinion, for, while it would afford a more definite statement of fact, it would leave less to the imagination. As the print stands, the full sweep is suggested, though not actually seen, and it is a moot point whether the suggestion is more effective pictorially than if the whole were included, or the reverse.

Relative Gradations.

Any alteration in this respect would, of course, involve an addition to the

top and a corresponding reduction in the scale in which the figure is shown.

That might not be any disadvantage, assuming the tone of the sky remained even, but which of the two arrangements would be preferred would, in the end, be determined entirely by individual taste.

In view of the fact that there is only

repetitive notes, and this form it is that creates the decorative effect.

It will be observed that the tone of the sky at the top is appreciably darker than it is at the base. Such a disposition of values accords with the impression a blue sky visually conveys, but it is one that is most difficult to record photographically. Nor is it easy

to render the darkish flesh tone of the figure; the brilliance of the white draperies in sunlight; the delicacy of the shadow tone; and, at the same time, to avoid spoiling the whole by a lack of gradation in the shadow portions of the rock—a contingency that has been successfully overcome.

Whether such an excellent rendering could be obtained without the use of a fully colour-sensitive emulsion, suitably screened, is doubtful, but, even so, a very nice degree of judgment is called for both in respect of exposure and the extent to which development of the negative was carried.

Art and Craft.

That such was exercised is evident from the exemplary way in which these distinctions have been recorded, and it is the high degree of craftsmanship that is responsible for the transmission of these values in all their subtlety.

On these values, and on their ordered arrangement depends the expression of the

effect of sunshine which forms the artistic motive. So that it becomes clear that the expression of the æsthetic idea is wholly dependent upon adequate technique in conjunction with a due regard to the requirements of composition; and that, before a successful picture can be produced, there must be the pictorial idea, a capacity for seeing that it is arranged in proper and intelligible order, and a technique that is sufficient for its full expression.

“MENTOR.”



the one figure, it is unnecessary to emphasise his predominance, which is, in point of fact, perfectly obvious, although it may be mentioned that his placing is perfectly satisfactory.

The impression of design, however, arises from the pose of the figure, with his slightly backward inclination, and the sweep of the draperies towards the right-hand side and their return to the rock at the base. Taking the two elements in conjunction, a shape of elliptical form is suggested, in which the inner and outer lines provide

SUMMER SEAS

By
H. QUENTIN REEVES.

WHEN I go down to the beach I always go well prepared with material for at least a dozen exposures, and also carry with me sky screens and light filters, for the importance of the sky in seascapes cannot be over-estimated. A blank sky is sufficient to ruin any sea photograph, no matter how beautifully it is composed and produced.

There are to-day no closed secrets as to how to obtain natural sky effects. Panchromatic material and filters are most commonly used, though I still prefer the graduated sky filters in conjunction with Verichrome film.

The density of the negative is a most important point. Fully exposed, the negative should be carefully developed to keep it on the soft side, and prevent any possibility of harsh contrasts. The negative may be slightly denser than a normal one so as to take full advantage of any available tones, while at the same time there is no danger of loss of detail owing to the nature of the subject.

The sky in nature will always be found to match the mood of the sea, and the photographer must try accurately to portray the present mood of the sea by choosing the most suitable height and viewpoint for his camera.

This does not mean choosing the height of the horizon, for that comes later, but refers to choosing the most suitable angle for showing to their best the shadows in the sand, the foam-crested edge of the sea, and the reflections on a



Low Tide, Birling Gap.



A Summer Sea.

wet beach left by a tide.

The height of the horizon has long been a debatable point, and there can be no fixed rule for its position. Its height plays a large part in illustrating the exact mood of the sea. Quite a good tip was once given me for approximately fixing this height. For normal views of calm seas taken from a beach, keep the horizon between one-third and one-fifth from the bottom. For rough seas, keep it one-quarter to a half from the top. This, of course, does not apply to photographs

taken from an elevated viewpoint.

Try to picture the sound of the sea from the illustrations. Can you hear the "shss shss" of the water as it swirls back over the sand and pebbles, or the soft boom of the breaking wave in "A Summer Sea."

The viewpoint of the third illustration is rather too far from the sea to transmit the illusion of sound; but perhaps if you were to stare intently into the sea around Beachy Head you might just catch a faint murmur from the water.

I find the sound of the sea a great help in defining the mood of the sea; and I judge the success or failure of my sea pictures by their ability to produce the pictorial effect of sound.

I realise, however, that this is a personal standard, and it would certainly not apply to all. Not only is beauty "in the eye of the beholder," but all sorts of other impressions derived from a picture depend mainly on what is in the eye and the mind of the observer. The selfsame picture has different messages for all who see it; otherwise its appeal would be much more restricted than it is. Fortunately the sea has a whole store of appeals.



Beachy Head.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A change of telephone number is announced by Messrs. Burroughs Wellcome & Co., of Snow Hill Buildings, London, E.C.1. In future it will be Central 4000.

The Ninth International Congress of Scientific and Applied Photography will be held in Paris from Sunday the 7th, to Saturday the 13th July, 1935, in the House of the Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (IXe).

Members of the Camberwell Camera Club formed a strong guard of honour at the wedding of their President, Mr. Robert M. Barr, P.P.A., to Miss Elsie M. Randall, which took place at St. John's Church, Ealing. As the happy pair left the church an archway of tripods was raised, and a battery of cameras came into action.

Camera Lost.—On August 1st a Rolleicord Camera was stolen from a car outside a café in Exeter. The lens number is 1473967. Anyone being offered this camera, or otherwise obtaining information as to its whereabouts, should communicate with Messrs. S. A. Chandler & Co., Arcade Studio, The Arcade, Exeter.

Camera Found.—A No. 2a Auto-graphic Brownie has been found on the cliff walk between Deal and St. Margaret's Bay. It is little the worse for exposure. The film has been developed, and one of the subjects is a group apparently taken near the Margate Yachting Club. Any person claiming the camera should communicate with the Editor, indicating at the same time some of the other subjects on the film.

A new ciné colour process for standard 35-mm. films has just been introduced by the Keller-Dorian Colour Film Corporation. Some examples were recently exhibited to a specially invited limited audience at the Leicester Square Theatre, the subjects consisting of indoor and

outdoor scenes and seascapes on the Maine coast. The Eastman Kodak Co., of Rochester, N.Y., are manufacturers of the base, and are also acting as sole Sales Agents.

Owing to the demand for the lantern lecture on "Hadrian's Wall," Mr. Geoffrey E. Peachey has decided to concentrate upon that subject for Season 1934-35. Secretaries of photographic or kindred societies who would like to include this lecture upon one of the most impressive relics of ancient civilisation in this country in their syllabus, should submit a selection of dates between October, 1934, and March, 1935, inclusive, to Mr. Peachey, c/o *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1. Only very few vacant dates are now available.

Messrs. Burroughs Wellcome & Co. always keep a watchful eye on the needs of the photographer, whether amateur or professional, so that it is not surprising that they have added to their well-known Tabloid products a fine-grain developer. Those who are interested, as so many are in these days of miniature cameras, in a developer of the borax type will here find a first-rate one ready to their hand. With the Tabloids are full instructions as to the use of this developer, with time and temperature tables for dish or tank, and an indication of the variations demanded by different brands of sensitive material. For any and every kind of negative-making this developer is most satisfactory and reliable. A single carton contains the material for preparing 30 oz. of normal developer.

Messrs. Zeiss Ikon inform us that in all their 1934 roll-film cameras, with the exception of the Box Tengor, the observation window is effectively trapped to make the camera safe for panchromatic films. Earlier Zeiss models can in most cases be similarly adapted at a cost of 4s. 6d.

ENSIGN FOCAL-PLANE FILM CAMERA.

THERE are not many folding roll-film cameras of orthodox pattern with a focal-plane shutter, and so the efforts of Messrs. Ensign (High Holborn, W.C.1) to meet the wants of the photographers who are enthusiasts both for roll films and focal-plane shutters should meet with the approval of many of them.

The firm have produced a new popular model of their Autospeed focal-plane roll-film camera for £8 15s., which is considerably below the price of their standard model. This economy has been achieved by using the Ensar f/4.5 of Ensign's own manufacture, and by keeping the popular model to one standard type without variations in choice of lens. The shutter is an Ensign focal-plane with speeds marked from 1/15th to 1/500th sec.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in the issue of July 25. Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18-September 15.

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Open, August 31-September 15. Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

Seventh International Photographic Salon of Japan.—Open (Tokyo), October 1-10; (Osaka), October 20-26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8-October 6; sending-in day, August 29; entry forms from Hon. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8-October 6; sending-in day, August 10; entry forms from Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 29-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17-20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakov.—Open, August 26-September 30, 1934. Closing date for prints, August 10. Particulars and entry forms from the Secretary, Fotoklub Polskiej, Y.M.C.A., Krakov, Krowoderska, 8, Poland.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Rd., Salford, Manchester.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester, England.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

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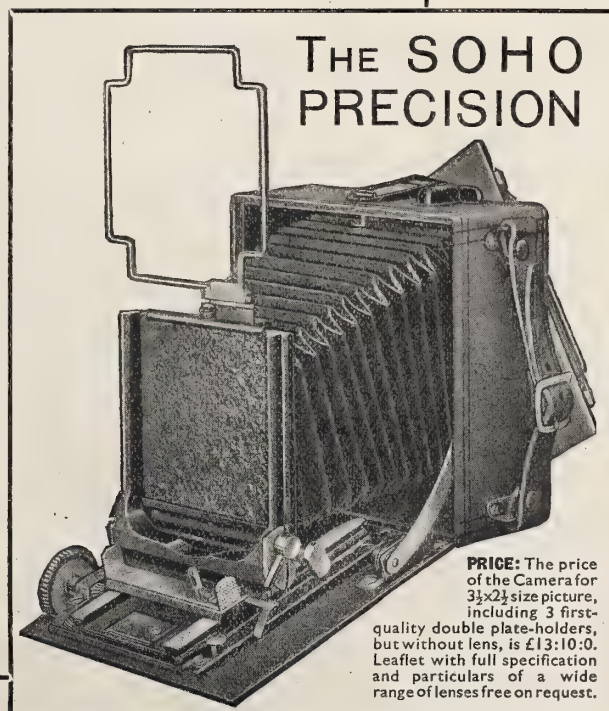
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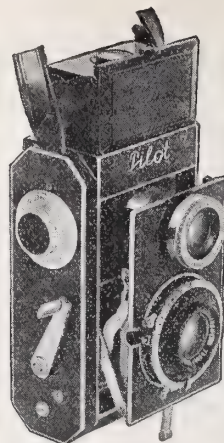


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CHILDHOOD and youth are ideal subjects for the hand camera at all seasons. This is why boating-lake photography will always hold its own. The boating-lake gives us a locality for snapshots; there is no need to wander miles and miles seeking subjects. Almost always subjects are there at the right time, and more than this, they are suitably complete. Harmonious backgrounds and brilliant foregrounds help to set off that intriguing subject of the child at play.

The kind of picture to aim at is the one where action of some sort is suggested. The start or finish of the race, an encounter with the swans, topical discussion, or minnow fishing. Action too rapid is not required. The longer the exposure given, the better the result in tone and gradation. Alternatively very short exposures should only be used on bright subjects when the daylight is quite strong.

You may be an advocate of stalking the children and snapping a back view, but I submit that the back views are least interesting, and that there is no need to be guilty of snapping without permission. Rather secure the co-operation of the children, and avoid the snap secured by stealth. Better pictures are made by introducing the camera as part of the game, and giving credit to the child's willingness and understanding to help create the picture-story.

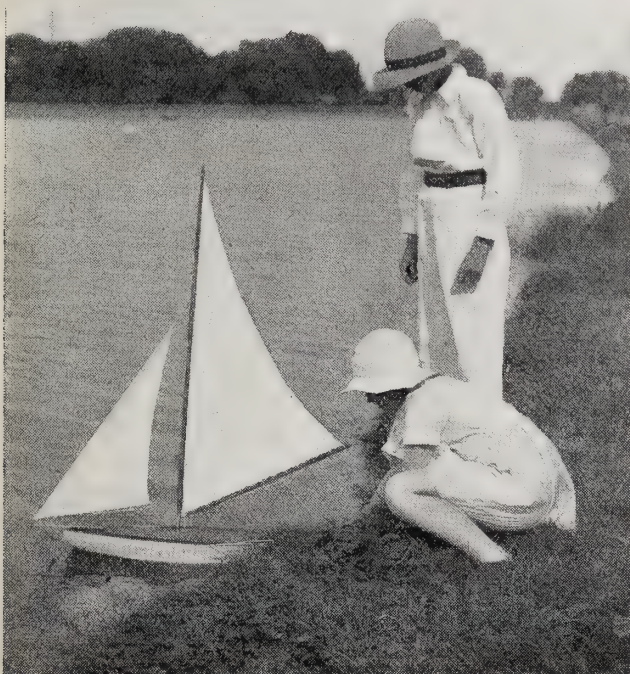
BOATING-LAKE

By
DAVID LEIGH.

Photography



On the model-yacht lake.



The lady wins.

Just what that story is to be depends greatly upon the observation of the photographer, and his tact and ability to reconstruct the story seen, or to use the materials at hand in creating new stories. Tell the old stories over again; it is good practice to copy, but also strive for freshness of interest.

Your camera may be a reflex, or of the folding pocket type; both are suitable for the purpose, since critical focussing can be done. A little experience counts greatly. Some would do well with a box camera, even though the focus is fixed at distance. The secret is to choose those subjects that suit the limitations of your camera. The value of the reflex is of course the large size of the visual image, but the direct finder comes a good second, without the extra bulk. Fit a direct finder to your camera to-morrow, and use it. We read much in the advertisements about using fast films for dull light and ordinary films for strong light; well, you cannot do better.

With such simple backgrounds to be found around the boating-lakes it would seem impossible to go wrong. Yet there is no harm in reminding readers that the background can make or mar a good group. This is another reason for making young camera friends young amateur photographers of the future. If our picture-story is right except for the background setting, it is generally possible to arrange a repetition with a more favourable point of view, including watching crowds.

Large groups cannot of course be posed, but in a general way best snaps are made when the figures can be placed to advantage. Camera consciousness is easily avoided by centring the children's interest in their pastime. The interest of the boating-lake goes beyond that of model yachting if we wish. Lessons of the waterside can there be more easily, safely and interestingly illustrated. The nature study of aquatic plants, fish or insect life, by means of the camera is worth while, especially if the child is there to give the note of appreciation.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Ciné Amateurs Use Holidays

By M. A. LOVELL-BURGESS.

HOLIDAYS are not allowed to dim the enthusiasm of members of the Eastbourne Amateur Ciné Enthusiasts' Club, who are living up to their official title by refusing to discontinue studio meetings during the summer.

The monthly gathering of the club was held recently at the Oak Cabin Café, and Dr. J. Bodkin Adams presided over a large attendance of members and visitors.

The possibilities of the 8-mm. film were discussed and demonstrated by a local amateur, Mr. B. C. Windle, who showed a film of school life made on Ciné-Kodak Eight. Mr. Windle is keen on games, so that it was not surprising that school sports were depicted.

Another local amateur, with, however, much longer ciné experience, Mr. H. T. Terry, projected some worthwhile shots of mountaineering in Switzerland. Another film shown by Mr. Terry was definitely a home production, in that the story had been written at home and acted by his young grand-children. It was entitled "Gumperley's Guy Fawkes Day Dream."

Members of the club are now at work on their entries for the club's summer competition, in connection with which many handsome prizes are being offered.

I.F.M.A. Summer School.

It is possible that the I.F.M.A. Summer School, which was held at Digswell Park Conference House, Welwyn Garden City, over the August Bank Holiday week-end, will prove to be, in the amateur ciné world, the outstanding event of 1934.

The school marked a definite advance in the relations between the professional and the amateur.

On the Saturday, for instance, Basil Wright lectured on "Cutting," and Stuart Legg on "Shooting." In the afternoon a working party of amateurs went out under the supervision of Mr. Legg, and in the evening,

Mary Field, whose educational work for the professional films is so well known, lectured on "The Instructional Film."

Mr. Peter A. le Neve Foster, President of the Manchester Film Society, and a pioneer of the amateur ciné movement, gave an account, on the Sunday, of his experiences in Moscow, and in the evening John Grierson lectured on "Sound." This lecture was followed by a display of films by the G.P.O. Film Unit. Many people well known in the professional and amateur ciné world were present, and the importance of such contacts to the movement as a whole cannot be over-emphasised. Then there was plenty of practical work and plenty of opportunities to see the work of fellow amateurs. The results of such a school as this are far-reaching, and

amateurs owe a debt of gratitude to the Independent Film Makers' Association.

I Hear:

That the British Film Institute, whose official organ is "Sight and Sound," are also arranging a Summer School.

That at a recent meeting it was agreed to form a body to be known as "The Hamilton and District Amateur Ciné Society," and that a projection night will be held early in September. Mr. R. Moffat, 49, Scott Street, Hamilton, Lanarkshire, is Hon. Secretary.

That an exhibition of cinematography will be held in the Royal Photographic Society's Galleries, 35, Russell Square, W.C.1, during November, and that in conjunction with this exhibition there will be held a



Such a jolly subject as this does not present itself every day, but when it does appear it should be filmed forthwith.

film competition, including a section limited to amateurs. All entries must reach the Secretary, R.P.S., on or before the 1st October, and full particulars can be obtained from him.

That there are now twenty-five members of Aberdeen's Ciné Society. They have elected Mr. G. S. Henderson as President, and are already at work on a 9.5-mm. picture.

I am always pleased to receive letters dealing with the amateur ciné movement. They should be addressed to me, c/o *The Amateur Photographer and Cinematographer*.

Making a Merry Christmas—Now

CHRISTMAS is coming. Such a statement seems unpardonable when summer holidays are in full swing, but the amateur cinematographer must plan ahead. When your pictorial efforts are in demand at the family Christmas party, it's no good wishing you had made this shot or that during the days of good light, or when the weather was suitable for an outdoor set. Now is the time to prepare your Christmas production.

Let us develop the idea in practical form with a bright member of the family starring as Father Christmas, supported by a cast of delighted children of any age, with all the incidental "eyejoy"—that's a good word for the cinematographer—of the festive season. Ninety per cent of the shots for such a film, be it thirty or three hundred feet in screen length, can be made in the average garden.

It's a safe bet that the family and friends of any amateur cinematographer are heartily sick of just looking pleasant in front of the cinematic eye, and are ready to do anything with a story or plan behind it, in the effort to become real screen players.

We must have a story. Adopt and improve upon this suggested plot, according to your circumstance, family and facilities.

Christmas approaches, and activity in the house develops with the expectancy of a good time and good cheer. The trappings and gee-gaws of Yule appear, and the fun of anticipation—what fun anticipation is in real life—can be portrayed by the camera. Then comes the great day, and by means best suited to the producer the welcome visitor arrives with his sack of presents. He is offered a welcome and distributes

parcels to the lucky folk, and then departs. The story may then be developed until the close of the day. Almost every producer will find in this theme enough material for any production if he proceeds in the right way. Screen plays must be planned, and the best plans are committed to paper, and probably rewritten before satisfaction is achieved.

Let us set down in scenario form the suggested theme. First, number each shot you will have to make. Secondly, the type of shot—close up, or medium full shot. Then a brief description—"Father carrying parcels." Finally, the approximate duration of the shot—10 seconds. Our plan of action will then appear in this form.

Shot 1.—Title, "The Welcome Visitor," 8 sec.; Shot 2.—Close-up, Fade in—Calendar for December, finger counts days to Christmas Day, 10 sec.; Shot 3.—Medium Full Shot, person carrying parcels, or getting out of car loaded with parcels, 10–15 sec.; Shot 4.—Close-up, hand placing letter in letter-box, 6 sec.; Shot 5.—Close-up, hands taking Christmas Card from envelope, etc., 10–12 sec.; Shot 6, Medium Close-up, child examining stocking and finding hole in toe, 8–12 sec.; Shot 7.—Medium Close-up, father bewildered by garlands, artificial Christmas tree, glass tree decorations, 10–15 sec.; Shot 8.—Medium Close-up, father on step ladder hanging up garlands, hits finger with hammer, 12–15 sec. Etcetera, according to theme.

The main essential is to get one's ideas down on paper, with a definite plan in view; the character and possibly humorous viewpoint of each shot, together with the approximate duration. This will give you an exact working programme, and, more im-

portant still, a fairly accurate estimate of the amount of film required and the expense involved.

Now about the "studio" and properties. In cinematography the best screen effects are obtained with close-up and medium-length shots, and it will be obvious that most of the shots in a film of the character suggested will fall into these categories. A little ingenuity, therefore, in the matter of back-cloths will enable camera work to be undertaken at this time of the year. Where interior shots are absolutely necessary, a well-lighted attic, with light distempered walls and a movable light reflector, will provide an ideal studio. Good pictures are made by such equipment with an f/3.5 lens and panchromatic film. Also garlands, pictures, a mirror or clock are easily fixed or removed as required. Walls papered with a "fussy" patterned paper, even if of a light tone, should be avoided. A splendid light reflector, which may also be used as a projection screen, can be made by painting with flat white a large-sized board of plywood, say about 48×36 in.

The "props" required are of everyday character, and readily obtainable at small cost; items such as a Christmas card, a spray of artificial holly and mistletoe, Christmas crackers, tree decorations, and a lot more of the joyous nonsense associated with Yuletide. A few rolls of red and white crêpe paper in the hands of someone clever with scissors and needle will provide a wonderful robe for Father Christmas, and a false beard, preferably white or grey, will complete the illusion. Imagination and enterprise on the part of the producer will ensure a success that will "bring down the house." H. K. MORRIS.

"CHARCOAL BLACK"

A NEW printing paper of outstanding quality, and giving prints of exceptional beauty, is being put on the British market. It is known as "Charcoal Black," and already has a considerable vogue in the United States. It is made by the Dassonville Co. of San Francisco, and is obtainable in this country from the sole agent for the British Isles, George H. Potts, Loudwater, Rickmansworth, Herts.

"Charcoal Black" is made in several grades, from "A," a very thin white drawing paper, to "G," extra heavy "opaline parchment"; "D" is a very attractive grade—a rough paper with surface similar to Whatman drawing paper. This should be very popular. Apart from the surface textures available

with this printing medium, its chief characteristic is the exquisite matt quality of the image and the perfect range of tone gradations obtainable. It is a paper that gives a definite individuality to prints, and can be commended for exhibition work.

"Charcoal Black" is a development paper of approximately the speed of normal bromide paper, and can be printed, enlarged and developed in the same manner. Formulae for M.Q. and amidol are given with each packet, and full working directions. While the cost of the paper is in excess of bromide, its quality justifies the price. Full particulars and sample prints can be obtained on application to the address given.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Bleacher for Bromoils.

Can you give me a reliable solution for bleaching bromide prints for bromoil work, and indicate how it should be used? G. H. E. (Southampton.)

There are many such solutions, and each bromoil worker has his own preference. That of Mr. C. J. Symes is for:

| | |
|-------------------------|-------------------|
| A. Copper chloride | .. 160 grs. |
| Common salt | .. 2 oz. 300 grs. |
| Hydrochloric acid | .. 3 min. |
| Water | .. 10 oz. |
| B. Potassium bichromate | 55 grs. |
| Water | .. 10 oz. |

The working solution is A, one part; B, one part; water, two parts. Bleach the soaked print thoroughly in this, wash out all removable stain, fix for five minutes in 10 per cent hypo, wash well and dry.

Plain Hypo.

I understand that in some cases it is better to use plain (not acid) hypo for fixing bromide prints. If this is so, what are those cases?

E. L. F. (Rochdale.)

The only cases we can recall are those in which the bromide print is to be sulphide toned, or used for bromoil purposes. It is quite safe to use plain hypo for bromide prints, so that this can be done if there is any uncertainty as to their future treatment.

Safe-lights.

I am considering the equipment of a dark-room. Should I have two separate lamps, with appropriate safe-lights, for developing negatives and prints respectively? S. T. E. (London.)

This is quite unnecessary. You can get a single lamp with two or more interchangeable safe-lights, and in the ordinary way this is all that is necessary.

Grain in Enlargements.

Is it really possible to produce from small negatives enlargements sufficiently free from grain to be suitable for exhibition purposes?

W. L. S. (Northampton.)

You should not allow yourself to be terrified by the grain bogey. Many of the very finest exhibition prints of to-day are produced from negatives that by any standard would be classified as "small." These negatives have been properly exposed and developed, and the enlargements made on a suitable paper; and neither those who make the pictures nor those who took them are reminded that there is such a thing as grain in a negative—as there always is. It is quite possible to get obtrusive grain in a print, just as it is possible to get false tone values; but neither is inevitable.

Jig-saw Puzzle.

I have an idea that some time ago you published instructions for making a jig-saw puzzle from a photograph. If so, can you refer me to the article?

S. R. (Rochampton.)

An article on the subject, with an illustration, appeared in the issue for December 14th, 1932.

Anhydrous Carbonate.

I am aware that one part of anhydrous sulphite is equal to two parts of crystals; does this apply also to anhydrous carbonate?

R. E. L. (Bromley.)

No. You should reckon one part of anhydrous carbonate as equivalent to 2½ parts of the crystals.

Strip Negatives.

I develop my spools of film by "see-sawing." Is there any way of giving longer or shorter development to any given section? W. M. (Bath.)

It is a simple matter to cut the strip into sections with scissors, as the divisions can be clearly seen even in the dark-room. You can then continue with the negatives separately, and modify the development times as you please.

Aerial Focussing.

Will you please explain what is meant by "aerial" focussing, and what is the method of procedure? C. M. E. (Leicester.)

This method of critical focussing can only be adopted with the aid of a focussing magnifier or eyepiece. This is a magnifying lens fitted in a brass mount with focussing adjustment. A fine mark is made with a hard, sharp pencil on the ground glass of the focussing screen, and the focus of the magnifier is adjusted so that the mark is dead sharp, and this must be the adjustment for future use. A small circular piece of glass is now cemented over the pencil mark with Canada balsam. The image thrown by the lens can be examined at this clear spot through the eyepiece. This image is very brilliant and not modified as elsewhere by the grain of the focussing screen.

Exposures with Pinhole.

Is there such a thing as a formula for working out the exposures with the same pinhole at different extensions? M. M. (Deptford.)

Fortunately there is. Two things must be known—the diameter of the pinhole as a fraction of an inch, and the distance in inches from pinhole to plate. Work out the exposure as if the diameter of the hole were the f/ number, and multiply the time of exposure so found by the square of the pinhole-plate distance. For example, suppose that the pinhole measures

1/30th of an inch, and that it is 8 inches from the plate. Suppose, further, that the exposure for the subject at f/30 is half a second; multiply this by 64 (8²) and the exposure will be 32 seconds.

Drying Net.

What exactly is a drying net?

J. A. G. (London.)

It is a piece of thin, finely woven fabric, such as butter muslin, which has been thoroughly washed out to remove any dressing, and then attached by opposite edges to two rods or canes. It is slung up something like a hammock. The prints are surface-dried and laid face downwards on the net, where they dry quickly, and with less curl than if they are pinned up.

Hyperfocal Distance.

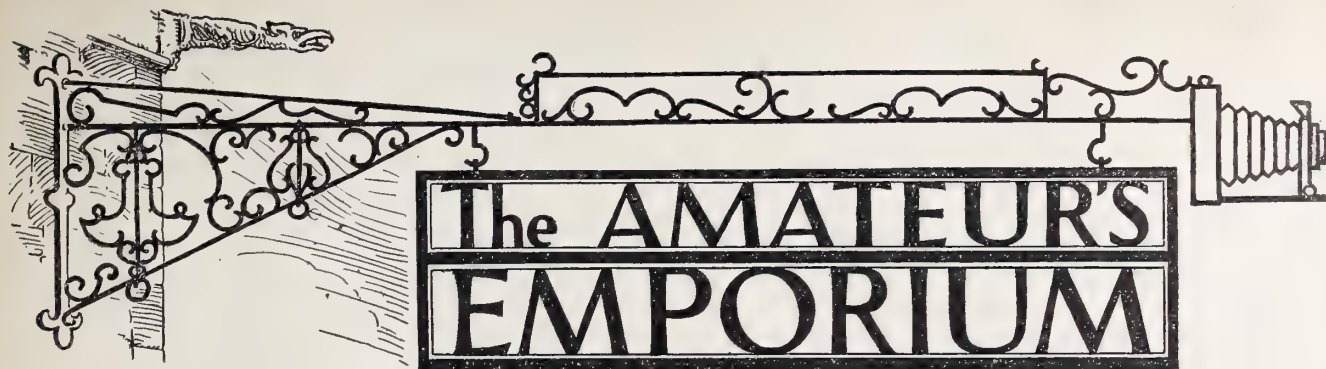
How can I find the hyperfocal distance of the lens on my camera? How is it used when found? H. E. A. (Sunderland.)

Your questions rather suggest that you do not understand what is meant by the term. There is no such thing as one definite hyperfocal distance. You must first decide what degree of diffusion is permissible—100th, 150th, 200th of an inch, or what. You then square the focal length of the lens, multiply by 100 (or 150, or 200, etc.), and divide by the f/ number of the stop. The result will be the distance on which to focus to get the greatest depth of definition with your lens used at that particular stop.

Enlarging Distance.

What is the rule for finding the distance from lens to easel for a given degree of enlargement? T. B. (London.)

Take the number of times of enlargement (2, 2½, 3, etc. diameters), add 1, and multiply the result by the focal length of the lens in inches.



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SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post **FRIDAY** for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

EXCHANGE NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

NO. 1 Autographic Kodak Special A, 3½×2½, Wray Universal f/6.8, Compur, 1 to 1/300th sec., yellow filter, hood, £4/18/6; lens alone cost £5.—Waltton, Parkgate, Wirral. [3276]

T-P. Reflex P.C., f/4.5 anastigmat, rapid back for metal slides, recently overhauled at works; first £10 secures.—Brigham, Bridlington. [3281]

ROSS Panros ½-pl. Focal-plane Camera, Ross Xpres f/4.5 lens, 6 D.D. slides, F.P.A., in solid leather case; new condition; a bargain, £8/10.—E. Mead, 19, Princes St., Cavendish Square, W.1. [3282]

PILOT Reflex, two on V.P., f/3.5 Tessar, Compur, new condition, £11/5; cost £18/15; deposit system willingly.—Nutter, 245, Selhurst Rd., South Norwood, S.E.25. [3283]

1-PLATE Roll Film Camera, f/4.5 Tessar lens, 4 Compur shutter; new condition; bargain, £7/10.—Box 1206, c/o "The Amateur Photographer." [3284]

V.P. Tenax, f/4.5 Dogmar, 1 to 1/250th sec., 6 slides, F.P.A., hood, case; perfect, 55/-.—3, Breda Gardens, Belfast. [3285]

3½×2½ Icarette Roll Film, Dominar f/4.5, in 34 Compur shutter, rising front, brilliant and direct-vision finders, ×3 screen, leather case, £4.—Medco, Dunrovan, Attleborough, Norfolk. [3286]

MINIFLEX, f/3.5 lens, Compur shutter; cost £8/17; as new, £5/5.—Below.

DALLMEYER Dallon 9-in. Telephoto Lens, £3/5.—P. N. Hills, Rivermede, Romsey, Hampshire. [3287]

BALDAX (2 on 2½×2½), Meyer f/2.9, D.A. Compur; as new, list £9/5; £7.—Gittins, 29, Main St., Shildon, Co. Durham. [3289]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

SOHO Postcard Reflex, 5 double slides, F.P.A., leather carrying case, no lens, perfect condition, £10, deposit system; Busch f/3 7-in. Double Portrait Lens, rack focussing, Waterhouse stops; reasonable offers entertained.—Womersley, 178, Bradford Rd., Shipley. [3240]

REFLEX.—T-P. Junior Special, 3½×2½, T-P. Cooke f/4.5 lens, revolving back, F.P.A., 6 single dark slides, roll-film adapter, focus magnifier, Justphot. exposure meter, Wellington No. 1 filter in case, leather case; excellent condition, £6.—Below.

TELEPHOTO, Dallon Popular, f/6 (new), leather case, (fits above reflex), £4.—Perry, 69, Barnehurst Avenue, Barnehurst, Kent. [3248]

CAMERAS AND LENSES

1-PLATE Soho Focal-plane, f/4.5 lens, 3 D.D. 4 slides, leather case; new, £6.—Leonard, Polkerris, Beechdale Rd., Newport, Mon. [3244]

ANSCHUTZ Camera, 5×4, string blind, 3 perfect slides (no lens), 30/- to clear.—Fowler, 301, Stapleton Rd., Bristol. [3246]

1-PLATE Goerz Anschutz, S.C. shutter, f/3.5 4 Dogmar lens, 3 D.D. slides, F.P.A., bulb release, extension back for copying, filter, leather case; whole in perfect condition, £15.—Box 1189, c/o "The Amateur Photographer." [3250]

3½×2½ Zeiss Ikon Ideal, f/4.5 Tessar, Compur, 32 double extension, 9 slides, F.P.A.; perfect, unscratched, £8/10, or near offer.—17, Cecil Rd., Enfield, Middlesex. [3253]

V.P. Roll Film Sibyl, Ross f/4.5 lens; very good condition, £6, or nearest.—M. C. Philips, 10, Queen St., Littlehampton. [3254]

ROLLEICORD, 2½ square, Zeiss Triotar f/4.5, Compur, new condition, guaranteed perfect, £7; Zeiss Mirette Horizontal Enlarger, complete condenser, diffusing screen, new, £3/10; Correx Tank for 3½×2½ roll films, with thermometer, 15/-; owner giving up photography.—Box 1193, c/o "The Amateur Photographer." [3257]

SANDERSON 4-pl., complete 3 D. slides, equal new, £5; also 4-pl., anastigmat, £7; Wanted, P.C. Sanderson Folding (or similar).—Young, Southland, Cheddar. [3259]

T-P. Ruby de Luxe Reflex, 3½×2½, Zeiss Tessar f/4.5, late model, all movements, sunk and reversible lens box, swing front, etc., 3 double plate-holders, F.P.A., velvet-lined leather case, Beta and Delta filters, Zeiss Distar, etc.; carefully used condition; as new, £15.—Langford, 25, Emperor's Gate, London, S.W.7. [3261]

CAMERAS AND LENSES

★ BARGAINS

CAMERAS AND LENSES

REFLEX, Ensign Roll Film, Aldis f/4.5, case, filter, (£9/6), excellent condition, £5.—Speight, 307, Guildford Rd., Southport. [3260]

16 on V.P. Folding Zodelette, Vario, f/11; as new, 14/-—13, Hastings Rd., N.11. [3262]

HAGEE 3½×2½, f/4.5 Hagee lens, D.A. Compur, 1 to 1/250th, double extension, rise, cross front, 3 slides in wallet, F.P.A. and R.F.A., velvet-lined leather case, £7; almost new; deposit system.—Bacon, Appleton, Abingdon, Berks. [3263]

ROLLEIFLEX Outfit, including latest model Automatic Rolleiflex, 6×6, f/3.8 Tessar, green filter, Proxar lenses D 1, sunshade, plate adapter, 3 dark slides, film pressure plate, panorama head, stereo fitment, iris stop, cine film attachment, Correx tank, and special leather case to hold outfit; cost over £40 six months ago; accept £27, or will sell separately at two-thirds list price.—Advertiser, 16, Roxholme Place, Leeds, 7. [3264]

LEICA Model I, complete with case and range-finder, f/3.5 lens, little used, £7; deposit system.—Faulkner, 13, Rudall Crescent, London, N.W.3. [3265]

EASTMAN Folding Kodak, ½-pl., in case; what offers?—Philpots, Old Vicarage, Windsor. [3266]

51×3½ Ensign, f/6.8 Aldis-Plano, 1 to 1/100th, rise and cross front, roll film or plates, complete, slides and cases, 75/-—7, Church St., N.16. [3269]

ZEISS Contax, f/2 Sonnar, focal-plane shutter, ½ to 1/1,000th sec., latest model, sports finder, yellow filter, in Universal leather case, Ombrux, Magniphot Enlarger, adjustable printing board, 15×8, Aladdin dark-room lamp, Largodren, Contax developing tank, all as new; cost £62; sell for £45.—Jamieson, Glasgow Rd., Milngavie, Dumbartonshire. [3270]

LEICA Latest Model III, Elmar f/3.5, 1/500th to 1 sec., brand new, ever-ready case, pan-chromatic and red filters, lens hood, 2 pan. films; bargain for quick sale, £17.—Below. [3271]

REFLEX.—Ensign Speed Film, Ensar f/4.5, 2 filters; fair condition, £3.—Below. [3272]

PHOTO-ELECTRIC and Combined Visual Meter, latest type Bewi, 1 hour to 1/3,000th sec.; very sensitive, £2/2.—Box 1205, c/o "The Amateur Photographer." [3271]

31×2½ Ensign Special Reflex, Aldis f/3.4, 6 plate-holders, F.P.A., R.F.A., 1/15th to 1/1,000th sec., filters, leather case; excellent condition, £6/10.—Butterfield, Augusta St., Grimsby. [3272]

31×2½ Ikonta, new, self-erecting, f/4.5 Zeiss Tessar, delayed-action Compur, 1 to 1/250th, leather case, £7/15; also Zeiss Telex Prism Binoculars, good condition, £3.—Anstey, Collingwood, Trescobars Rd., Falmouth. [3274]

SIBLY Vitesse, f/3.5 Ross, 3 D.D. slides, F.P.A., Riteway roll-holder, lens hood, 3 filters, focusing hood, cable release, hide case, £16.—Hooper, 65, Calcott Rd., N.W.6. [3275]

TWO Bargains.—Baby Sibyl Plate Model, Tessar f/4.5, N. & G. accessories, perfect order, £5/10; Zeiss Bobette, f/4.5 Ernoplast, cost £10, as new, £3/10.—Mon Abri, Chorleywood. [3286]

ROLLEICORD, latest model, with Zeiss Triotar f/4.5, Compur shutter, patent Rolleicord leather case, also special U.V. sky filter; all cost £12/5/6 few days ago; absolutely as new, £8/10.—E. R. Hallows, Darna, Park Rd., Bramhall, Cheshire. [3289]

1-PLATE, double extension, rise, cross, Voigtlander f/6.8 Convertible, Compound, slides; new condition; bargain, 50/-—8, West End Avenue, Harrogate. [3290]

31×2½ T.P. Special Ruby Reflex, Dalmac f/3.5, F.P.A., 1 double plate-holder, leather case; list £24/15; bargain for £8.—Howard, Station Rd., Chinnor, Oxon. [3291]

ROLLEIFLEX, Zeiss Tessar f/4.5, 2½×2½, as new, leather case, £10, or nearest offer.—Ashton, 18, Dalmeny Avenue, N.7. [3295]

F/2 Ernemann 4½×6 cm., focal-plane, 1/20th to 1/1,000th sec., self-capping, Ernastar lens f/2, 6 double, 6 single slides, plush-lined leather case; all in very good condition, £13/10.—Below. [3296]

3A Autographic Kodak, Kodak anastigmat lens f/6.8, fully-speeded shutter, in leather case; good condition, £2/15; approval deposit system.—Akroyd, Albany Rd., Victoria Park, Manchester. [3297]

COMPLETE Leica Outfit, including f/4.5 Telephoto lens, f/3.5 wide angle and f/3.5 normal lenses, all in special leather case, extras include range-finder, combination view-finder, lens hood, sky filter, film chambers, cable release, tripod, Leica developing tank and film cutter; bargain, £20.—Gough, Bovington, Dorset. [3299]

3½×2½ Zeiss Ikon Speed Plate, f/3.5 Zeiss Tessar, D.A. new Compur, double extension, rise and cross front, automatic bellows catches, wire finder, slides, Cost £19. As new..... £12 12 0
1-pl. Zeiss Ikon Nettel Press, Zeiss Tessar f/4.5, latest 1/3rd to 1/2,000th, new fittings, slides, case, Cost £45..... £21 10 0
3½×2½ T.P. Reflex, Cooke f/3.5, latest steel geared self-capping, latest hood, latest mirror, revolving back. A lovely outfit for real pictorial work of quality..... £10 10 0
3½×2½ Adams' Vesta Plate, Ross Famous Tessar f/4.5, 1 to 1/250th, 12 slides, case, Cost £25. Bargain..... £8 8 0
V.P. Wemy-Ultrix Roll Film, Hagee f/4.5, latest Compur, no bellows model, as new, Bargain..... £4 19 6
3½×2½ Wirgin Roll Film, Steinheil f/3.8, D.A. Compur, self-erecting, hinged back, wire-finder, latest tapered end, compact model of quality. Unused..... £6 6 0
1-pl. T.P. Special Reflex, Cooke f/4.5, sunk lens box, latest steel geared shutter, latest hinged hood, latest mirror, revolving back, double slides. Hardly used..... £9 17 6
Rolleidoscope, Zeiss Tessar f/4.5, dual Compurs, takes standard roll films, hide case, Cost £50. f/4.5 to 1/150th, nickel slides, hide case, Cost £18. Very compact..... £3 17 6
3½×2½ Zodel Plate, f/3.8, D.A. Compur, double ex., rise, cross, wire-finder, slides, hardly used..... £4 4 0
9-mm. 16-mm. Bolex D Projector, 250-watt, resist. As new £25 0 0
1-pl. Mackenzie Slide and Envelopes, for T.P. Field..... £2 17 6
3½×2½ Ensign Cameo, f/3.5, D.A. Compur, double ex., rise, cross, bronze model, clip-on slides, Cost £16..... £9 17 6
8-mm. Stewart-Warner Super Camera, f/3.5, 3 speeds, interchangeable lenses, takes Kodak films. Hardly used. Bargain..... £8 17 6
16-mm. Ensign Camera, f/3.5, 50-ft. model, interchangeable lenses, hide case. Brand new. Real bargain..... £6 6 0
91-mm. Pathe Luxe Motocamera, Zeiss Tessar f/2.7, famous lens, giving pin-point definition, Cost £50..... £27 10 0
1-pl. Goerz Famous Roll Film, Dogmar Goerz f/4.5, Compur, rise, cross, micro, focussing, Cost £18. New condition..... £4 4 0
3½×2½ Hagee Roll Film, f/4.5, Compur, rise, front..... £3 17 6
V.P. Kodak, f/6.3, 1/10th to 1/100th, Cost £4 5s..... £1 18 6
Brilliant Voigtlander Reflex, f/7.7. Perfect..... £1 15 0
1-pl. Zeiss Ikon Ernemann Reflex, f/4.5, 1 to 1/100th, 12 slides, triple ex., rise front, automatic masking top screen, revolving back, D. slides, Cost £60. Bargain..... £19 19 0
1a Kodak Roll Film Press, Tessar f/4.5, focal-plane 1/10th to 1/1,000th, hide case, Cost £24. Bargain..... £6 17 6
1-pl. Zeiss Compact Plate, Zeiss f/4.5, Compur, double ex., rise, cross, automatic bellows catches, wire-finder, slides, f/1.8, 50-watt, resistance, case, Cost £38. Like brand new..... £29 10 0
3½×2½ Plate, Doppel f/4.5, 1 to 1/300th, self-erecting..... £2 17 6
1-pl. Ensign Reflex, Aldis f/3.4, 7-in., latest 1/15th to 1/1,000th, deep hood, long ex., revolving back, slides. Snip..... £10 10 0
50×40 Crystal Bead Screen, leather auto. erect. case..... £5 17 6
3½×2½ Ensign Cameo, f/4.5, latest 1 to 1/100th, double ex., rise, cross, latest wire-finder, slides. Like new..... £4 4 0
16-mm. Ensign Super Projector, f/1.8, 250-watt, boosted reflectors, forward, rewind, reverse, stills, resist. case, Cost £50..... £21 10 0
3½×2½ Certo Roll Film, f/4.5, 3-speed. Fine outfit..... £1 17 6
91-mm. Cine Nizo Super Camera, f/2.8, 100-ft. capacity model, taking new reels, sprocket for 16 mm., 16-trick picture, latest, 1200 ft., perfect movies. Hardly marked..... £19 19 0
6×13 Verascope, Krasus Tessars f/4.5, changing-box, case, fine pictures on test. Perfect pin-point definition..... £4 17 6
1-pl. T.P. de Luxe Reflex, Cooke f/3.5, 1/10th to 1/1,000th, deep hood, long ex., revolving back, D. slides, case..... £12 12 0
3½×2½ Zeiss Ikon Famous Ideal Plate Pocket, Zeiss Tessar f/4.5, D.A. Compur, rise, cross, wire-finder, clip-on slides. Good condition and perfect. Finest definition..... £8 8 0
1a Carbine Roll Film Plate, Aldis-Butcher f/4.5, Compur, takes 4½×2½ roll films, 3½×2½ plates. Like new..... £4 17 6
16-mm. Ensign Projector, 100-watt, resistance, carrying-case, bronze model, Cost £15 15s. Like brand new..... £7 17 6
3½×2½ Ensign Roll Film Reflex, Aldis f/4.5, 1 to 1/250th, latest dead register device. Perfect bargain..... £4 17 6
Magnifiers, T.P. Reflex, 14s. 11d. 3½×2½ T.P. F.P.A., 8s. 11d. 3½×2½ T.P. F.P.A. (D. slide type), latest type..... 14s. 6d.
1-pl. T.P. Single Slides, nickel, latest. As new. Each..... 2s. 0d.
40×30 Crystal Beaded Projection Screen, roller..... 45s. 0d.
16-mm. Zeiss Ikon Ernemann Camera, pocketable Zeiss Famous Tessar f/4.5, Cost £21. Slips in the pocket easily..... £9 17 6
FEW ONLY.—16-mm. Bell-Howell Cameras, f/3.5, 50 ft. or 100 ft., interchangeable lenses, case. Soiled only. Unused..... £18 18 0
16-mm. Ensign Super Projector, f/1.8, 180-watt, direct illumination, forward, stills, rewind, resist. carrying-case. Hardly used, Cost £28. Like brand new. Lovely outfit..... £18 18 0
1-pl. Graflex Famous Reflex, Kodak Paine f/4.5, 1/10th to 1/1,000th, roll film slide, hide case. New condition. Snip..... £6 17 6
200B Pathe Projector, and resistance. Like new..... £11 11 0
1-pl. Pressman Reflex, Aldis-Butcher f/4.5, 1/10th to 1/1,000th, long ex., reversing back, slides. As new..... £5 17 6
8-mm. Stewart-Warner Projector, super type. As new..... £8 8 0
50×40 Crystal Beaded Projection Screen, rollers..... £2 17 6
3½×2½ Wirgin Plate Pocket, Xenar f/3.5, speed, D.A. Compur, double ex., rise, cross, wire-finder, all inlaid, metal body, leather covered, aluminium edges. Unused. New..... £6 12 6
V.P. Blocknote Plate, Zeiss Tessar f/6.3, slides, case..... £2 17 6
91-mm. Pathe Projector, double claw. Cost £6 15s..... £2 17 6
Pair Sibyl Ross Xpres f/4.5 lenses. Like new..... £2 17 6
3½×2½ Certo Plate, f/4.5, Compur, double ex., rise, cross, slides. Perfect bargain. New condition..... £3 3 0
Slides: V.P. Goerz, double nickel metal, each..... 4s. 6d.
V.P. N. & G. F.P.A., 7s. 11d. V.P. Soho D. Slides, 7s. 11d.
3½×2½ Ensign F.P.A., 5s. 6d. 1-pl. Klimax F.P.A., 5s. 6d.
1-pl. Zeiss Metal F.P.A., 7s. 11d. 3½×2½ Roll Slide, 13s. 6d.
1-pl. Zeiss Ernemann Double Slides, Cost 45s..... 14s. 6d.
91-mm. Pathe Lux Projector, in case. As new. Bargain..... £11 11 0
100-ft. Colour Film, 16-mm. "Lake of Fire"..... 35s. 0d.
Riteway Roll Film Slide, 3½×2½. Perfect type..... £1 1 0
Electrophot Super Photo-Electric Meter..... £3 3 0
Slider: F.C. Soho Bolex-form Black Reflex Slides..... 13s. 6d.
1-pl. Soho Black Double Slides, each..... 9s. 6d.
5×4 Goerz Anschütz Folding Reflex, Cooke Aviar f/4.5, latest, 5 to 1/1,000th sec., deep hood, D. slides, case. Cost £45. Fine outfit for perfect pictures of quality..... £9 17 6
Sound-on-Film, 400-ft., "Singing Pool." As new..... £6 17 6

EDWIN GORSE, 86, ACCRINGTON ROAD, BLACKBURN.

TESTED. 7 DAYS' APPROVAL. BARGAINS.

1-PLATE Klimax, f/6.3 Beck Mutar, double 4 extension, F.P.A., 4 slides, leather case; new condition, 35/-—Stark, 34, Kippen St., Glasgow, N. [3300]

1-PLATE Sinclair Uva, Accurate shutter, f/6.8 lens, 4 3 best B.F. slides, K2 filter, etc.; excellent condition; what offers?—Below. [3301]

VOIGTLANDER V.P., triple extension, f/6.8 lens, Compound shutter, rise and cross front, 12 slides, F.P.A.; perfect condition, £3.—Below. [3302]

1-PLATE Light Field, Cooke f/6.3, with extension 2 lenses, R.B. shutter, 3 B.F. slides, changing-box for 12 plates, turntable, tripod, £4.—Box 1209, c/o "The Amateur Photographer." [3302]

1-PLATE Thornton-Pickard Special Ruby Reflex, f/4.5 Cooke anastigmat, sunk lens box, revolving back, 12 single slides, Rollex roll-film adapter for 3½×2½, ½-pl. F.P.A., £9.—Box 1210, c/o "The Amateur Photographer." [3303]

1A Kodak Series III, Zeiss Tessar f/4.5, Compur shutter, reason for sale changing to cine; what offers?—Box 1212, c/o "The Amateur Photographer." [3305]

1-PLATE Goerz Anschütz, S.C. focal-plane, Celor 2 f/4.8, £8/10; exchange for Postcard ½-pl. Reflex, rev. back.—Pallett, 20, Battledan Rd., London, N.5. [3310]

ZEISS Cocarette 3×2 Roll Film, Model 519/14, Tessar f/4.5, Compur 1 to 1/300th, £3/10; case; good condition.—V. Sealy, 24, Lomond Grove, S.E.5. [3311]

31×2½ New Special Sibyl, Ross Xpres f/4.5, high precision N. & G. shutter, rising and cross front, 3 D. slides, F.P.A., leather case, ideal instrument, £11.—Prowett, 48, Barnfield Rd., Harpenden. [3312]

BALDAX, f/2.9 Trioplan, D.A. Compur (16 on 3½×2½), new, £6/17/6; list price £9/5; approval.—D. Hamilton, 38, Woodsorrel Rd., Liverpool, 15. [3313]

BABY Ikonta, Novar f/4.5, Dervall, case; as new, 52/6.—How, 6, Prospect Villas, Birchington. [3316]

1-PLATE Kodak III Special Model A, Cooke 4 Aviar 5½-in. Series BIII f/6.3 lens, Compur shutter, rise and cross front, portrait attachment, 57/6, bargain; Walking-stick Tripod, 7/6.—Safian, 139, The Avenue, Tottenham, N.17. [3317]

MUST Sell.—Rolleiflex Camera, fitted with Tessar f/3.8 lens, 2 Tessar Proxar lenses, Tessar filter, complete in pigskin leather plush-lined case, nearest to £15; ½-pl. Reflex or Focal-plane Camera wanted; Rolleiflex and case in beautiful condition.—Roberts, 44, Barwick St., Scarborough. [3320]

NO. 4 Ensign Carbine Folding Pocket, 3½×2½, f/6.3 Aldis anastigmat, tropical model, oxidised metal, real leather bellows, nearly new, £3; or exchange small Reflex, cash adjustment.—Waterhouse, 67, Seedy Rd., Pendleton, Lancs. [3321]

VOIGTLANDER 3×2, Skopar f/4.5, leather case; best offer.—Payne-Gallwey, 31, Earls Court Gardens, S.W.5. [3322]

AUTOMATIC Rolleiflex, f/3.8 Zeiss Tessar, 2½×2½, absolutely as new, £16/10/—7, Hardley Crescent, Gidea Park. [3325]

ERNEMANN 4½×6 cm. Focal-plane, tropical speed model, Busch f/3.1 anastigmat lens, focussing, shutter (non-capping) 1/20th to 1/1,000th, 12 slides, F.P.A., lined case, £4.—12, Wyatt Rd., Forest Gate. [3326]

ROLLEIFLEX 2½, Tessar f/3.8, excellent condition, lens hood, case; seen London; first offer over £11.—C. 10, Raven Court, Alexandra Rd., Southend-on-Sea. [3327]

ETUI, 9×12, original Compur, 1 to 1/250th sec., Dallmeyer 5.3-in. Perfec f/6.3, sliding rise, cross front, rack focus, perfect working order, bellows patched, 6 new slides, £3; Leather Case, velvet lined, takes Etui, slides, F.P.A., new, 12/6; Six 9×12 Cut Film Sheets, 3/-.—Rutherford, 10, Ashfield Terrace West, Newcastle-on-Tyne. [3328]

POTH-DERBY, two-on-V.P., f/3.5, D.A. focal-plane; new condition, £3/10.—51, Chiswick St., Carlisle. [3330]

1-PLATE Junior Sanderson, Beck Symmetrical 4 lens, reversible back, shutter Bausch & Lomb, speed to 1/100th, 1 D.D. slide, leather case, 35/-; also 6 mahogany D.D. Slides, book type, 5/- each.—McMartin, Kiriemuir. [3337]

41×6 cm. V.P. Sibyl, f/4.5 Cooke Aviar, 6 D.D. slides, lens hood and filter, £10.—Luke, Southdown, Coombe Dingle, Bristol. [3338]

1-PLATE Soho Reflex, Zeiss Tessar f/4.5, in new 4 condition, new Marion leather case, 6 double book-form slides, focussing magnifiers, Ilford green filter, antinous release, lens hood, Dallin 12-in. Telephoto lens in leather case, with Sinclair hood and Ilford yellow filter, £20, or would separate Telephoto.—Francis, North Road Garage, Welwyn, Herts. [3339]

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DALLON Telephoto Lens, 17-in. f/7.7, $\frac{1}{2}$ -pl., for reflex or focal-plane, second-hand condition; bargain, £7, or nearest; list price £16; deposit system.—Box 1207, c/o "The Amateur Photographer." [3285]

TELE-MAKINA Telephoto f/6.3, 21 cm., in case, for Plaubel Makina II; new and perfect; cost £12/12; bargain, £6/15.—10, Oakbank Grove, Herne Hill, S.E.24. [3315]

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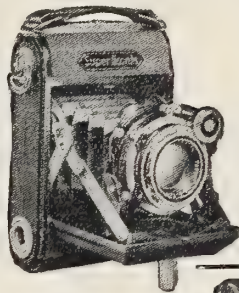
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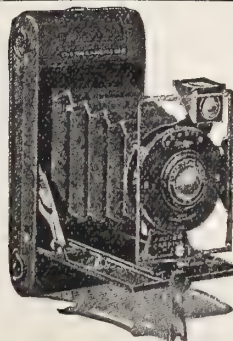
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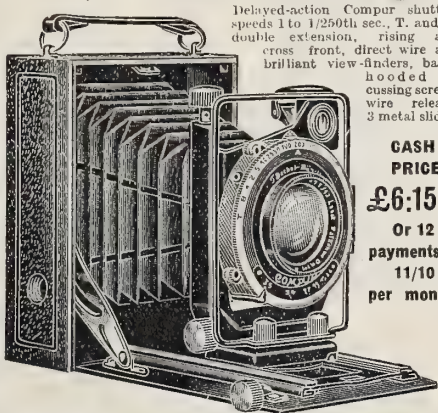
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WANTED.—Back number of "Photography," by C. B. Neblette, G., 25, Berkshire Gardens, N.13. [3294]

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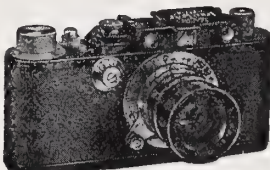
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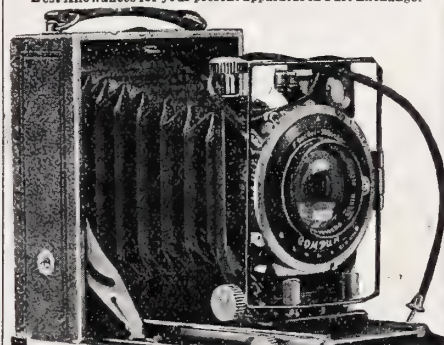
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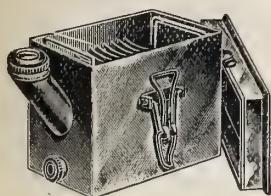
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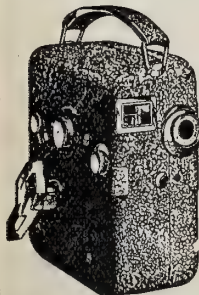
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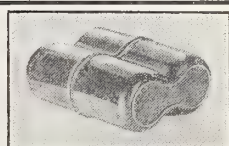
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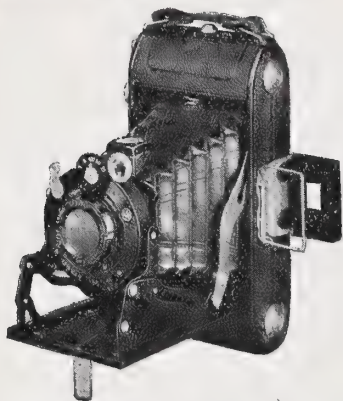
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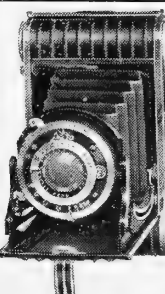
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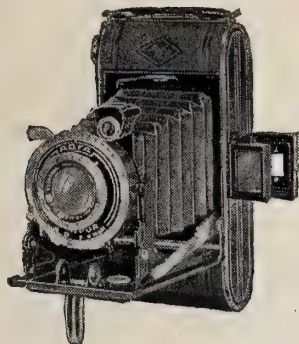
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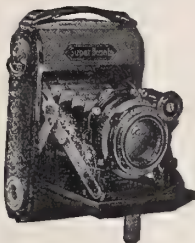
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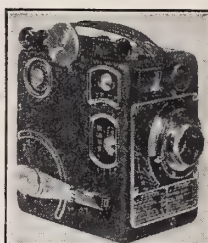


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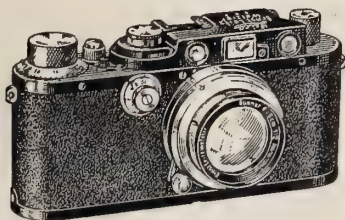


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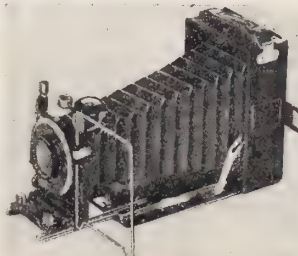
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5 x 4 BB Tropical Model Sanderson Hand and Stand, Zeiss double Protar lens, in fully-speeded shutter, 1/18 W.A. Protar, 6 double book-form dark slides, leather carrying-case. The whole in new condition. Cost over £35. **£16 16 0**
1-pl. Sinclair's Una Hand and Stand, 61-in. 1/4.5 Koristka anastigmat, lens, Compur shutter, 3 double book-form dark slides, reversing back. **£7 17 6**
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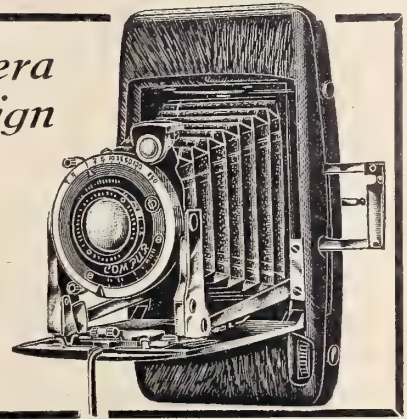
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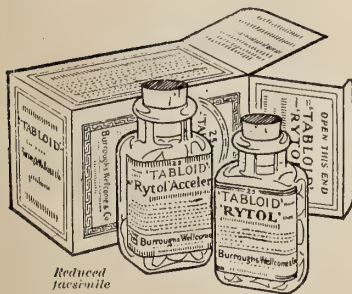


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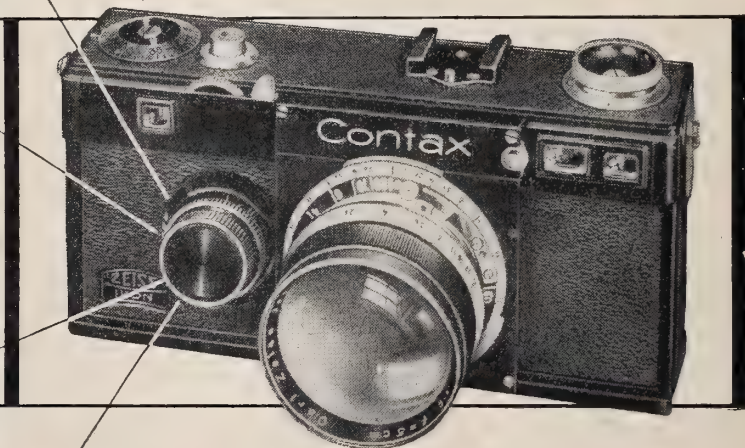
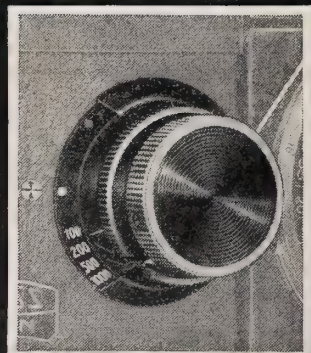
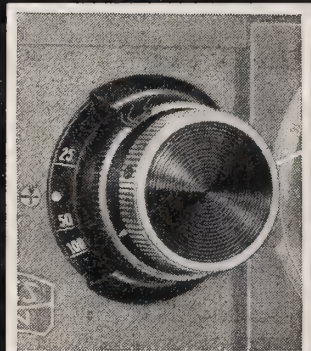
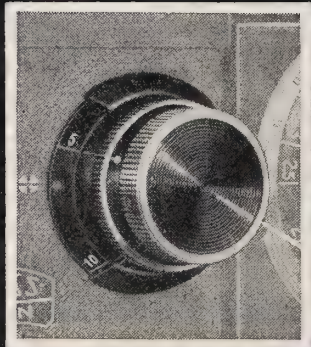
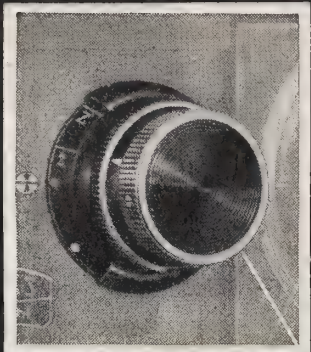
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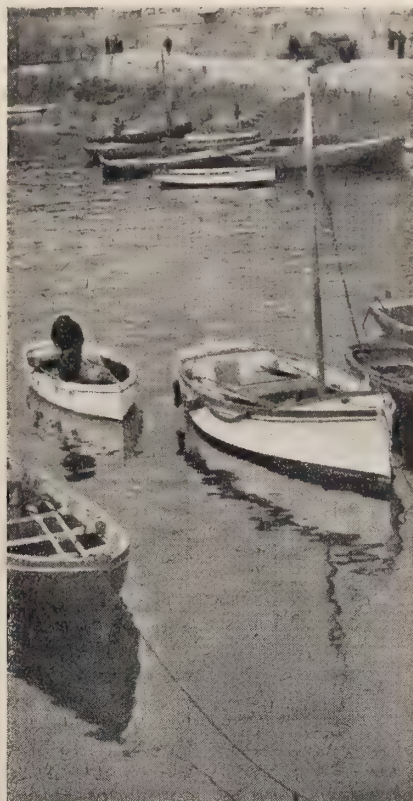
Vol. LXXVIII. No. 2389.

WHAT with the fine weather, and the ever-increasing use of fast panchromatic material, it is not surprising that this season we have received from readers a larger number than usual of complaints on one particular point. This is the unsatisfactory processing of such material when entrusted to some D. and P. operators. We say "some," because there are many reliable firms to whom such work can be given with complete confidence. In most of the cases where we have received complaints the negatives were absolutely ruined. One firm gave as an excuse the fact that they had to take on temporary assistants during the summer rush. This is poor consolation to the sufferer, but we can well imagine the amount of skill, knowledge and experience possessed by these casual "hands." The obvious course for the amateur is to hand his exposed films and plates only to firms with an undoubted reputation for carefulness and capability; or, as a wise alternative, to learn to do such work himself.

Photographic Centenary in Colour.

It was a happy idea to take a direct colour photograph of the recent celebration at Lacock Abbey of the centenary of Fox Talbot's invention, and the one-exposure colour camera on which Mr. W. T. P. Cunningham has spent so much ingenuity, pains, and money, produced a result worthy of the occasion. It is a very charming picture of the entrance to Lacock Abbey and of the group on the steps. The faces, at least in the colour block reproduction, are sometimes a little difficult to identify, and the colour process appears to play a curious

TOPICS of the Week



AT MEVAGISSEY.

An article on "Holiday Photography in a Small Port," appears in this issue.

trick whereby people look fairer than they really are. Dark brown hair becomes auburn, for instance, and black a pleasant gray. But instead of picking out minor faults, one may well wonder that it should be possible at all.

Tempting the Palate.

A class of subject not often attempted by the photographer, although he comes into very intimate contact with it three or four times a day, is meals, by which we mean the arrangement of eatables on plates and dishes. Just at present in a commercial photographer's window not far from Chancery Lane there are some choice examples of photography along these lines. With appropriate lighting and arrangement, eggs and bacon can become almost divine, even more appetising as seen on the print than they are in reality. Salads are perhaps a trifle too fussy to attempt, and cakes and the like need very careful handling if they are to appear edible at all; but in the window aforesaid there are some excellent examples of fruit and other dishes. To those who care to take the necessary pains, and also to bid their appetites wait awhile, there are many possibilities in the breakfast or dinner table; not the general ensemble of plate and napery which makes the conventional picture, but the isolated dish with its more or less artistic contents. The most ambitious effort which the artist along this line has attempted, however, is a trayful of cups and platters for washing-up, just placed higgledy-piggledy on the tray, with the scraps of food and slops of tea remaining. The thought strikes us that housewives should insist on some such picture as

this having a prominent place in the dining-room where it will catch the husband's eye.

A Dark-room in an Ambulance.

A well-known London radio-grapher tells us of some of the curious pitfalls which lie in the path of the interpreter of the X-ray photograph. The ordinary person might suppose that just a single silk garment would not interfere with the view of the bones and tissues, but, in fact, both artificial and real silks are loaded with metallic dyes, and these may simulate in the picture the appearance presented by disease. Again, all photographic emulsions, but especially the emulsion coating of an X-ray film, are very sensitive to pressure, and if a film is withdrawn hurriedly from the paper wrapper there may easily appear on the negative what might be an abnormality of some sort to cause perplexity to the examining physician and surgeon. Our informant, by the way, Mr. H. T. Ferrier, has had a very great deal to do with the equipment of the X-ray ambulance of the Order of St. John and the British Red Cross Society, serving the hospitals of London and the Home Counties. In addition to the X-ray equipment,

the ambulance contains in its rear part an excellently-fitted dark-room, in which the temperature of the developing, fixing and water tanks is electrically controlled. An illuminated viewing screen allows inspection of the wet films under ideal conditions.

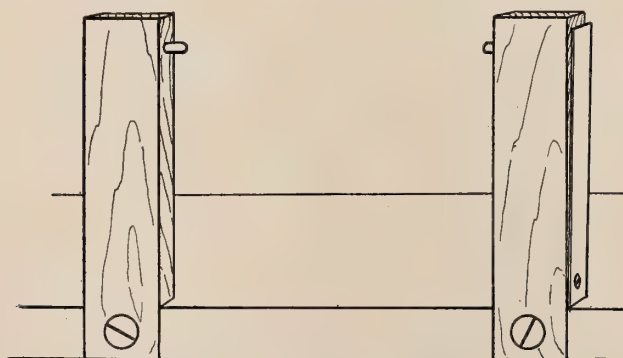
How the Talkie Talks.

A pretty stiff holiday task it has been to assimilate Dr. C. E. K. Mee's recent Trueman Wood lecture on photographic aspects of sound recording. A great amount of study has been devoted during the last five years to the photographic problems which arise in connection with the recording and reproduction of sound, and a general understanding has been reached as to the principles involved, and the conditions which bring about satisfactory quality in the sound reproduced. What we liked most about Dr. Mee's lecture was his schematic representation of the cycle of operations in sound recording—twelve operations in all, including as No. 1 the note emitted by, say, a saxophone in the film studio, and as No. 12, the reception thereof by the ear of the listener wherever the spool of film is carried. The saxophone (or the bleat of the sheep, or the lowing of kine, or any sound

you like) emits pressure waves which a microphone converts into electrical energy. This is amplified, and operates a galvanometer which is so designed that the variations in electrical intensity are transformed into variations in the intensity of a beam of light. These variations are photographically recorded on a moving film, which is developed and printed on a positive film, which is also developed, and then, in a projector, controls the intensity of a beam of light from a lamp. The light transmitted by the film falls on a photo-electric cell and is converted into electrical energy, which energy, after amplification, operates a loud-speaker which re-converts the electricity into sound. The reproduction thus takes place through six transformations. The sound is converted into electricity, the modulations of which are transformed into variations of light intensity, these then produce chemical transformations by the photographic process, the silver deposit produces changes of light intensity which are transformed into electrical variations, and these finally into sound by a loud-speaker. And to think that at the end of it all the glorious accent of America is conveyed to British audiences!

UNSPPOOLING ROLL FILMS

THE easily-made accessory shown in the accompanying illustration is intended to simplify the task of unspooling roll films, and to ensure that scratching and curling—frequent experiences where unspooling is accomplished by hand—are entirely avoided.



The accessory consists simply of a pair of wooden blocks, each carrying a small projecting boss by means of which the spool is retained loosely in position. If desired, the blocks can be mounted on a small stand; but for greater convenience they may be countersunk flush with the edge of the bench or table.

When using, the spool of exposed film is taken into the dark-room and slipped into position between the projecting bosses—one of which is retained in position by means of pressure from a small flat spring. The paper backing should then be removed with the left hand, the right being free to remove the film where it is attached to the backing.

The dimensions of the accessory are to some extent dependent upon the size of film being dealt with; but in most cases a short piece of 1-in. planed wood should be found satisfactory for the uprights. For the metal bosses, use may be made of a couple of French nails—one of which must be firmly secured into its block, whilst the other is made to slide loosely within a hole previously made with a small gimlet.

The flat tension which serves to control the loose boss can be improvised from a corset spring or from a shoe stretcher (obtainable for a few pence from Woolworth's stores).

Two bench slots—suitably spaced—may then be cut for the accommodation of the device. Gimlet holes (made through the blocks and into the bench itself) are a great aid to attachment—which is accomplished by means of a couple of thin wood-screws driven well home into the bench. The cost of this simple accessory is practically negligible, whilst all constructional work can be finished by the amateur himself in a very short space of time.

Holiday Photography

INLAND

All holidays are not spent by the sea, and the enthusiastic photographer will be at no loss for subjects inland. A few hints and suggestions are here offered on the work to be done.

THERE are many good reasons for spending a holiday season, when occasion offers, on or near the sea. Among them are the health-giving and invigorating effect, especially on town-dwellers, and the special character of certain amusements and recreations not to be enjoyed elsewhere. To the photographer many attractive and popular subjects are there available, and the lighting conditions make for successful results. Even far from the sea, however, there are many compensations, and no lack of camera subjects of a different and by no means inferior character.

Landscapes.

It is beyond dispute that many of the most distinguished masters of photography have their reputations founded on landscape work. To some extent pure landscape has been neglected in recent years by both photographers and painters. We hear that of the pictures sold at this year's Academy very few were landscapes. This can be but a passing phase, for really good landscape work can never lose its appeal.

For this work it is an advantage to use a camera which permits of a careful study of the subject, full size, on a focussing screen. Faults in composition which might be overlooked as excusable in a necessarily hasty snapshot are not permissible in serious landscape work. There is no excuse for haste or carelessness, and the subject should be selected and arranged with meticulous care.

Colour-sensitive material and suitable filters must be employed, so as to do the fullest justice to colour values; and it must be remembered that the sky very often plays an important part in landscape compositions. As with a portrait subject, care must be taken to secure the "character" of the subject, whether

its theme be moor or mountain, hill or vale, woodland or marsh.

Village Subjects.

We yet have many villages still unspoilt, and their rustic beauties will provide many delightful subjects as they have for generations past. Not all the sweet Auburns have fallen into decay, or, worse still, been "modernised," and the observant photographer enjoying a country holiday will easily find plenty of subjects to test his skill.

For some aspects the handy hand camera will prove its value, especially for records of village life and character. Field and farm will provide opportunities for real picture-making; and such pleasant subjects as old windmills, watermills, barns, churches and humble homesteads must not be overlooked.

In Towns.

It may happen that a holiday is spent in and about an actual town. The subjects to be found will depend on the character of the town, but subjects there will assuredly be. More than likely the architectural photographer will find himself in his element.

There may be a cathedral; possibly a castle; certainly buildings of interest in some form or another. Here again the stand camera will often be required, as the same care must be given to the exact arrangement of architectural subjects as in the case of pure landscape. A point should be made of learning something about the town beforehand, so as to be aware of subjects of special interest—historical, literary, archaeological and so on.

The Rovers.

Most of us are rovers nowadays, and it is more than likely that our holiday will be spent in no one spot, urban or rural, or even in one district. Coaching or hiking, by

car or cycle or train, we may travel about and see more of our country in a week than some of our forefathers saw in a lifetime.

In such cases we shall reap the benefit of the small and light apparatus fortunately available. Our camera will not be a burden, but a comfortable and helpful companion, ever ready and capable. It will do us excellent service everywhere and at all times, and with no real trouble at all it will provide us with a store of pictorial mementoes of where we have been and what we have seen in highways and byways, in busy towns and sleepy villages, and out in the wide spaces and amongst the hills.

Wasted Chances.

With such opportunities it would be a thousand pities to waste them, and some of them will assuredly be wasted unless we take the trouble to understand our apparatus and material, and learn to use them with readiness and skill. If we are wise we shall learn to do more—to make our own negatives and prints. We know what we have seen, and what we wish to convey to others when we show them our holiday harvest of photographs.

Some such harvests of records of a really glorious inland holiday do not arouse the interest or give the pleasure that might reasonably have been expected, simply because we can show nothing but the stereotyped mass-production prints so familiar that they breed the contempt which they too often deserve. Our holiday photographs should be on a vastly higher plane than that.

The cinematographer need be under no misapprehension as to finding plenty of good "movies" inland. They will be different from seashore subjects, but there is no reason whatever why they should be in any sense inferior.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

DEVELOPER TURNING BLACK.

SIR,—In your page of queries, August 8th, a reader asks for guidance in the making of developers. I think the cause of his trouble lies in the fact that *sulphate* of soda is being used instead of *sulphite* of soda. The supplier might not know the necessity of using sulphite of soda, the sulphate (Glauber salt) being much more familiar to the ordinary "chemist."

In England, sulphate of soda (Glauber salt) is usually sold in pea crystals, whereas in Scotland it is usual to supply feathery crystals; therefore there is less chance of a mistake.

I had a case of this kind; an amateur went to a local "chemist," who had recently taken up the sale of films and D. and P., and asked for carbonate of soda and sulphite of soda to make pyro-soda developer. The developer was made up with the chemicals supplied and the film developed. The result would have made a sun-bather envious. The film was brought to me for expert opinion. After enquiries were made and a few tests, I discovered that sulphate of soda (Glauber salt) had been used in compounding the developer.

One very curious point came out during the examination: the amateur was a teacher of chemistry in a secondary school.—Yours, etc.,

JOHN CUMMINGS.

SIR,—In your issue of the 8th inst. you published a reply to a query concerning M.Q. developer which turned black; in your reply you state you have not heard of this trouble, but that you suspect the sodium sulphite.

When I first started making my own developer, I made up M.Q. and had precisely the same trouble, and I should not be surprised if your querist has made the same mistake as I did, that is, mixed the metol, hydroquinone, and then added sodium carbonate before the sulphite, which causes the solution to change colour immediately. Perhaps if this were pointed out to your querist his trouble would be remedied.—Yours, etc.,

J. A. HARRIS.

A MINIATURE CAMERA.

SIR,—Mr. R. E. Dickinson in his letter printed in your August 8th issue, alleges the superiority of the 16-on-120 film camera over the ciné-film type. He objects that the latter is "too small, too heavy, too expensive, and too difficult to use." I do not think he can be speaking from experience of the type, or he would realise the untenability of all these objections, barring, perhaps, the last but one.

Let us compare the Leica III and the Zeiss Super Ikonta (small model) as typical examples of the two classes, both having f/3.5 lenses of unsurpassed reputation, both automatic focussing, and shutters comparable (though the Leica possibly has the advantage here).

As to size of negative, this is of no importance, since in both cases one has to enlarge. No miniature camera can beat the ciné-film type for sheer ability to produce enlargeable negatives. As to weight, I have not the figures handy, but surely it is only a few ounces difference, and that is hardly worth considering.

With regard to expense it is perhaps harder to establish equality. Admittedly the *first* cost of a Leica is about £8 10s. more, but in use the smaller type is far more economical, especially for the man who uses his camera a good deal and likes to take several views of a promising subject. To take a low amount, say, eight or nine exposures a week, as a basis for calculation. In super-panchromatic film this will cost the Ikonta user 9d. a week, or approximately £2 a year, while a length of film producing thirty-six pictures in 24×36 mm. size can be obtained through an advertiser in this paper for 1s. 6d. This works out at 4½d. a week, or 19s. 6d. a year, though this is halved in my own case, as I pay 9d. per spool in bulk. Probably most miniature users consume easily double this amount per week, and many quadruple (£4 a year saved). This saving mitigates the higher first cost a great deal, as the difference is made up in a year or so, and for the rest of the camera's life it is saving money at the same rate.

It is also easier to handle the ciné-film type in processing

as the perforated edge protects the actual picture. While on the subject of costs, the camera Mr. Dickinson finally bought, the Dallmeyer Dual, costs, as a matter of fact, very much the same as a Leica Standard, I believe, both being non-automatic focussing. He has thus not chosen a very happy example for his argument, on the score of price, anyway.

As to a Leica or Contax being too difficult to use, surely this is not so. The automatic winding is a boon only appreciated to the full in actual use, as is also the resultant quickness in successive exposures. If objection is raised to spooling difficulty, surely any dealer supplying film will do this for the customer, and at least one advertiser in this paper offers this advantage.

In his last paragraph Mr. Dickinson gives away one point. No ciné-film type camera has to be made panchromatic-proof, as there is no red window.

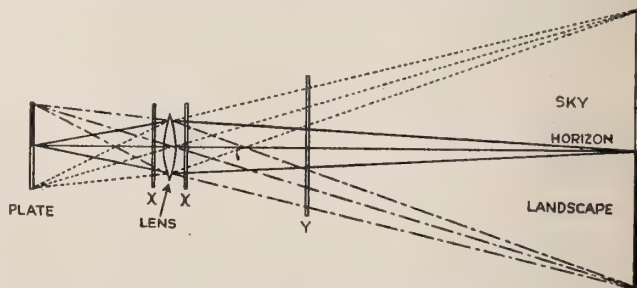
Has Mr. Dickinson ever experienced the marvellous handiness of the Leica depth-of-focus ring, actually readable on the lens collar when setting the focussing scale? It has revolutionised my methods of setting the distance. And if he and I were to set off together on a world-tour, he would presumably arrive on the boat with a suit-case of No. 120 panchromatic films (unless he fancied he could obtain them at each port) while I would merely insert in my luggage a 5-in. by 1-in. round tin containing 100 ft. of ciné film, sufficient for 684 exposures!

I have no interest in the Leica or any other camera, nor in any photographic business.—Yours, etc.,

"MINNIE A. CHURE."

SKY FILTERS.

SIR,—If Mr. J. H. Barnett will act on his own suggestion, and take the trouble to draw the paths of the rays through the lens of his camera, he will see, as the attached diagram clearly shows, that with the lens at full aperture, a graduated sky filter will have little or no effect (as such), if placed near the



lens either in front or behind, or between the lens components. The effect would be as shown at either of the positions marked X, where rays of light from *every* part of the subject would pass through *both* upper and lower portions of the filter.

If, however, the lens is stopped down, and the filter placed as far as possible from the lens (without interrupting any rays to the corners of the plate) the effect would be, as at Y, of a filter somewhat larger than the lens aperture, applied to the rays of light before they have become mingled as before.

It would thus appear that in most cases stopping down the lens to a small aperture would increase the ability of the sky filter to confine its attentions to the upper portion of the picture.—Yours, etc.,

D. RODNEY HALSON.

PRICE OF FILMS.

SIR,—The other day I was nearly foolish enough to purchase a quarter-plate roll-film camera. I abandoned the idea when I learned that the film costs 2s. for six exposures—4d. per exposure.

In this connection I notice a curious anomaly, for a spool of 2½×4½ costs only 1s. 5d. for eight exposures—2½d. per exposure. Unless my arithmetic is at fault, the ratio of 4½×3½ to 4½×2½ is as 13.81 to 10.625. I think it can be reasonably assumed that the relative cost of manufacture should be at least in *about* the same ratio. That being so, surely the quarter-plate size could be marketed at about 2½d. per exposure.

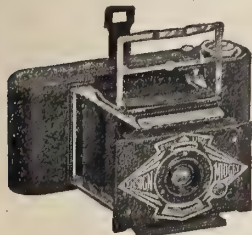
It seems that the makers are trying to do away with any possible enthusiasm by the public for what has for years been a most popular size.—Yours, etc.,

J. E. TUCKER.

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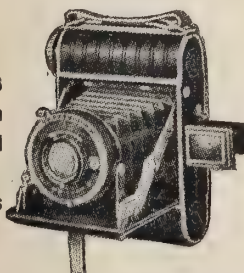
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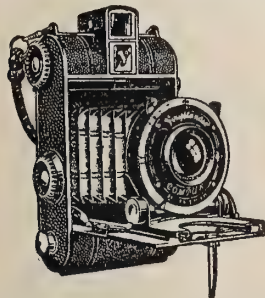


F/3.5 Meyer Trioplan anastigmat, Ibsor shutter, speeds 1 to 1/150th sec., T. **£6 : 5 : 0**
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F/3.5 Meyer Trioplan anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. **£7 : 7 : 0**
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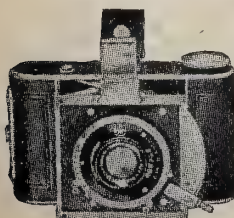
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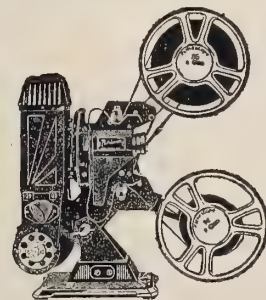
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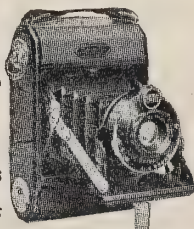
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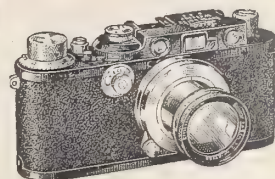
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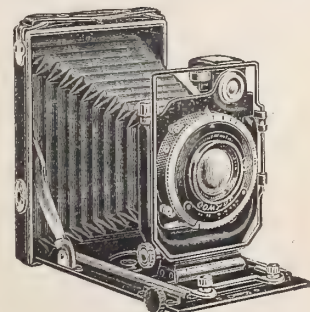


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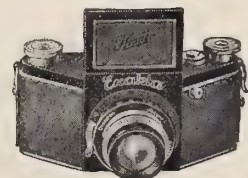
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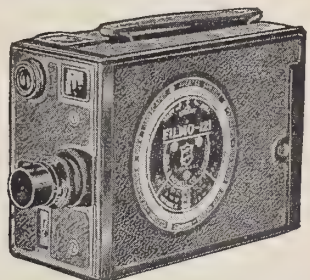
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August 22nd, 1934



1st day.



4th day.



7th day.

Garden Life

By W. PYE.

PHOTOGRAPHY and gardening make excellent twin hobbies.

Flowers, fruit and vegetables have their life-stories, full of interest and attraction while they grow, and photography can capture each phase for permanent records when their natural life has ceased. Some garden products are more suitable for following up than others, but charming subjects like the accompanying rose-bud series are easily taken.

Any type of camera will serve, even

the box-form, but the latter will require either a supplementary lens, or some form of lens adjustment for close-up subjects, in order to get a reasonable sized image. A tripod or other support will be necessary for the camera. See that the lighting comes from the right or left, so as to get relief and modelling instead of flatness, and take each picture about the same time of the day. Morning and evening are preferable to midday.

Keep the background subdued and out-of-focus, taking care to avoid spotty high-lights. A temporary background can be quickly improvised with a sheet of uncreased paper of suitable colour, and attached down two edges

to stakes driven in the ground. If the subject trembles in the wind, a stake driven into the ground close to the stem and tied, and exposure made during a still period, will help to overcome this trouble. The stake must not appear in the picture.

Colour-corrected films or plates are desirable for this work, and exposures gauged as "near subjects" will be about correct. Beware of over-development, as this will tend to chalkiness of the high-lights.

Before taking the first subject, bear in mind that the final picture needs to be kept within the dimensions of the film or plate, and a suitable distance estimated accordingly.



8th day.



10th day.



12th day.

Holiday

By D. KIN.



The pleasure steamer.

THERE are many small ports around our shores, adjacent to both inland and sea-side holiday centres. To visit one during some portion of the vacation makes a pleasant change, and is certain to provide interesting relaxation and new photographs.

The giant liners may be missing, but there is no lack of sea-going craft, and the fact that they are on a smaller scale is often an advantage. It will also be found that one is more free to wander about without permit when looking for pictures and viewpoints.

When planning a visit it is advisable to select, if possible, a period of high water coinciding with morning or afternoon sunlight; the former making for greater activity in the harbour, and the latter, of course, for better photography. But especially in a small port do I advise that if a subject pleases,



Pumping air for a diver.



A corner of Dartmouth.

anchorage for a small fishing fleet. The slowly dying "sails," in the shape of barge, brig and schooner, are often to be seen alongside the quay, while upon this will be groups of fishermen or children.

When the loading or unloading of merchandise takes place there are sure to be opportunities for excellent "shots." These will demand a quick eye and a fairly fast shutter speed, but direct light is assisted by that reflected from the waters of the harbour and

Photography in a SMALL PORT

the bogy of under-exposure is unlikely to be present.

But if a camera with only a simple shutter is used, it will be found that many of the subjects mentioned can easily be taken by waiting for the moment of least movement. Often a group is almost stationary, or a movement in working often repeated, so that it becomes possible to choose the exposure time with an eye to the most attractive arrangement and effective lighting.

I always find that one point needs very careful attention when photographing from the edge of a quay. This is the minimising of the effect of that awkward angle of stonework, which so often cuts across the lower half of a photograph. Dockside gear can sometimes be found in a suitable position to fill this, but in any case it is well, when using a short-focus lens, to allow for a liberal trim from the bottom of any print which shows this feature.



A quayside argument.



Unloading the barge.

Apart from its exaggerated perspective, the nearer portion is almost sure to be out of focus.

The development of most seaside negatives needs some adjustment in comparison with that of those taken inland. The strong reflected light causes a lack of contrast, so that development can be carried a good deal farther than for a similar subject photographed away from the sea. Increasing the normal time allowance by half will be suitable for the majority of negatives made during an expedition to one of Britain's small ports.



Painting the rigging.

How I make my EXHIBITION PICTURES

No.
CCXLIII.

Mr. W. G.
KENNINGS-
KILBOURN.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"ABOUT thirty years ago I was the proud possessor of a quarter-plate box camera, and my first experience of photography was obtained while crouching inside a dark cupboard with a smoky oil lamp for company. Since then, and until two years ago, I considered photography as a means of recording family likenesses, etc., and although during this period I had many different cameras, and did all developing and printing, photography as a vehicle for artistic expression never occurred to me until I joined a camera club and visited the R.P.S. exhibition. This aroused my enthusiasm; the purchase of a horizontal condenser enlarger, dishes, and chemicals in bulk soon followed, and in due time my first prints were submitted to the club judges.

"Helpful criticisms set off by encouraging remarks were soon forth-

coming, and such erudite expressions as 'chiaroscuro,' 'intersection of the thirds,' etc., opened up quite a new field of thought.

"Why all these 'high-brow' technical words and phrases over a simple photograph?

"Further investigation seemed necessary, so 'The A.P.' was ordered, textbooks were read and the history of photography was studied from its infancy.

"By now I was really enthusiastic. Many ancient cameras were purchased for their historical interest, and many happy months were spent in testing their capabilities.

"It should encourage beginners to learn that several of my winning prints were taken with the cheapest form of $2\frac{1}{4} \times 2\frac{1}{4}$ roll-film box camera. My favourite camera now is a quarter-plate Shew 'Xit' with a Goerz Dagor

f/6.8 lens, and although I occasionally use other cameras with f/4.5 lenses, I always feel that the old Goerz has something the others lack.

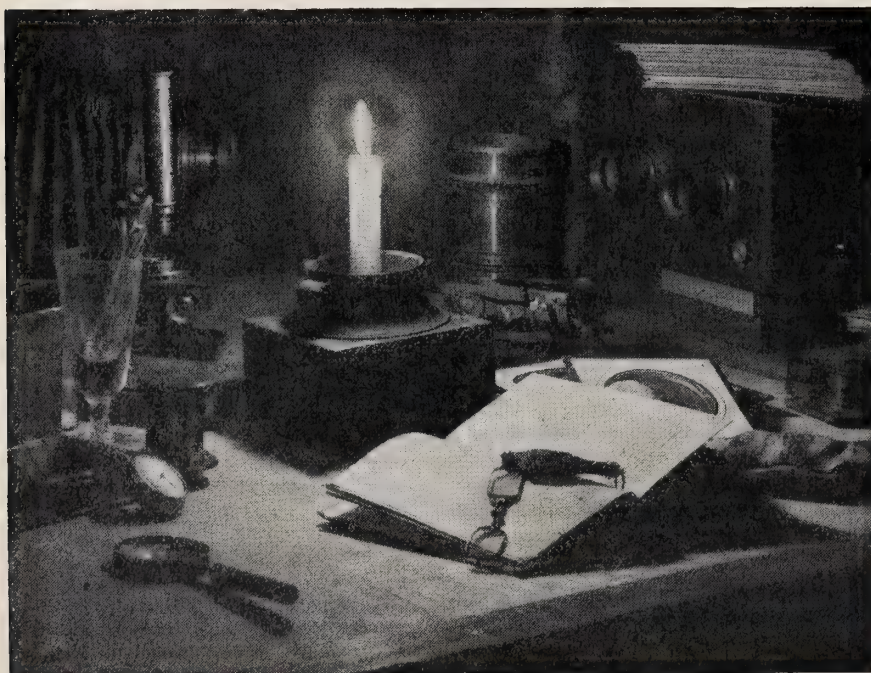
"How I make my exhibition pictures' can be answered very simply. Scrupulous care is always exercised, whether preparing a print for exhibition or otherwise. Bromide or chloro-bromide paper is used, and the developer is specially mixed to suit the paper. The composition of the subject on the easel is treated as a fine art, and no time spent in this way is ever begrudged. Paper is not spared to find the correct exposure, which to me means detail in the high-lights with no loss of shadow detail.

"Sometimes it is necessary to 'sun down' or 'shade' a portion of the print; but apart from this, all my serious work is straightforward photography. I admire the skill of those who are able to print in skies from a separate negative, at the same time keeping the tonal qualities of the sky and landscape in accordance with nature; yet to me, most prints produced in this way lack a very subtle 'something' which is difficult to define.

"The development of plates or films is always carried out by inspection (panchromatics being first desensitised). I use the slowest speeded plate that circumstances permit, which, with the usual M.Q. developer, produces a negative of fine grain, permitting enormous enlargement.

"Like many others, I await the time when prints in colour can easily be obtained direct from one negative. Any monotone rendering of our colourful world, however true the tonal values may be, is to me but a poor representation of nature. Will some unusual process solve the problem?

"To-morrow will be Friday' was taken on a very dull and overcast grey afternoon. As will be seen from the reproduction, the scene was inspired by the well-known picture 'Thursday.' The 'monks' were rehearsing for the Pageant of Runnymede, and I felt that such an opportunity should not be allowed to pass without a pictorial record of the scene."



BYGONE MEMORIES.

W. G. Kennings-Kilbourn.



TO-MORROW WILL BE FRIDAY.

By

W. G. KENNINGS-KILBOURN.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

August 22, 1934



WHO'S AFRAID?

By M. R. GATES.

August 22, 1934

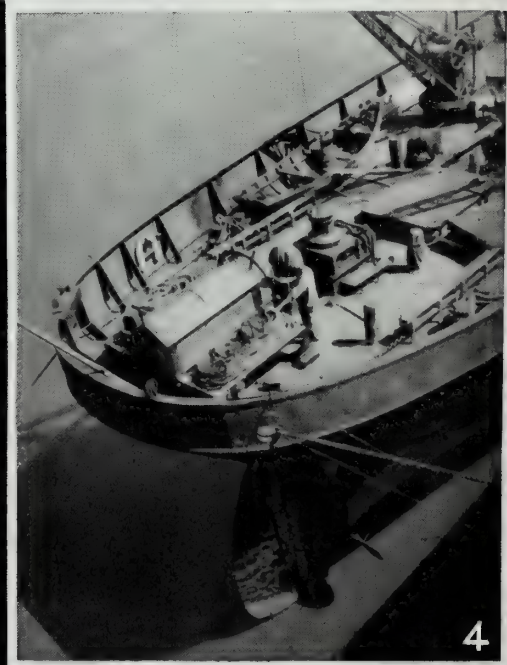
THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER



TOPSHAM.

(From the Advanced Workers' Competition.)

BY NANCY HUGGINS.



1.—"En Voyage."
By A. Buckerton.

2.—"Coming Home."
By T. Chadwick.

3.—"Arethusa."
By F. Mylton.

4.—"Stern."
By R. G. Lake.

5.—"In Vigo Harbour."
By R. Crookes.

6.—"Capilano, Vancouver."
By Val. W. McMillan.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

IN a collection of subjects which, in some aspect or other, have a connection with the sea, No. 4, "Stern," by R. G. Lake, seems to strike an individualistic note, for there is something out of the common, not only in the fact that the material has been restricted to a portion instead of the whole of the vessel, but also in respect of the angle from which she has been viewed.

The Individualistic Touch.

The height of the viewpoint lends the quality of novelty to the perspective lines, and the limitation of the subject matter to that which is sufficient to form a design of attractive shape enables the representation to invite an interest without conveying a suggestion of eccentricity.

Whether the picture was obtained by means of a chance shot or by deliberate intention has not been disclosed. In the first event, a measure of credit is nevertheless due on account of a more or less instinctive realisation of the possibilities, and, in the second, a greater degree of commendation is deserved. Nevertheless, and however obtained, the result displays that touch of individuality, in embryo, that distinguishes the work of the artist from the more laboured efforts of the uninspired craftsman.

It has personality, and, in its class, is very promising indeed. It is the sort of thing that, with suitable treatment, could be made into quite a pleasing exhibition picture.

What it needs is a little accentuation of the effect of sunshine, and, in the enlarged version, a print of somewhat greater vigour, and of that richness of quality that comes from technical perfection.

Accentuation and Emphasis.

The effect, at present, seems to be spread over most of the picture, and, to provide it with point and value, its expression should be definitely localised.

If a figure in a light-toned dress had happened to be present, and had been caught somewhere in the neighbourhood of the helm, that figure, assuming it struck a brighter note than anything else, would appear as a note of culmination. It would not only provide the required touch of

accentuation, but would also serve the function of concentrating the interest in the effect on the figure.

However, as a figure of the necessary character was not available, the emphasis that is needed might be secured by heightening the light on the steering box, which, at present, is just a shade lighter than its surroundings.

That light tone needs to be exaggerated so that it stands out luminously against the bulwarks, which are also in sunshine above. The easiest way of brightening up the point in question would be by the application of one of the transparent dyes, made for the purpose, to the negative, the dye being laid on little by little until the required degree of distinction has been attained.

It is possible that the slight extra vigour might be imparted by the process of enlarging, but quality in the print depends on its receiving just the precise measure of development that the particular grade demands. Reference to the many textbooks available will give full information on this side of the question, which is much too wide to deal with in an article of this description, or the instructions, which accompany each packet of paper, will afford a useful and reliable guide.

The Exhibition Season.

The two big exhibitions of the year, The London Salon of Photography and the show of the Royal Photographic Society, open early next month, and, while it is too late to submit entries to the latter, the closing date for the Salon is the 29th of this month.

The standard of these shows is exceedingly high, and acceptance at either represents an achievement; but, while it is too much to expect that a beginner would meet with success, there is no harm in trying, although it might be preferable for the various club shows and exhibitions in the provinces to be chosen for a start. Be that as it may, it would be wise, for those who are able, to pay a visit to both exhibitions while they are open, for not only will they provide an idea of what is possible in pictorial photography, but they will also prove inspiring and helpful.

The part that personality or individuality plays in the conception of each work will be readily discernible, just as it is, in a minor degree, with No. 4. It is this which causes it to stand out from the rest on the page, and this that gives it its attraction.

Possibilities and Probabilities.

None of the others seems to display the same quality, although there are possibilities in No. 5, "In Vigo Harbour," by R. Crookes.

The white sail stands out exceedingly well against the setting of sea and sky, and the reflections are interesting. The presence of the quay in the background, however, offers a drawback that is practically insuperable, for nothing can be done with so hard a line. If the setting were limited to sea and sky only, the probability is that something might be done with the subject, but, as it stands, the prospects are remote.

No. 3, "Arethusa," by F. Mytton, has good lines in its composition, and the sky is nicely clouded. The sky makes quite an effective setting, but is not sufficient, in itself, to lend the print a pictorial appeal, which, owing to the proportion devoted to the landscape, should find expression there.

Skies and the Picture.

To carry an artistic attraction in itself, a sky must have sufficient appeal to dominate the picture. Besides this, it should have a considerably greater proportion of the picture space than the landscape.

Neither of these conditions is satisfied in the print in question, nor are they in No. 2, "Coming Home," by T. Chadwick. The sky, here again, is good, but it can scarcely be said to dominate the picture, nor has it the needful majority of space.

The steamer is very obviously the centre of attraction, but its appeal is topical rather than pictorial, and the print can only be said to serve its purpose—and quite a useful purpose, too—as a record. Nos. 1 and 6, "En Voyage," by A. Bickerton, and "Capitano, Vancouver," by V. W. McMillan, exhibit a motive of similar nature, and, as far as they go, may be regarded as no less successful.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"WHO'S AFRAID?" by M. R. Gates.

IF there be just a touch of sentiment attaching to the subject of this picture, it is nevertheless interesting in other aspects, for it portrays a nice effect of sunshine, and is highly expressive of a characteristic childish mood.

Mood and Effect.

Strictly speaking, it is as a child study that it appeals in the first instance, and the effect is secondary; but, in view of the difficulty in conveying any suggestion of sunshine when practically the whole area of the picture is under its influence, it is noteworthy how well it is expressed.

It will be seen, however, that the whole setting is in half-tone, and pretty even. There is a certain amount of gradation in it, but no appreciable contrast. In the figure itself (1) the case is the reverse, for the difference between the tones of sunlit flesh and the darks of the hair and bathing-dress is extreme, so that the effect is concentrated and strictly localised. The darks make the sunshine evident, and, as there are none in the setting apart from the figure, its effect therein is negligible.

For all practical purposes, therefore, the sunlight falling on the setting does not count or rank as part of the effect. In this respect, the way it has been dealt with will serve as an example of how the effect could be emphasised in No. 4 of the prints discussed on the preceding page, in which a similar contrast in the vicinity of the helm would produce a no less effective concentration.

In this instance, besides localising the effect, the contrast is useful inasmuch as it vastly appreciates the attraction of the figure.

Stress and Contrast.

A light alone, or a dark alone, in the midst of an area of more or less uniform half-tone, will inevitably

attract the attention. The truth of this is easily demonstrated. Take a piece of neutral-tinted paper—brown, grey, or buff will do—and put a small white piece of paper on it. The eye will be immediately attracted by the light note and will tend to disregard the surrounding tint. Take away the white paper and substitute a piece of black for it. The black will exercise

between the two, interest will be more or less equally divided. If, however, the white and black pieces are placed together, the pull of the two will be greater than either by itself, and, in a picture, the same thing applies, particularly if, at the same time, the contrast of tone is strongly placed.

Here, the strongest tones and the greatest contrast of tone appear within the figure, and, for the reason indicated above, that alone would ensure its principality; but it is also placed in close proximity to one of the points of intersection formed by divisions of thirds, and each of these positions, provided the others are unoccupied, forms as strong a point of attraction as any other in the picture space.

The Function of Composition.

In addition, the figure, as the sole human element, has a certain innate pull, and this, taken in conjunction with the attraction imparted by force of position, and by the concentration of interest afforded by contrast of tone, renders its dominance unquestionable.

It thus provides one point upon which the attention is centred, and, in so doing, the main function of composition is satisfied.

There are, it is true, many other factors which are governed by the rules of composition. The question of form, for instance; the value of line and mass; the relationship of primary and secondary accents, and the establishment of interconnection between all parts of the picture, are all within its province.

None of these elements enters into this case because of the simplicity of the setting; but it is on account of the admirable way in which the composition has been managed that the study succeeds so well in its fine representation of childhood.

"MENTOR."



the same power of attraction as the white. If the black and white be placed on the tinted paper at the same time, but in different positions, the one that will attract the most attention will be that which affords the most contrast with the setting; i.e., if the tone of the setting is nearer the light than the dark, the latter will have the greater pull, and if the surround verges towards the dark, the light will be the most prominent. If the setting is midway in value

Photographing a Village Church

By **RICHARD PENLAKE.**

A "TOPIC of the Week," in *The Amateur Photographer* dated August 8th last, tells of a rector of a Northamptonshire village who noticed that photographers pointed their cameras at the church tower and then passed obliviously along. "They always took one particular point of view, and they never troubled about any other treasure, pictorial or archaeological, that the village might have to reveal."

as much ground as possible, they pass on.

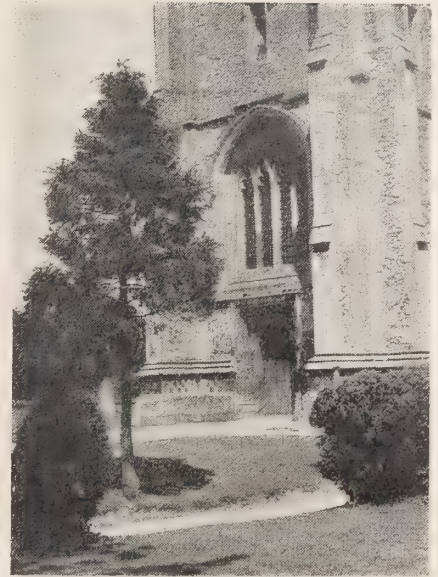
Most village churches are prominent features of a rural landscape, and one has little or no difficulty in locating them. As a rule a village church is centuries old, and most of them deserve careful inspection, outside as well as inside, and a walk round a church will often reveal views very much better than what may be called the general view.

For many years I have lived opposite a church which stands on one of the East Anglian main roads, and I have seen many motorists and hikers stop to photograph the view. The church is nicely situated in a picturesque spot, and coming upon it rather suddenly after a long stretch of uninteresting country the view appeals to many, and exposures are made—ninety per cent of them from the same spot.

In front of the church is one of the largest chestnut trees in the district, also the village green, on which stands a war memorial cross. Some photographers try more or less successfully to dodge the tree and the memorial cross, while others do their best to include them, especially if they are aware of the fact that Bunyan, Wesley and Spurgeon once preached on the spot where the cross stands.

After the general or postcard view of the church and tree, the view most photographed is the one showing the tree, cross and church tower. Off the beaten track one may do very much better. If the photographer would spare five minutes and go to the western end of the church he could include some picturesque thatched cottages, and get a picture which has figured on a railway poster, in guide books and in the Press, a view that has brought some photographers many a cheque.

In the churchyard, which few camera-users



West door and window.

trouble to explore, can be obtained a pleasing view of the west door and window, also one of the old church porch and parvise chamber, a rarity nowadays, which antiquarians come many miles to see. From the back (north side) of the church a pleasing composition may be found, especially at wild-flower and blossom time. Although these remarks apply specially to one church the same ideas are applicable to most churches and buildings elsewhere.

Verily, old village churches deserve more attention than the modern tourist photographer gives to them, and the Rev. H. O. Cavalier, of Little Brington, is to be complimented on the work he has done.



The "postcard" view.

Not only in this particular village, but in many others, touring photographers do the same. Apparently, their idea is to get a general view as a souvenir of their visit, and having secured it, and being anxious to cover



War Memorial Cross.



The west view.

With the Beginners

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SELF-TONING PAPER.—III.

ALTHOUGH, for some reason or none, I do not like glossy prints on self-toning papers, some brands are made for glazing. The process is not quite so simple as with gelatine-coated papers; most self-toning papers are collodion, and they are liable to curl obstinately, while if roughly handled the surface may crack and the print be spoilt.

A print masked and trimmed so as to show a narrow plain margin always looks well, especially if mounted in an album with leaves of a different tint from that of the print. As self-toning prints are more or less warm in colour mounts and albums should be white cream, or some shade of brown rather than grey.

In spite of the extravagance of the method it is worth

while at times not to trim and mount a print, but to mask the print on a piece of paper large enough to make a mount unnecessary. Double-weight paper is best for the purpose. For this plan a larger printing frame is required; e.g., a 3×2 print could be made on a half-plate sheet of paper. A sheet of plain glass is fitted to the frame, and the negative laid in position on it; then comes the mask, and then the paper. Great care is necessary to make a neat and accurate job of it.

It was once the fashion to print tint borders round the print, and sets of masks were made or bought for the purpose. The effect was often good, but the operations were tricky, and not always successful. The truth is that a print masked on a larger sheet of paper is inclined to look rather bare and unfinished. My own remedy for this was to "plate-mark" it.

A genuine plate-mark is the impression made by the copper plate when an etching is printed; and if a similar impression is made on a masked print the idea is not to suggest that it is an etching, but to secure that subtle finish which a plate-mark gives. Here is a way of doing it.

When you cut your mask do not throw away the little rectangle of paper you have cut out, but paste it on a bit of smooth hard card such as thick Bristol board. Trim the card so that it leaves a margin all round the piece of paper you have stuck on it. The width of the margin decides the distance of the plate-mark from the print all round. Now get a piece of tracing-paper a little larger than the card, lay the card on it, and run a pencil round the four sides. You then have a rectangle drawn on the tracing-paper the exact size of the card. Also get two pieces of stout strawboard rather larger than the paper on which you have made the print.

Lay down a sheet of strawboard, and put the print face upwards on it. Adjust the tracing-paper on the print so that the pencil line forms an even border round it. Fit the small card exactly to the pencil line, and lay the other strawboard on top. Now run the whole sandwich through the rollers of a mangle and back; or put it in a copying press and screw it up tight. The pressure will force the card into the paper, and make a depression exactly like the plate-mark of an etching. A certain amount of gumption is required, or the card may slip out of position; but if I can do it, surely you can.

The pencil line round the print in the illustration is to suggest a plate-mark. A real one would not show in a reproduction.

And now to repeat a method of intensifying



a negative when you want to use it for self-toning paper, and find it is not strong enough for the purpose. Even if you do not propose to use such paper, you are sure to have negatives from time to time that would be all the better for strengthening. The best plan is to put such negatives aside till you have a batch, say, of a dozen, and then have a field-day for the purpose. Not that it takes a day, but you had better be prepared to give at least a couple of hours to it.

In 10 oz. of hot water dissolve 100 grs. of potassium bichromate, and when cold add 50 minims of hydrochloric acid. What the chemist sells as "commercial pure" will do, but I prefer the "pure." This amount of solution will easily do your dozen negatives even if they are as large as quarter-plates.

Put the first negative in a clean dish, and pour the solution over it. Rock the dish gently and continuously. Very quickly the black image is changed to a yellow one. Look at the back of the negative, and hold it up to the light, too. There must not be a trace of black left even in the densest parts. Transfer the negative to clean water. If the negatives are films a dish will do; if they are plates you should have a rack and tank.

Bleach all the negatives in turn, and then proceed to wash them. This is where you must be patient. There

are ways of removing the bichromate stain quickly, but there is nothing so good as changes of water and patience. After a time no more bichromate can be washed out. Of course, the image itself remains yellow, but the rebates should be quite clear.

Any "clean" developer can be used for the next step—amidol, M.Q., Azol, Rytol, Rodinal, or anything of the kind; but better not use pyro. For some time I have been in the habit of using the amidol which Messrs. Johnson put up in a tube. It will make 10 oz. of solution inside a minute, and this again will do your dozen negatives.

As soon as this or a similar solution is poured over one of the negatives, the image begins to darken again. Keep on till it is black right through, and then a bit longer to make sure. When you have done this to all the negatives they must be washed again, but not for so long as before. There is nothing obstinate to wash out this time.

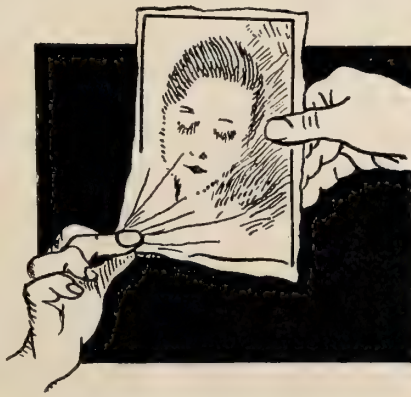
If you have bromide or gaslight prints that are weak and poor in colour, give them exactly the same treatment. I have sometimes hesitated as to whether or not to throw away an enlargement, and have put it in an envelope marked "Intensify." When I have accumulated a few I bleach and redevelop them just as I have described, and more often than not they have been worth it.

W. L. F. W.

Making a Proof from a Negative while WET

WE are often in a hurry to have a test of a negative which we have just developed, and endeavour to dry it rapidly, but often with ill effect. However, anyone can now have a proof almost immediately by adopting the following method, which I use with perfect results.

Well dry the glass side of the plate with a wad of cotton-wool or any fine soft cloth, carefully holding the negative in the left hand. This being done, apply on the gelatine one piece of cellophane a little larger than the negative. Care should be taken to prevent any fold or crease. I find the



quickest way is to place the negative flat and use both hands. If it is on film then use two pieces of cellophane, one before and one at the back, because the film absorbs the wet and cannot be dried like the glass. Then place in the printing frame in the usual way.

When the printing is finished the cellophane can be gently removed by drawing off with the thumb and finger, as shown in the illustration. The washing and drying may then be done in the usual way. The cellophane may be used over again after leaving suspended to dry, held by a metal or other clip. H. BARKER-BLAND.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 22nd.

Camberwell C.C. Print and Slide Competition.
Hucknall and D.P.S. Clifton and Barton.
Luton and D.C.C. Ashridge.

Thursday, August 23rd.

Bury P.S. Toning. Councillor Nichols.
Hammersmith H.H.P.S. Carbro. G. E. Oakley.
N. Middlesex P.S. Lantern Display.
Twickenham P.S. Portfolio by Marcus Adams.

Saturday, August 25th.

Accrington C.C. Scriddles Farm.
Bath P.S. Cheney Court, near Box.
Beckenham P.S. Norbury Park to Leatherhead.
Belfast C.P.A.C.C. Mahee Island.
Bradford P.S. Castle Carr and Luddenden Dene.
Bristol P.S. Wick.
Exeter C.C. Windy Cross and Idestone.
Hackney P.S. Chigwell Lane.
Hull P.S. Goathland and Whitby.
Ilford P.S. Temple. Meet at Liverpool Street Station, 2.15 p.m.
Nottingham and Notts P.S. Newstead Abbey.
Photographic Society of Ireland. Poulaphouca and King's River.
Sheffield and H.P.S. Longshaw. Moorhead, 2.30 p.m.
Sheffield P.S. Caulton Pastures. Meet at Moorhead, 1.30 p.m.

Saturday, August 25th (contd.).

Small Heath P.S. Shenstone.
Stafford P.S. Longdon.
Stockport P.S. Disley-Pott Shrigley.
Walthamstow and D.P.S. Oxshott. Meet at Oxshott Station, 3 p.m.

Sunday, August 26th.

Harrogate P.S. Secret Motor Ramble.
Medway A.P.A. Eynsford.
Singer C.C. Callander.

Monday, August 27th.

Southampton C.C. Amateur Portraiture Evening.

Tuesday, August 28th.

Hackney P.S. "In and about Town." T. Y. Unwin.
Manchester A.P.S. Contact Printing. R. P. Hyde.
Nelson C.C. "Gadgets" Discussion.

Wednesday, August 29th.

Camberwell C.C. Evening Ramble—Westminster.
Partick C.C. Print Criticism.
Rochdale P.S. Winter Syllabus.
Stockport P.S. Members' Questions and Answers.

*A*mateur Cinematography

Hints on Directing By ORLTON WEST.

AT four out of the seven amateur film studios I have visited recently, I have found so-called film directors busy on almost any job except directing. I have watched them placing cameras, adjusting lights, fetching last-minute properties, and doing all kinds of odd jobs which, in the wisely organised production unit, are left to the assistant director, cameraman, continuity clerk, and other helpers in the good work.

Now if a director's time and energy are to be wasted upon a hundred minor details, he ceases to be an effective director at all. The poor fellow cannot see the forest for the trees, and the general quality of the production suffers in consequence.

Since it is the director's job to co-ordinate the various efforts of the technicians with those of the players—in short, to captain the whole team—he should concern himself solely with making general decisions on treatment, and managing the players.

Rehearsals are usually the beginning of trouble for the amateur director. He may have described all manner of startling action and technical feats in his scenario, and visualised the tremendous climax in which the hero floors the villain with a mighty stab with a carving knife—in his own imagination. But to try and persuade a group of flesh-and-blood actors to put those same ideas into practice on the set during rehearsal is a much more difficult matter.

Indeed, the director who can get his cast to convey to an audience one-third of what he intends is lucky.

Among professional directors opinions differ as to the form rehearsals should take. "The directors of early sound pictures believed a two weeks' rehearsal of the entire script was necessary," Lothar Mendes, the Hollywood director, says; "but they were wrong. With extended rehearsals, we would have a period of two weeks or more between the rehearsal and the filming of the scene. With intervening effort concentrated on other scenes, it is not human for the actors to remember how the scene was done in the try-out.

"I have come to the conclusion now that every player should read his script and know it well before production starts. A single cast reading with the director is all that is necessary to give the players an idea of the story and characters. Afterwards it is more economical and makes for better performances to spend a few minutes in rehearsal before each scene."

That is quite a good idea, and might well be adopted by the amateur.

It is not at all easy for a director to induce his players to work together as a team, and not as competing individuals, especially when they are not well acquainted with one another, or are unequal as regards experience and self-confidence.

To get the best out of them, he must employ all the powers of tact, diplomacy, and persuasion of which he is capable. He should be the section leader encouraging a party of

equals, rather than the schoolmaster driving a class of incompetent children.

Sometimes he has to resort to subterfuge to gain his ends. For example, the other day I watched a well-known director trying to persuade a girl to laugh heartily and naturally at a joke which was annoying her husband. But she was nervous, and could only produce a restrained little laugh.

What did this director do? With infinite patience he talked to her about her childhood days, until she was entirely at her ease telling him a story about her aunt in the country. Then he encouraged her to dwell upon some incident which had struck her as humorous, until he had her rocking with laughter. And the cameraman got busy.

The skilful director does not shout his instructions. Dragooning is most unpopular with amateur players. It only scares the timid and sensitive, and puts everybody's back up. Both



The launching of a lifeboat, whether for practice or service, is a first-rate subject for the amateur.

August 22nd, 1934

during rehearsal and actual shooting a quiet, self-possessed manner is the most effective, providing a director knows, in his own mind, exactly what he wants done. Even the most blatant egoist, who is out to exert himself as loudly as possible, and so hamper everyone about him, is most effectually subdued by a quiet determination on the part of the director.

What degree of freedom should be permitted to a player in the interpretation of a role? Some directors, famous for their distinctive and original style, attempt to instruct their players in even the smallest movements and expressions. They will insist upon a knife and fork being held in a special way, or a foot being moved forward at a particular speed. They will spend hours trying to get their cast to do things exactly as they wish them to be done.

But after watching several professional film directors at work in the studios, I have come to the conclusion that the too-meticulous method is not the most fruitful. Once you have agreed with your leading lady as to the general effect to be produced by, say, a sudden outburst of tears, it is wise to let her achieve it in her own way, by the methods which she knows through experience. If her individuality be allowed to exert itself within these limits, it will probably be found that, although she may not cry in exactly the way the director desired, her particular brand of crying is nevertheless admirable.

It is really a question of compromise. The film director is for ever having to compromise with his players as well as with his technical assistants. Psychology can help him a lot in this

direction, for it enables him to understand the temperament and idiosyncrasies of each individual player under his control, so that he may vary his manner and method to suit his or her special needs.

If, for example, there are many shy beginners amongst the cast, it is a good idea to gather them together on the set and let them relax into some game—a kind of Paul Jones—to get them mutually acquainted and put them at their ease. And then, when it comes to serious acting, give them fairly full instructions about correct carriage, gesture, etc.

If, on the other hand, you are dealing with experienced players, all such preliminary instruction will, of course, be unnecessary, and direction will take more the form of a series of shorthand signs.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.

—Entries, August 31. Rules in the issue of July 25. Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18–September 15.

“All Britain” Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Open, August 31–September 15. Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

Seventh International Photographic Salon of Japan. —Open (Tokyo), October 1–10; (Osaka), October 20–26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8–October 6; sending-in day, August 29; entry forms from Hon. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8–October 6. Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Entries, September 18; open, October 29–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17–20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6–21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

“Holiday Happiness” Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson’s Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakov.—Open, August 26–September 30, 1934. Secretary, Fotoklub Polskiej, Y.M.C.A., Krakov, Krowoderska, 8, Poland.

Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

“Northern” Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Rd., Stretford, Manchester.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring “Iris,” Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester, England.

Isle of Man Publicity Board’s Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

News & Reviews

Items of General Interest from all Quarters.

The Leipzig Fair authorities announce that visitors to the Autumn Fair, which opens on August 26th, will be granted a reduction of 60 per cent in fares on the German railways, whatever the duration of the journey. This concession will remain valid up to the 8th September. This, in effect, means a great reduction for business men, since, hitherto, the reductions granted have always been contingent upon the trip lasting seven days. With the cost of fares worked out on the registered mark rate it means, altogether, a reduction of 75 per cent compared with normal rates. The reductions also apply to internal journeys to and from Leipzig and other German cities and centres.

The Rhaco accessories, sold in Britain by Sands Hunter & Co. (37, Bedford Street, Strand, W.C.2), include some of the neatest devices now made for photographers—devices which could only have been thought out by photographers who actually use cameras! The Rhaco Combined Lens-hood and Filter-holder is a handier article than its rather long name suggests. Every good f/6 or f/4.5 lens deserves a lens-hood, and generally needs it if the best use is to be made of its powers and its brilliance in out-of-doors work. And very frequently the careful worker, especially the man using “pan.” material, finds that he must use a filter for the best

results. With this device you can clip on to your lens both a filter and a lens-hood at the same time, or use either separately. The filter-holder has a spring clip, and the lens-hood, which is about an inch deep, fits on the end of the filter-holder. If you do not seek to use a filter on any occasion you just slip the screen out and use the lens-hood only. With a two-times or four-times “Rhaco” filter, the outfit, in a neat leather case for the pocket, costs either 15s. (for lenses $\frac{3}{4}$ in. to 1 in. in diameter) or 17s. 6d. (for lenses 1 in. to $1\frac{1}{4}$ in. in diameter).

Messrs. A. W. Gamage, Ltd., wish us to point out that owing to a typographical error, the Coronet Ciné camera advertised in our issue of the 15th August was incorrectly described as being fitted with f/3.5 anastigmat. The correct aperture is f/3.9.

We are not at all surprised to hear that the “Ebner” camera, marketed by Messrs. R. F. Hunter, has won golden opinions already, although it has been available for very few weeks only. Its handsome bakelite body, with no projections, has such a sleek appearance that there arises an irresistible desire to slip it comfortably into a pocket; a glance at the “works” arouses a still stronger desire to get to work with it at once. It is made in one size only—the very popular $3\frac{1}{4} \times 2\frac{1}{4}$, and weighs only 21 oz. With a choice of three excellent f/4.5 anastigmats in the latest Compur shutter, and prices round about £10, there are few cameras that can rival it for originality, efficiency and sound value.

We are asked by the Westminster Photographic Exchange, Ltd., to draw attention to two errors in their advertisement in our issue of August 15th. The new Agfa developing tank was incorrectly priced at 30s. instead of 32s., and they supplied the wrong illustration of the zoo-B Pathéscope projector.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Hypo-Alum Bath.

Will you oblige me with a reliable recipe for a hypo-alum bath for toning bromide prints?
J. A. K. (Norbury.)

Dissolve the following, consecutively as named, in about 40 oz. of very hot water.

| | |
|-------------------|-------|
| Hypo | 5 oz. |
| Loaf sugar | 1 oz. |
| Potash alum | 1 oz. |

This should be kept a day or two before use, after putting into it a few odd pieces of bromide paper.

Safety of Blotting-Paper.

Shall I be safe in leaving prints to dry between the leaves of a book of blotting-paper?
R. M. (Arundel.)

Such a course is very risky, and in other ways unsatisfactory. Commercial blotting-paper should not be used even for surface-drying prints; a suitable form is supplied by photographic dealers. Damp prints should be freely exposed to the air so that they dry in a reasonably short time.

Backing.

Is it possible to make up a backing at home and apply it to plates in the dark-room? A. D. (Alloa.)

It is quite possible, and a reference book such as the "Dictionary of Photography" will give you particulars for compounding the mixtures, of which there is considerable variety. Our own opinion is that, especially with modern plates, it is better to buy them as backed by the makers. The extra cost is trifling, and all trouble and risk are avoided.

Farmer's Reducer.

Will you please give me a hint or two on preparing and using the Howard Farmer reducer?
F. N. (Hampstead.)

In 20 oz. of water dissolve 1 oz. potassium ferricyanide and 2 oz. common (not prepared) salt. Keep this stock

solution in an opaque bottle. Put the negative for ten minutes in plain hypo, 1 oz. to 20 oz. water. Pour off the hypo and add to it enough ferricyanide solution to make it a lemon yellow colour. Apply this to the negative till reduction is nearly sufficient; then rinse rapidly and proceed to wash thoroughly.

Soft Developer.

What is a good soft-working developer for subjects with excessive contrast? W. L. G. (Bradford.)

The following brings up the image rapidly, and time must be allowed to secure the necessary strength.

| | |
|------------------------------|---------|
| A. Metol | 75 grs. |
| Sodium sulphite | 1½ oz. |
| Water to | 15 oz. |
| B. Potassium carbonate | 1½ oz. |
| Water to | 5 oz. |

A suitable working solution is A, 3 parts; B, 1 part.

Getting Definition.

Is it better to use a small stop and a short exposure, or a large stop and a shorter exposure to get plenty of definition when taking photographs under dark trees? H. J. (Nuneaton.)

Your question is not at all clear. The definition will be affected by the stop you use in the lens, and not by the exposure. If you have to stop down to get the necessary definition, then you must increase the exposure accordingly in order to get proper tone and detail. The exposure, even with a large stop, may have to be a comparatively long one.

Spoilt Films.

Can you tell me whether the films herewith were over-exposed, fogged in the dark-room or over-developed? G. A. S. (Norwich.)

We cannot say anything about the exposure of the film in the camera, inasmuch as the whole surface has been exposed to light which has produced all

over it the maximum density a film will give. You will notice that even the edges, which should be clear, are as dark as the rest, except the one that was protected by the paper tab. It is very evident that the film has not been treated in the way necessary for panchromatic or ultra-rapid material.

Damaged Films.

I tend to damage roll films during washing. Is it advisable to harden them? A. H. S. (Woodford.)

We do not see why, with careful handling, films should be damaged during washing, and the fact that you have this trouble seems to indicate something wrong with your methods. If you run the films for a couple of minutes or so through 10 per cent formalin this will harden the gelatine, but the films will still require careful handling.

Squeegeeing.

I enclose some prints which are my first attempts at glazing. Can you tell me the reason for the small irregular spots on the surface?
W. A. W.

The trouble with your prints is due to not excluding all the air when the print is squeegeed. You should have plenty of water between the print and the slab, and squeegee firmly with a flat squeegee so as to exclude all the water and the contained air. This is more difficult to do with such a thick paper as the one you are using. The prints you send can be put right by thorough resoaking, and then treating in the manner described.

Test for Hypo.

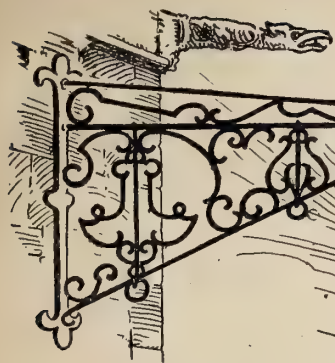
Is there a simple test for the presence of hypo? I read that it is possible to eliminate hypo in three minutes with permanganate solution. Would not the fact that permanganate colouring dissolves in the presence of hypo constitute a reliable test? J. D. L. K. (London.)

A common test for the presence of hypo is to allow a few drops of water from the negative to fall into a test tube of water faintly coloured with permanganate. When the pinky colour remains unaltered, it may be assumed that hypo is no longer present. It would take too long to discuss the question of hypo elimination, but you may draw your own conclusions from the fact that we always recommend the removal of hypo by properly regulated washing.

Fixing Film Negatives.

After development I cut up my spool of film and fix the negatives in a dish. Could you tell me whether I can obtain metal separators, with perforated zinc bottoms, to keep the films apart? B. S. C. (Pontypool.)

We do not know of any such apparatus as you suggest, and if you use acid hypo you would probably have trouble with any metal partitions you might construct or buy. We do not see why you should not place your films singly on the bottom of the dish without any frames to keep them in position. It does not matter even if they overlap, provided you move them about from time to time as you would, say, in toning prints.



The AMATEUR'S EMPORIUM



Business Notices

Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watloo, London." Telephone: Hop 3333 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—
 12 words or less 1/-
 1d. for every additional word.
PROFESSIONAL AND TRADE —
 12 words or less 2/6
 2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

31×2½ Icarette Roll Film, Dominar f/4.5, in Compur shutter, rising front, brilliant and direct-vision finders, ×3 screen, leather case, £4.—Medico, Dunrowan, Attleborough, Norfolk. [3236]

1-PLATE Autographic Kodak, R.R. lens, perfect 4 condition, almost new, leather case; deposit system, £3, or near offer.—E. Farrier, 173, Kent House Rd., Beckenham. [3349]

P.C. Kodak Speed Graphic, Aldis f/4.5 lens, focal speeds up to 1/1,000th sec., 3 D.D. slides and F.P.A.; in splendid condition; a bargain, £6.—Below.

31×2½ Folding Carbine, f/6.3 lens; good condition; cost £3/12/6; sell £2/10.—Below.

N.O. 2 Folding Kodak, f/8, £1/5.—C. Moores, 5 Lyme Green Estate, London Rd., Macclesfield. [3351]

1933 Rolleiflex, 6×6 cm., f/3.8 Zeiss Tessar; condition as new; cost £22/10; £15 cash.—Hothersall, 3, Heights Rd., Nelson, Lancs. [3352]

REAL Bargains.—½-pl. T.P. Focal-plane Press Camera, f/4.5 Aldis, speeded 2 secs. to 1/1,000th, Leitz range-finder fitted, 3 double slides, F.P.A., lens hood, 2 filters, leather case, as new, £8; also ½-pl. V.N. Vertical Enlarger, Dallmeyer f/4.5 with iris, used only once, cost £9/15, sell £7/10.—Box 1225, c/o "The Amateur Photographer." [3355]

AUTOGRAPHIC Folding Postcard Kodak, adapted also for multiplex 3½×2½, perfect, 22/6; ½-pl. Camera and F.P.A., 5/-; T.T. & H. Landscape Lens, 6/-; Set three Griffin's ½-pl. Supplementary Lenses, 5/-.—Rimington, 118, Shandon Rd., Worthing. [3360]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 213, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

31×2½ Zeiss Ideal Plate, f/4.5 Zeiss Tessar, Compur shutter, double extension, rise and cross, etc., condition equal to new, 3 slides, F.P.A. and case; cost £17; bargain for cash, £8/15.—Hothersall, 3, Heights Rd., Nelson, Lancs. [3353]

ICARETTE, 3½×2½, f/4.5 Zeiss Tessar, D.A. Compur shutter, radial focussing, rising front, de luxe case; cost £13/17/6; accept £9; condition new, purchased 2½ months ago.—Box 1231, c/o "The Amateur Photographer." [3357]

THORNTON-PICKARD 3½×2½ Junior Special Reflex, Dallmeyer 10-in. Telephoto lens, 3 slides, F.P.A.; as new; cost £18; £12/10.—15, Charlotte St. Leamington Spa. [3363]

CAMERAS AND LENSES

31×2½ Zodel, double extension, f/3.8 anastigmat, latest D.A. Compur shutter, 1 to 1/250th, 6 slides and roll-film holder; excellent condition, £5.—Hardy, 5, Warren Terrace, Wakefield. [3365]

31×2½ Nagel, f/6.8 anastigmat, leather case, £2.—Hardy, 5, Warren Terrace, Wakefield. [3366]

SUPER Ikonta, Tessar f/3.5, 16 on 2½×3½, Photoscop meter, Perplex tank; used once; unscratched; cost £23/10/6; accept £18, or near offer.—Box 1244, c/o "The Amateur Photographer." [3369]

31×2½ Roll Film Ica, f/4.5 Tessar, old-type Compur, 1 to 1/250th, reversible and wire-frame finders; optically perfect, £4; deposit.—Box 1246, c/o "The Amateur Photographer." [3370]

21×3½ Kodak 620, f/6.3 lens, also filter, £2/8; 2½ Ensign Daylight Tank, 8/-; Wanted, Correx same size.—Lloyd, 264, Crompton Way, Bolton. [3371]

1-PLATE Sibyl Plate, f/6.3 Zeiss Tessar, 6 slides; 4 as new, £5/5.—59, Denman Drive, N.W.11. [3373]
3×4 cm. Piccochic, f/2.9, Compur; good condition, £3/10.—Stretch, Highfield Rd., Davenport, Stockport. [3377]

T-P. f/6.3 Ross Homo. S.C. Focal-plane Reflex, 3½×2½; Sanderson ½-pl. f/8 Hand or Stand, with enlarger complete; offers to—22a, Cedar Rd., Watford. [3380]

BABY Sibyl, Ross f/4.5, Teleros f/5.5, 9 double slides, F.P.A., hood, K. 1, antinous release, leather case; all new, £20.—Below. [3380]

REFLEX, ½-pl., Dallmeyer f/3.5, Telephoto f/6, 24 single slides, F.P.A., leather case; all new, £15.—30, St. Mary's Rd., Smethwick. [3388]

CAMERAS AND LENSES

ZEISS Super Ikonta, in leather case; used on one occasion only; cost £18/7/6; accept £12.—Box 1266, c/o "The Amateur Photographer." [3381]

ROSS Zeiss 3-pl. Convertible f/6.3, double scaled, 6 1/2 and 1 1/2 in., brass mount; valuable lens, 55/-.—Below.

FOCAL-PLANE Contessa Nettel, 3 1/2 x 2 1/2, self-capping, Zeiss Tessar f/4.5, 4 double ebaised slides, F.P.A., sling case; as new; guaranteed lightproof, £14; catalogued £33; hardly used; deposit.—Below.

1-PLATE Roll Film Body, T.-P. focal-plane shutter, 4 Heydes' meter, Adams' changing-box, various slides, going cheap.—Below.

WANTED.—1-pl. Sanderson Regular, lens imaterial, or Reflex; particulars.—Box 1267, c/o "The Amateur Photographer." [3382]

ERNE MANN, 3 1/2 x 2 1/2, film pack, f/6.3 lens, rising and cross front, plate attachment, focussing screen, 6 plate-holders; perfect condition, 30/-.—Folkes, 3, Packington St., Islington, N.1. [3384]

MIROFLEX, 3 1/2 x 2 1/2, perfect condition, f/4.5 Tessar, F.P.A., 6 slides, 2 filters, hood, hide case, also Metrophot electric photometer, together, £23; deposit system.—Parsons, 40, Old Rd. W., Gravesend, Kent. [3385]

BARGAINS.—1-pl. Folding D.E., all movements, Aldis f/6, Automat shutter, 4 double slides, leather case, £1/1; also Zeiss 10x50 Dekar Binoculars, new condition, cost £24, accept £11.—Bird, 31, Mansfield Rd., Exeter. [3389]

ROLLEIFLEX, Zeiss Tessar f/3.8, 2 1/2 x 2 1/2 in., leather case; bought £24; perfect condition, £14.—Bastow, North St., Chichester. [3392]

GOERZ Vest Pocket Tenax, f/4.5 Celor, Compound shutter, 1 to 1/250th sec., direct-vision finder, supplementary lens, 2 slides, purse case, £4/10.—Lutwyche, Merton Lodge, Moseley, Birmingham. [3393]

CARBINE Roll Film, 3 1/2 x 2 1/2, No. 7, f/4.5 Aldis, Mulchro shutter, leather case; as new, £4.—40, Selworthy Rd., S.E.6. [3394]

ICA Postcard and 10x15 cm., Novar anastigmat f/6.5, 6-speed shutter, all movements, F.P.A.; perfect condition, 55/-.—129, Spring Grove Crescent, Lampton, Hounslow. [3396]

3 1/2 x 2 1/2 Foth Roll Film, f/4.5, D.A. shutter; excellent condition, £2/5.—Below.

1-PLATE Camera, double tension, rise and cross 4 front, f/6.3, Vario shutter, 3 dark slides; excellent condition, 30/-.—Box 1275, c/o "The Amateur Photographer." [3398]

F/3.8 Zodel Special (3 1/2 x 2 1/2), D.A. Compur, roll-film adapter, slides, case, good condition, £4/18; F/6.5 Dallon Telephoto, £4; Enlarger, 40/-.—Box 1276, c/o "The Amateur Photographer." [3399]

VEST Pocket Newman & Guardia Sibyl, Ross f/4.5 lens, Dallon 5-in. f/6.3 Telephoto, 6 B.F. slides, F.P.A., 3 Wratten filters, folding lens hood, all in leather case with 9 film packs, 1935; excellent condition, £7, or nearest; deposit.—Box 1277, c/o "The Amateur Photographer." [3400]

KODAK 620, Doublet lens; nearly new; perfect condition, £2, or offer.—Barlow, 38, Shipston Rd., Stratford-on-Avon. [3401]

3 1/2 x 2 1/2 N. & G. Folding Reflex, Pentax f/2.9 lens, also Dallon 10-in. Telephoto anastigmat lens to fit, double slide, F.P.A. and solid leather case; perfect condition; owner deceased; offers to—67, Otley Rd., Harrogate. [3402]

VOIGTLANDER Brilliant f/7.7 Camera, £1; cost 45/-; deposit.—Edwards, 311, Fulham Palace Rd., S.W.6. [3404]

LEICA Latest Model III, Elmar f/3.5, auto. focussing, speeds 1 to 1/500th, 3 extra spool-holders, Correx developing tank, antinous release; perfect condition, unscratched; listed value £30; nearest £20; seen London.—BM/P.J.A., London, W.C.1. [3406]

ROLLEIFLEX, 4x4 cm., f/3.5, case, filter, hood, Proxars, plate-adapter and 2 slides; also infra-red filter and Zeiss Baby Automatic Enlarger; all new this year, £28/10.—Dr. Cormack, Earl's House Sanatorium, Durham. [3407]

ROLLEICORD and patent Rolleicord leather case, latest model; absolutely perfect; new few weeks ago, £7/15.—Gowrie, Wendover Rd., Bromley. [3408]

3 1/2 x 2 1/2 Special Ruby Reflex, Cooke f/2.5, Riteway R.F. adapter, magnifiers, leather case; good condition, £8/10; Kolibri, Novar f/3.5, Telma D.A. shutter, new, 85/-.—Cullen, 7, Marlow Rd., Anerley, S.E.20. [3413]

NO. 3 Autographic Kodak Folding, f/7.7 anastigmat lens, ball-bearing shutter, leather case, £3 bargain; good condition.—Young, 83, Eccles New Rd., Salford, Lancs. [3416]

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ULTRA-SPEED Nagel-Kodak Vollaenda, 3x4 cm., Tessar f/2.8, 1 to 1/300th sec., depth-of-focus scale; cost £13/10 July; £10/7/6.—E. A. Wood, Consols, Bank of England, 18, Finsbury Circus, E.C. [3420]

ROLLEIFLEX, 2 1/2 x 2 1/2, high serial number, late non-auto. model, Zeiss Tessar f/3.8, leather case fitted Proxars and filter, condition indistinguishable from new, for £11; purchaser can have once-used Correx for 15/-; approval, deposit.—Blunt, 10, St. Meddan's St., Troon, Ayrshire. [3421]

3 1/2 x 2 1/2 Folding Mentor Reflex, f/4.5 Zeiss Tessar 32 lens, revolving back, F.P.A., 3 D.D. and case; as new, £17; cost £50.—Below.

4 1/2 x 6 cm. T.-P. Bijou Reflex, f/3.5 Zedellar lens, revolving back, F.P.A., 3 D.D., £9.—T. A. Lawrence, 35, Brondesbury Park, London, N.W.6. [3423]

VOIGTLANDER Brilliant Camera, f/7.7 lens; new, 35/-.—Atkin, 13, Clapham Park Rd., S.W.4. [3425]

N. & G. Folding Reflex, 3 1/2 x 2 1/2, Cooke Aviar f/4.5, recently overhauled and excellent condition, 3 double slides, F.P.A., filters, lens hood, leather case, £20.—Stirling, 17, Rowland Gardens, S.W.7. [3427]

3 1/2 x 2 1/2 Plate, f/3.8, D.A. Compur, double extension, rising and cross front, 6 slides, leather case; hardly used, £6, or near offer; also roll-film adapter and other sundries.—Stevens, 92, Wormholt Rd., W.12. [3428]

1-PLATE Adams' Vaido de Luxe Minex, F.P. 4 shutter, 3 to 1/1000th sec., 7 1/2-in. Zeiss Tessar f/4.5, Idenoscope finder, triple extension, W.A. movement, extreme rising and swing front, revolving back, 3 D.D. slides, F.P.A., hide leather case with lock; cost £58; perfect condition, £23.—Box 1282, c/o "The Amateur Photographer." [3429]

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EXCHANGE 14-in. Busch Bistellar f/9, perfect, for good 3-in. anastigmat; mutual approval.—Box 1284, c/o "The Amateur Photographer." [3431]

3 1/2 x 2 1/2 Kodak 6-20, f/6.3, sky filter, developing tank, leather case, tripod; new this year, £3 lot.—Box 1287, c/o "The Amateur Photographer." [3434]

3 1/2 x 2 1/2 Ensign R.F. Reflex, Dallmeyer f/4.5, special lens hood and window guard, £3/10.—Box 1288, c/o "The Amateur Photographer." [3435]

LEICA II, Elmar f/3.5, ever-ready case, antinous release, No. 1 filter; new condition, £17/10, or nearest offer.—Box 1290, c/o "The Amateur Photographer." [3437]

SOHO Precision, 3 1/2 x 2 1/2, Dallmeyer Stigmatic f/6 convertible, D.A. Compur, every possible movement, 3 double slides, F.P.A., pigskin case, composing hood; cost £30 in March, £16.—Below.

VOIGTLANDER Virtus, 16 on 3 1/2 x 2 1/2 film, parallax compensated, Heliar f/3.5, D.A. Compur, filter, leather case, Correx tank; cost over £15 in June, 9 guineas.—Box 1291, c/o "The Amateur Photographer." [3440]

DALLON 10-in. Telephoto f/5.6, hood, Alpha screw-in filter, case, £7.—Rustomjee, 8, Heathgate, N.W.11. [3429]

3-IN. Dallmeyer f/6 Stigmatic, focussing mount; good condition, 30/-.—Maclean, Heybridge, Prestbury, Macclesfield. [3364]

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LENSES.—Nagel Pupille, f/2 lens, case and filter, £12/19/6; N. & G. Vitesse, Ross f/3.5 and Dallmeyer 9-in. Telephoto, £21.

LENSES.—Krauss Peggy, Meyer f/2.7, £38 outfit for £19 (like new); Ihagee Parvula for V.P. film, plates and 3x4 cm., Tessar f/3.5, £9/17/6; Rolleicord, £7/19/6; Ensign Midget, f/6.3, 39/6.

LENSES.—Pathe Baby Cine Camera (hand model), chargers, hide case, title outfit, £1/19/6; Kolibri, Tessar f/3.5, £6/19/6; Novar f/3.5 model, Telma D.A., 97/6; our Special Miniature Camera, f/2, and Compur, £9/17/6.

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ZEISS Baby Ikonta, f/3.5 Novar lens, Compur, leather case; cost £7/18; absolutely unscratched, £5/10.

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WANTED.—Magic Lantern, good order and condition, for home use, with gas.—Davies, Culverlands, Haywards Heath. [3358]

WANTED.—Pathe 200-B; state price.—Brooke, 4, Broadway, N.W.7. [3359]

1-PLATE Panross Press Camera, Ross f/5.6, 4 D.D. 4 slides, F.P.A., roll-film holder, leather case; also 3 1/2 x 2 1/4 Plate, f/4.5, F.P.A., for 9x12 cm. Focal-plane, f/4.5.—Box 1245, c/o "The Amateur Photographer." [3368]

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WANTED.—Enlarger, 3 1/2 x 2 1/4 Vertical, electric, f/4.5 Miraphot or Praxidos, with condensers preferred; in good condition.—Hornby, 2, Normanshire Drive, Chingford. [3383]

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WANTED.—Leitz Leica Model III, f/2 Summar, or Zeiss Ikon Contax, f/2.8 Tessar, also gyro tripod; must be perfect.—Box 1286, c/o "The Amateur Photographer." [3433]

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WANTED.—Good 16-mm. Camera and Projector, turret lens if possible, but not essential; write—Box 1292, c/o "The Amateur Photographer." [3438]

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WANTED.—Pathe Motocamera Chargers.—Bell, 45, Newton Butts, S.E.11. [3222]

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VICTOR Cine Camera Model V, Dallmeyer f/2.9 lens, 5 speeds, turret head, leather case, space for extra films; unused condition, £25.—Box 1211, c/o "The Amateur Photographer." [3304]

PATHESCOPE Lux Projector, resistance, screen 5x4 ft. Coronet Camera, £15; Kodatoy Projector, motor driven, super reel attachment, 38/-; offers wanted.—Gordon Layfield, 131, Thurlow Park Rd., West Dulwich, S.E.21. [3374]

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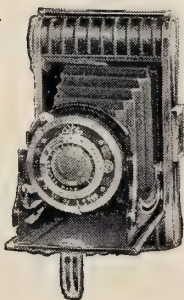
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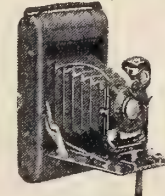
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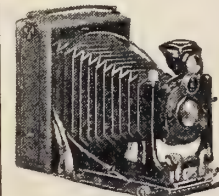
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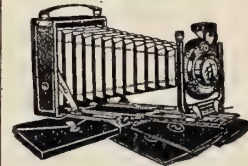
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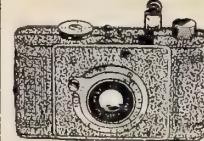


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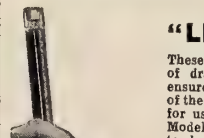


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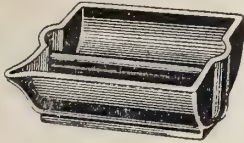
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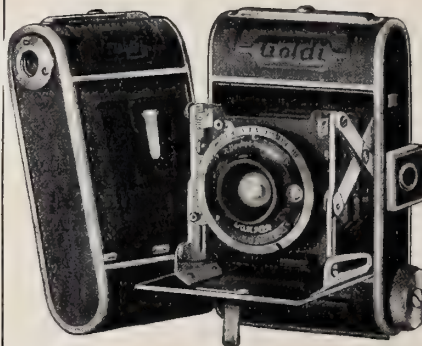
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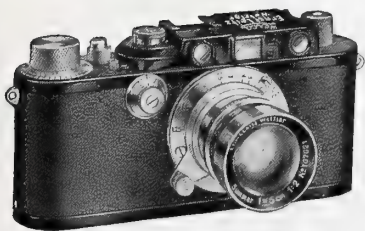
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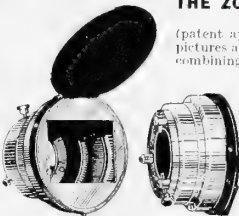
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- 12—Rolleicord 2 1/2 square Reflex Roll Film, Zeiss Triotar f/4.5 lens, Compur shutter, 1 to 1/200th sec. Cost £10 10s. **£7 7 0**
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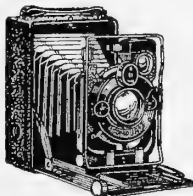
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- 18—9 1/2 Maximar Folding Plate, double extension, rising and cross front, Zeiss Tessar f/4.5 anastigmat lens, tan case, 6 slides, F.P. adapter, Compur shutter, D.A., 1 to 1/200th sec. Cost £14 10s. **£9 9 0**
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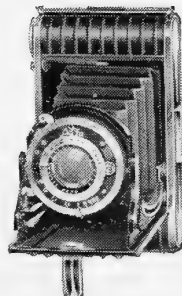
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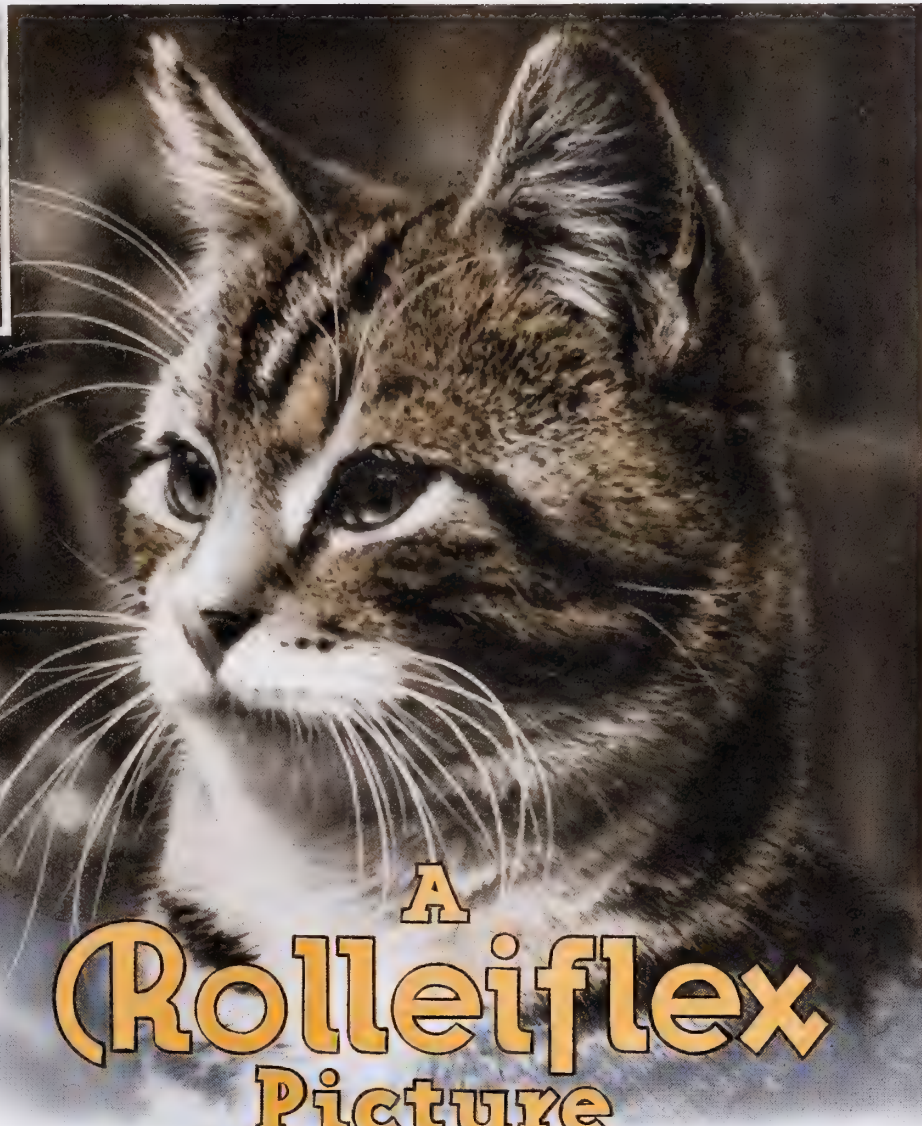
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- 26—No. 1 Pocket Kodak, f/6.3.....Cost £3.
- 27—Cameo 3½×2½, double extension, f/7.7, 6 slides and case.....Cost £5 10s.
- 28—5×4 Goerz Tenax, Syntor f/6.8 lens, Compound, F.P. adapter and case.....Cost £8 10s.
- 29—1a Cocarette Roll Film, f/6.3.....Cost £4 2s. 6d.
- 30—No. 3 Folding Kodak, f/6.8, Compur.....Cost £8 10s.
- 31—No. 1 Special Kodak 3½×2½, f/6.3, Velostar.....Cost £10 10s.
- 32—2c Folding Kodak, f/7.7.....Cost £6 10s.

DEALERS ON THE APPROVED LIST CAN DEDUCT 10% CASH WITH ORDER.

LIST 6 ALL AT £7 : 17 : 6

- 33—Vest Pocket Dallmeyer Reflex, Pentac f/2.9, 3 slides, F.P. adapter and case.....Cost £30 7s. 6d.
- 34—Leica Model I, good condition.....Cost £15.
- 35—4-pl. Ideal N. & G. Sibyl, Ross Xpres f/4.5, 12 slides, F.P. adapter and case.....Cost £19 15s.
- 36—Inagere Folding Reflex, 9×12, Veraplan f/4.5, focal-plane shutter, 3 slides.....Cost £20.
- 37—Ernemann Focal-plane 3½×2½, Zeiss Tessar f/4.5, 3 slides, F.P. adapter and case.....Cost £30.
- 38—N. & G. Sibyl, 4-pl., Ross Xpres f/4.5, 6 slides, F.P. adapter and case.....Cost £25.
- 39—N. & G. Vest Pocket Plate Sibyl, Zeiss Tessar f/4.5, Dallin Telephoto f/6.5, 3 slides and case.....Cost £25 10s.
- 40—Ensign Folding Reflex, 9×12, Zeiss Tessar f/4.5, 3 slides, F.P. adapter and case.....Cost £25.
- 41—Dallmeyer 4-pl. Press Reflex, f/3.5, 3 slides, F.P. adapter and case.....Cost £15.
- 42—Pressman 4-pl. Reflex, Aldis f/4.5, f/4.5 Dallmeyer.....Cost £10 10s.

ALL GOODS OFFERED SUBJECT TO PRIOR SALE, but every endeavour will be made to send goods which coincide as nearly as possible to the specification and price if desired.

LIST 3 ALL AT 37/6

- 43—1a Series III Kodak, f/6.3.....Cost £6 10s.
- 44—Shew Xit Postcard Size, Goerz Dagor f/6.8, 4 slides, F.P. adapter and case.....Cost £12.
- 45—Arfa Plate Camera, 9×12, f/6.3, 3 slides, F.P. adapter and case.....Cost £7 10s.
- 46—No. 3 Special Kodak, Zeiss f/6.3, Compur shutter.....Cost £9 10s.
- 47—Vest Pocket Ernemann Roll Film, Ernott f/6.3, 7-speed shutter.....Cost £4 10s.
- 48—No. 1 Special Kodak, f/6.3, Kodamatic.....Cost £11.
- 49—1a Arfa Roll Film, f/6.3 lens.....Cost £6.
- 50—Cocarette Roll Film 3½×2½, f/6.3.....Cost £3 7s. 6d.
- 51—No. 3 Special Kodak, f/6.3, Compur.....Cost £12 10s.
- 52—Vest Pocket Ernemann Roll Film, Ernott f/6.8, 7-speed shutter.....Cost £4 10s.
- 53—1a Icarette Roll Film, f/6.8 Novar lens, 3-speed shutter.....Cost £3 2s. 6d.
- 54—Ensign 4-pl., f/7.7, sector shutter, 3 slides.....Cost £4 10s.
- 55—Arfa Standard 3½×2½, f/6.3, 5-speed shutter, 3 slides.....Cost £3 10s.
- 56—No. 3 Special Kodak, T.T. & H. f/6.5, Compur.....Cost £10.
- 57—Zodel Junior 3½×2½, f/6.8, 7 slides, F.P. adapter and case.....Cost £3 10s.
- 58—Roll Film and 4-pl., Dallmeyer f/6.3, Iseo shutter.....Cost £6.
- 59—Ensign Roll Film Reflex, 3½×2½, f/6.8 lens.....Cost £4 5s.
- 60—Ensign Roll Film Tropical Reflex, 3½×2½, Aldis f/6.3.....Cost £8 8s.
- 61—3a Special Kodak, Homocentric f/6.3, Compur.....Cost £16.

CASH ONLY—NO EASY PAYMENTS

LIST 4 ALL AT £3 : 3 : 0

- 62—4-pl. Double Extension Cameo, Zeiss Tessar f/4.5, Compur shutter, 3 slides.....Cost £10 10s.
- 63—3a Postcard Special Kodak, Zeiss Tessar f/4.5, D.A. Compur.....Cost £18.
- 64—Folding Plate 3½×2½, double extension, f/4.5 lens, Compur, 3 slides, F.P. adapter and case.....Cost £8 15s.
- 65—Goerz Tenax 10×15 cm., double extension, Goerz Dagor f/6.8, Compur, F.P. adapter and case.....Cost £12.
- 66—Cortonet Roll Film, 3½×2½, f/3.8 Xenar, Compur.....Cost £9 9s.
- 67—Sanderson H. & S., 5×4, Zeiss Tessar f/6.3, Compur, 3 slides.....Cost £18 10s.
- 68—Ica Bebe 3½×2½, Zeiss Tessar f/4.5, Compur F.P. adapter and case.....Cost £4 10s.
- 69—No. 3 Folding Kodak, f/6.3 Ross Homocentric, Compur.....Cost £14.
- 70—Nagel 3½×2½ Plate, Xenar f/4.5, D.A. shutter, 3 slides.....Cost £8 12s. 6d.
- 71—Ica Ideal 3½×2½, Dominar f/4.5, Compur, 3 slides, F.P. adapter and case.....Cost £16 10s.

LIST 10 ALL AT £6 : 6 : 0

- 72—Postcard Double Extension Camera, Zeiss Tessar f/4.5, Compur, 3 slides, F.P. adapter and case.....Cost £21 10s.
- 73—4-pl. Reflex Ross Xpres f/4.5, 3 slides, case.....Cost £6 10s.
- 74—Zodel Roll Film and Plate, 3½×2½, f/4.5 Zodelar, Compur.....Cost £12 12s.
- 75—1a Roll Film Graflex Reflex, Cooke f/4.5, case.....Cost £25.
- 76—Mentor Folding Reflex, 10×15 cm., Zeiss Tessar f/4.5, 3 slides, F.P. adapter and case.....Cost £45.

LIST 8 ALL AT 47/6

- 77—1a Roll Film Carbine, Aldis f/4.5, Compur.....Cost £10 10s.
- 78—Goerz Autofoc 5×4, double extension, Goerz Dagor f/6.8, Compound, F.P. adapter and case.....Cost £12.
- 79—Dallmeyer Snapshot 3½×2½ Film Pack, f/6, de luxe model.....Cost £8 8s.
- 80—45×107 Scopea Stereo, f/6.3 Stylor lenses, 6 slides, case.....Cost £7 10s.
- 81—2c Kodak Series III, f/7.7, Dionotic shutter.....Cost £5 17s. 6d.
- 82—3a Special Kodak, Ross f/6.3, Compur.....Cost £16 10s.
- 83—Zeiss Ikon 3½×2½ Plate, Nestar f/6.8, 7-speed shutter, 6 slides, F.P. adapter.....Cost £6 12s.
- 84—4-pl. Goerz Tenax, double extension, Dagor f/6.8, Compound, 6 slides, F.P. adapter and case.....Cost £16.

LIST 7 ALL AT £3 : 19 : 6

- 85—Icarette 3½×2½ Film or Plate, double extension, Ennos f/4.5, Compur.....Cost £10 2s. 6d.
- 86—Contessa Roll Film or Plate, 3½×2½, Citonar f/4.5, Compur.....Cost £12 2s. 6d.
- 87—Tropical Sonnet 3½×2½, Zeiss f/4.5, Compur, 3 slides.....Cost £10.
- 88—Reflex, 4-pl., Cooke f/4.5, 4 slides and case.....Cost £16.
- 89—Voigtlander Avus 4-pl., double extension, Skopar f/4.5, Compur, 8 slides, F.P. adapter and case.....Cost £15.
- 90—V.-P. Roll Film Icarette, Zeiss Tessar f/4.5, Compur.....Cost £11 11s.
- 91—20 Special Kodak, Zeiss Tessar f/4.9, Compur.....Cost £16.
- 92—Picolette Vest Pocket, Zeiss Tessar f/4.5, Compur.....Cost £8 15s.
- 93—Ensign Roll Film Reflex, 3½×2½, Aldis f/4.5, 6d.....Cost £7 17s. 6d.
- 94—Postcard Roll Film and Plate Tenax, f/4.8 Dogmar, Compur, 4 slides and case.....Cost £22.
- 95—Postcard Roll Film Tenax, f/4.5 Dogmar, Compur.....Cost £18.

Any discrepancy in the price of similar articles is accounted for by age and condition.

LIST 5 ALL AT £5 : 5 : 0

- 96—3½×2½ T.-P. Reflex, Cooke f/4.5, 3 slides, F.P. adapter and case.....Cost £11 5s.
- 97—V.P. Plate Sibyl, Zeiss Tessar f/4.5, 3 slides, F.P. case.....Cost £19 15s.
- 98—Goerz 4-pl. Roll Film, Dogmar f/4.5, Compur.....Cost £16.
- 99—4-pl. Special Sibyl, Zeiss Tessar f/4.5, F.P. adapter only.....Cost £24.
- 100—No. 1 F.P.K. Series III, Ross f/6.3, Compur.....Cost £10 10s.
- 101—3½×2½ Voigtlander, double extension, Hellar f/4.5, Compur, 3 slides, F.P. adapter and case.....Cost £16 10s.
- 102—Ica Trona Folding, double extension, Zeiss Tessar f/4.5, Compur, 3 slides, F.P. adapter and roll-holder.....Cost £8 17s. 6d.
- 103—T.-P. Ruby Reflex, 4-pl., Zeiss Tessar f/4.5, 3 slides.....Cost £16.
- 104—N. & G. Sibyl, 3½×2½, Zeiss Tessar f/6.3, 12 slides.....Cost £20.
- 105—Ica Bebe 3½×2½, Zeiss Tessar f/4.5, Compur, 6 slides, F.P. adapter and case.....Cost £22.
- 106—Ensign Reflex, Postcard size, Cooke f/4.5, 3 double slides.....Cost £15 15s.
- 107—4-pl. T.-P. Reflex, Cooke f/4.5, 3 slides, F.P. adapter and case.....Cost £14 5s.
- 108—T.-P. 4-pl. Reflex, Cooke f/3.5, 6 slides, F.P. adapter.....Cost £15.
- 109—3½×2½ Tropical Contessa, double extension, Zeiss Tessar f/4.5, Compur, case.....Cost £22.
- 110—T.-P. 4-pl. Reflex, Cooke f/3.5.....Cost £15 15s.
- 111—Graflex 5×4 Reflex, B. & L. Tessar f/4.5, roll-holder and case.....Cost £32.
- 112—4-pl. Ensign Reflex, Aldis f/4.5, 6 slides, F.P. adapter and case.....Cost £13 10s.
- 113—Adam's Reflex 5×4, Zeiss Tessar f/4.5, 3 slides and case.....Cost £28.
- 114—Ensign Roll Film Reflex, 3½×2½ Tropical, f/4.5 Dallmeyer.....Cost £10 10s.
- 115—Ensign Reflex 4-pl., Aldis f/4.5, 3 slides, F.P. adapter.....Cost £15.
- 116—Ensign Reflex 3½×2½, f/3.9 Pololyt, 2 double slides and case.....Cost £16 10s.
- 117—Dallmeyer Snapshot de Luxe, f/6 lens, for film packs 3½×2½.....Cost £8 8s.
- 118—Carbine 3½×2½ Roll Film, Ross f/4.5, Compur.....Cost £10 15s.
- 119—T.-P. Ruby Reflex, Ross Xpres f/4.5, 8 slides, F.P. adapter and case.....Cost £22 10s.

NO APPROVAL but anything will be changed to full value within one month.

LIST 12 ALL AT £9 : 17 : 6

- 120—Vest Pocket Sibyl, Ross f/4.5, 3 slides, F.P. adapter and case.....Cost £22.
- 121—1a N. & G. Sibyl Excelsior, Ross Xpres f/4.5, Cost £32.
- 122—Ica Folding Reflex, 3½×2½, Zeiss Triotar f/3.5, 3 slides, F.P. adapter and case.....Cost £40.
- 123—4-pl. R.B. Graflex, Ross f/4.5, roll-holder and case.....Cost £35.
- 124—T.-P. Reflex, 3½×2½, Cooke f/4.5, 2 slides, F.P. adapter and case.....Cost £18 15s.

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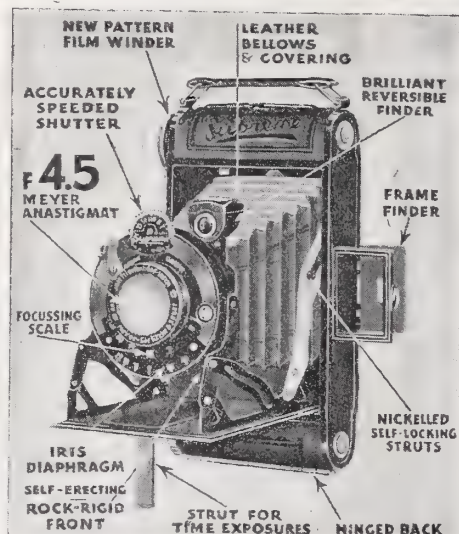
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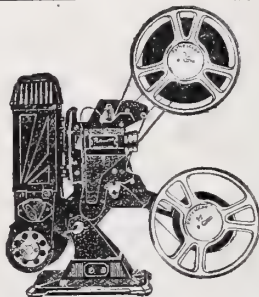
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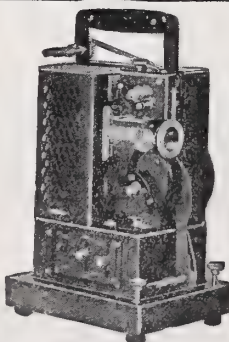


PATHÉSCOPE '200-B' PROJECTOR

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket-fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel

£15

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SIEMENS HOME PROJECTOR

Has a light value of 60 lumens, giving brilliant pictures up to 6 ft. wide. Similar in specification to the standard model. Nine monthly payments of £1 4s. 0d.

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For 16-mm. film, has wonderful lighting efficiency produced by a special optical system giving an intensity of 130 lumens.

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For "still" or "ciné" cameras. Unlike all other photo-cell meters, the Photoskop gives a direct reading without reference to tables of Scheiner degrees or calculations.

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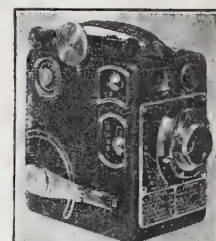


'SUPERIKONTA' 530

With coupled distance meter. The camera that does the focussing. Takes 16 pictures on 3 1/2 x 2 1/4 roll film. A modern precision instrument. Zeiss Tessar f/3.5 lens. Compur shutter.

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Real Siemens 'C'

Real daylight loading. With four speeds (8, 16, 24 and 64 pictures per sec.). Automatic lens aperture control. Detachable range-finder. Fitted with Meyer f/1.5 lens.

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The 'DEKKO' For 9.5-mm. Films.

Has three speeds—half normal and slow motion. Can also be used for snaps, time exposure and portraits. With Dallmeyer fixed-focus 20-mm. f/3.5 lens.

£6 : 6 : 0

Nine monthly payments of 13/8.

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- 3 1/2 x 2 1/4 Ensign Roll Film Reflex, f/4.5 Aldis-Butcher anastig. lens, focal-plane shutter..... £6 8 0
- 3 1/2 x 2 1/4 Ensign Roll Film Reflex, f/7.7 anastig. lens..... £1 2 6
- 3 1/2 x 2 1/4 Ensign Roll Film Reflex, f/6.3 anastig. lens..... £1 12 6
- 3 1/2 x 2 1/4 T.P. Revolving Back Reflex, f/2.9 Anticomar, 6 slides and case..... £9 12 6
- 2 1/2 square Voigtlander Brilliant, f/7.7 anastig. lens..... £1 17 6
- 2 1/2 square Voigtlander Brilliant, f/6.3 anastig. lens..... £3 7 6
- 2 1/2 square Voigtlander Brilliant, f/4.5 anastig. lens, in Compur case..... £9 5 0
- 1-pl. T.P. Reflex, f/2.9 Anticomar anastig. lens, 6 slides..... £10 17 6
- 4-Valve Lissen Wireless Kit, moving coil speaker..... £3 19 6
- 1-pl. Nitel Focal-plane, f/3.5 Cooke, Mackenzie-Wiehart and envelopes..... £10 10 0
- 1-pl. S.C. Goetz Anschütz Focal-plane, f/4.8 Celor, 6 slides..... £9 17 6
- 9 x 12 Mentor Folding Reflex, f/4.8 Celor, 2 slides, F.P.A. and case..... £6 19 6
- 9 x 12 S.C. Anschütz, f/4.5 Dogmar, 3 slides..... £12 0 0
- 3 x 2 Ensignette Roll Film, f/6.3 Cooke lens and purse £1 1 0
- 1-pl. Soho Reflex, f/6.3 Ross Homocentric lens, 3 slides..... £9 9 0
- V.P. Salex Focal-plane, f/4.5, 6 slides, F.P.A..... £2 19 6
- V.P. Kodak, f/6.9 Zeiss Tessar..... £2 12 6
- P.C. Kodak Speed Graphic, D.E., fitted Carl Zeiss anastig. lens, focal-plane shutter, speeded to 1/1,000th, 5 double plate holders, leather case..... £25 17 6
- V.P. Meyer Boxform Reflex, f/3.5 Meyer Trioplan anastig. lens, revolving back, self-capping shutter, speeded to 1/1,000th, 6 slides, F.P.A., leather case..... £9 17 6
- 3 1/2 x 2 1/4 D.E. Contessa Roll Film and Plate, f/4.5 Zeiss Tessar lens, Compur shutter, focussing screen, 6 slides, leather case..... £9 17 6
- 3 1/2 x 2 1/4 Plaubel Makina, fitted f/2.9 Anticomar lens, Compur shutter, direct-vision finder, 6 slides, F.P.A., leather case. Perfect condition..... £11 11 0
- V.P. Ermanox, f/1.9 anastig. lens, 3 slides, F.P.A., leather carry-in-case..... £16 18 0
- 4 x 3 Roll Film, f/3.5 anastig. lens, speeded shutter. Unsoiled..... £3 3 0
- 4 x 3 cm. Kolibri Roll Film, f/4.5 Novar anastig. lens, speeded shutter, direct-vision finder..... £3 19 6
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- 3 1/2 x 2 1/4 Latest T.P. Reflex, revolving back, F.P. shutter, f/3.5 Cooke lens, 8 slides, F.P.A., roll-holder, 10-in. f/5.5 Dallton Telephoto, case..... £13 10 0
- 3 1/2 x 2 1/4 Mentor Folding Reflex, f/4.5 Tessar, F.P. shutter, 3 D.D. slides. Cost £40..... £6 17 6
- 1-pl. Soho Reflex, recent model, long extension, Kershaw focal-plane shutter, f/2.5 Cooke anastigmat, 3 D.D. slides, F.P.A., leather case..... £21 10 0
- 3 1/2 x 2 1/4 T.P. Horizontal Reflex, f/4.5 Dallmeyer, 10-in. f/5.5 Dallton Telephoto, 3 slides, F.P.A., leather case..... £14 10 0
- 1-pl. T.P. Reflex, revolving back, f/4.5 Ross Xpres. No. 3 Series VI Dallmeyer Dallton Telephoto, 6 slides, F.P.A., leather case..... £19 19 0
- Latest 3 1/2 x 2 1/4 Super Ikontas, with range-finders, f/4.5 Zeiss Tessar, Little used, each..... £13 10 0
- 3 x 2 Voigtlander, all-metal Roll Film, f/4.5 Skopar Compur shutter, leather case..... £3 18 6
- 1a Series III Kodak, f/4.5 anast. lens, latest delayed-action Compur lens hood, colour filter, sky shade, leather case £7 15 0
- 1-pl. Ica Nixe de Luxe Roll Film, double extension, f/4.5 Carl Zeiss Tessar, Compur, focussing screen, 6 slides, F.P.A., leather case, Cost £17..... £18 10 0
- 1-pl. Tropical Ernemann Press Collapsible Focal-plane, Dogmar lens f/4.5, 6 D.D. slides, F.P.A. and leather case..... £13 10 0
- 3 1/2 x 2 1/4 Ihagge Warra Collapsible Focal-plane, self-capping shutter, f/2.9 Plaubel Anticomar, f/5.6 Dallmeyer Adon Telephoto, interchangeable, 6 dark slides, F.P.A., roll-holder, leather case, Cost £17..... £18 10 0
- 4 x 6 Ica Bobe, f/4.5 Zeiss Tessar, Compur shutter, 12 slides, F.P.A., leather case..... £4 18 6
- 16-ex-on-V.P. Piccochic Roll Film, f/2.9 Hugo-Meyer anast., Compur shutter, purse..... £5 15 0
- Latest V.P. Ikonta, f/4.5 anast., speeded shutter. As new. Cost £4..... £3 3 0
- 4 1/2 x 6 Nitel Deckullo Focal-plane, f/2.7 Carl Zeiss Tessar, 6 slides, F.P.A., leather case. Cost £34..... £15 15 0
- Zeiss Contax, f/3.5 Tessar lens, purse. As new. Cost £28..... £16 0 0
- Leitz Leica Coupled Model III Leica, f/2 Sonnar lens, filter, lens hood, leather case..... £27 10 0
- 16-ex-on-3 1/2 x 2 1/4 Balda, with f/2.9 Hugo-Meyer, delayed-action Compur shutter..... £6 17 6
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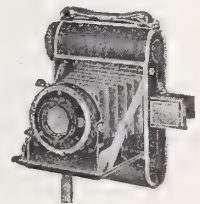
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Takes 16 pictures on 3 1/2 x 2 1/4 Roll Film.

All-metal body. As illustrated, but with f/2.9 Meyer lens, and latest delayed-action Compur sector shutter, 1 to 1/300th sec., T. and B., with cable release....

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3 1/2 x 2 1/4 Etui, double extension, Carl Zeiss Tessar f/4.5, Compur shutter, leather case..... £9 7 6
 3 1/2 x 2 1/4 No. 8 Tropical Carbine, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, rising front and leather case..... £8 7 6
 V.P. Tropical Picolette, Carl Zeiss Tessar f/4.5, Compur shutter and leather case..... £5 2 6
 4 1/2-in. Isostigmat f/3.5, iris..... £2 12 6
 4 1/2 x 2 1/4 No. 1a Special Kodak, B. & L. Kodak f/6.3, Compur shutter and leather case..... £5 5 0
 i-pl. Una Hand and Stand, Dagor Series III f/6.3, Compound, revolving back, 3 slides. As new..... £7 17 6
 No. 1 Leica, Elmar f/3.5, range-finder, 135-mm. Elmar f/4.5, interchangeable, focal-plane shutter and purse..... £17 10 0
 16-mm. Ensign Super Kinemac, f/1.5 anastigmat, turret head, motor drive, 7 speeds, leather case. As new..... £37 10 0
 5-cm. f/3.5 Elmar..... £3 3 0
 i-pl. Ensign Roll Film, Aldis f/4.5, Compur, complete in case..... £4 17 6
 V.P. Iclette Roll Film, f/6.3 anastigmat, Dervall shutter and leather case..... £2 12 6
 Postcard T.-P. Junior Special Ruby Reflex, T.-P. Cooke f/4.5, self-capping shutter, reversing back, 12 single metal slides and case..... £11 17 6
 i-pl. Ensign Folding Reflex, Ross Xpres f/4.5, focal-plane shutter, 3 double slides and leather case..... £8 17 6
 3 1/2 x 2 1/4 Cameo Folding Pocket, Ross Xpres f/4.5, Compur shutter, double extension, 6 slides, F.P.A., and leather case..... £6 17 6
 Postcard Ensign Roll Film, Carl Zeiss Tessar f/6.3, Compound shutter, double extension and leather case..... £3 3 0
 2 1/2-in. square Brilliant Roll Film Reflex, f/4.5 Skopar, Compur shutter. New condition..... £4 17 6
 3 1/2 x 2 1/4 Netel Deckrullo, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 slides, F.P.A. and leather case..... £9 17 6
 3 1/2 x 2 1/4 T.-P. Reflex, Anticomar f/2.9, self-capping focal-plane shutter, 6 slides, F.P.A. and leather case..... £9 17 6
 V.P. Special Kodak, Carl Zeiss Tessar f/4.5, latest Compur shutter, complete in purse..... £5 10 0
 i-pl. Popular Pressman Reflex, Aldis f/4.5, focal-plane shutter, 5 slides..... £5 18 9
 16-mm. Model BB Cine-Kodak, f/3.5 anastigmat, motor drive. New condition..... £8 17 6
 i-pl. T.-P. Imperial, triple extension, Aldis f/7.7, swing and reversing back, roller-blind shutter, 2 slides, tripod and case..... £4 17 6

9.5-mm. 200-B Pathe Projector, 200-volt lamp, motor drive and motor rewind. In new condition..... £10 10 0
 9.5-mm. Pathe Double-claw Projector, with adjustable resistance and 260 volts..... £4 12 6
 Complete 9.5-mm. Pathe Outfit, comprising double-claw Projector, super attachment, motor drive and adjustable resistance..... £8 5 0
 16-mm. Model C Kodascope, 100-watt lamp, motor drive, motor rewind, adjustable resistance..... £8 17 6
 Kodascope 8 Projector, with motor drive, 100-watt lamp, complete for use on any mains..... £7 17 6
 2 1/2 x 3 1/4 T.-P. Special Junior Ruby Reflex, f/4.5 Zeiss Tessar anastigmat, rack focussing, self-capping shutter, 1/10th to 1/1,000th, revolving back, 8 slides, F.P.A., Riteway roll-holder, focusing magnifiers and leather case..... £12 12 0
 3 x 4 cm. Ensign Midget Roll Film, all-distance lens, case. New condition..... £1 2 6
 4 x 6 cm. Makina Camera, f/3.5 Plaubel anastigmat, Compur shutter, 1 to 1/250th sec., micrometer focussing, direct-vision finder, screen and 6 slides..... £5 5 0
 3 1/2 x 2 1/4 T.-P. Junior Reflex, f/4.5 Cooke anastigmat, rack focussing, self-capping shutter, 1/10th to 1/1,000th, revolving back, screen, 3 slides, F.P.A., 11-in. f/5.6 Dallin Telephoto and focusing magnifiers..... £12 12 0
 i-pl. Sanderson Hand and Stand, f/4.5 Lumar anastigmat, Compur shutter, 1 to 1/200th sec., double extension, rack focussing, reversing back, screen, 3 book-form slides and case..... £5 17 6
 i-pl. Zeiss Tropa, f/4.5 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/200th sec., double extension, rising front, screen, F.P.A. and 3 slides..... £6 17 6
 Vest Pocket Series III Kodak, f/4.5 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/300th sec., micrometer focussing, brilliant finder. New condition..... £5 10 0
 8 x 13 Rolldoscope Stereo Roll Film Reflex, f/4.5 Zeiss Tessar lenses, Compur shutter, 1 to 1/250th sec., rack focussing, rising front and leather case. Brand new condition..... £22 10 0
 i-pl. N. & G. Sibyl, f/4.5 Cooke anastigmat, f/6.8 Ross Telephoto, interchangeable, radial focussing, direct-vision finder, screen, 6 slides and case..... £12 17 6
 2 1/2 x 3 1/4 Voigtlander Brilliant, f/4.5 anastigmat, Compur shutter, 1 to 1/300th sec., focussing adjustment, full-sized top finder..... £4 12 6
 4 1/2 x 6 cm. Ernemann Folding Reflex, f/3.5 anastigmat, focussing, self-capping shutter, 1/10th to 1/1,000th, screen, 6 slides, F.P.A. and leather case..... £11 17 6

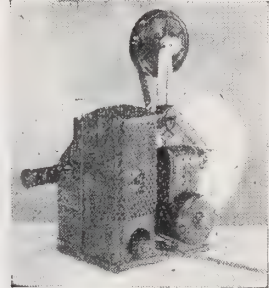
IF IT'S NEW—WE HAVE IT! KODASCOPE 'D'

16-MM. PROJECTOR

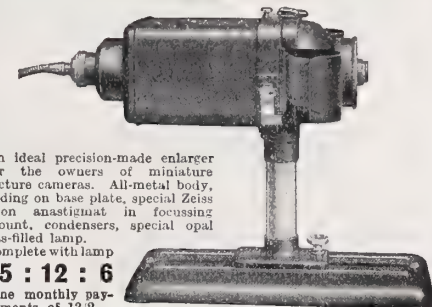
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Complete with lamp

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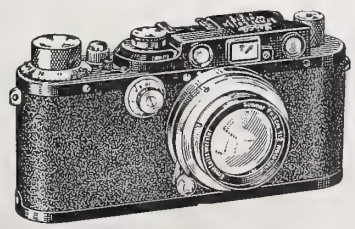
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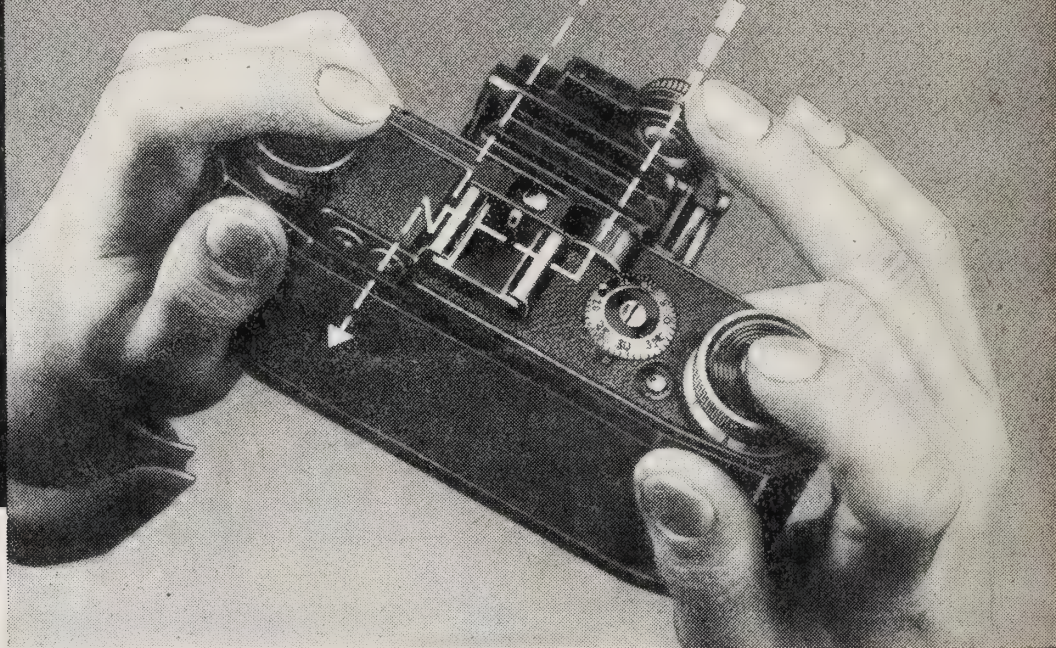
Zeiss Tessar f/3.8 lens

£22 : 10 : 0

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SUPER NETTEL



The illustration shows the path of the rays through the distance meter, also note the convenient position of the shutter release.

AN IMPORTANT NEW ZEISS IKON MODEL

The success of the Contax and the rapid development of miniature photography has encouraged us to place on the market the

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The Super Nettel takes $1\frac{3}{8} \times 15/16$ in. pictures (24×36 mm.) on ciné perforated film. Contax spools are used. Automatic focussing by distance meter is supplied as an integral part of the instrument, and the metal focal-plane shutter gives exposures from $1/5$ th to a guaranteed $1/1,000$ th second. The camera body is closed by a hinged baseboard, thus forming a protection to the lens and bellows when the camera is not in use. Either the Zeiss Tessar f/3.5 or the Tessar f/2.8 can be fitted. The Super Nettel is so conveniently operated that one can, without removing it from the sighting point, "wind-snap" "wind-snap" and thus take pictures at intervals as short as one second.

Super Nettel with Zeiss Tessar f/3.5 £21 12 6

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AT the moment of going to press, we understand from the Royal Photographic Society and the London Salon of Photography that two remarkably fine shows will again be presented this year. The entries for both exhibitions have been more than usual, and the quality of the work on the whole appears to be higher. Both the London Salon and the Royal Photographic Society open their doors to the public on Saturday next, September 8th. Our readers should endeavour to visit both these big exhibitions while they are open in London during the month. The Royal Photographic Society's Exhibition is held at 35, Russell Square, W.C.1, and the London Salon is at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, S.W.1, near Trafalgar Square.

Listening-in.

Looking round the recent Radio Exhibition at Olympia, we noted how photography—or drawing based upon it—has been used to advertise the radio, chiefly by the pictures of people enjoying the broadcast. Pictures of the neighbours of some of those who have wireless sets were not given. From the many examples we learn that the correct pose to express listening-in is for the sitter to have the head at an angle, while the eyes are turned in the opposite direction to the inclination of the head. These inclinations are very important for giving the far-away look. Of course, if something very emphatic is needed—but only then—the hand, with one finger extended, may be a useful adjunct. Yet surely these poses imply listening to something faint or far-off, whereas the great booming claim of present-day radio is that it gives

TOPICS of the Week



LONDON LANDSCAPES (No. 26).
The Thames at the Mall, Hammersmith.

you an ear-full. Like the lady witness in *Bardell v. Pickwick*, one does not listen, but the sounds force themselves upon the ear. The strained expression in listening hardly befits present-day radio.

The Telephone and Photography.

The telephone which the Postmaster-General is trying hard to popularise in this country has still a long way to go to reach its density in the United States, where there is one telephone to every six of the population. This popularity in America has been largely brought about by photography. Those who have been concerned to advertise the telephone have used the camera lavishly. In almost every issue of almost every American periodical one finds photographic illustrations of the use of the telephone—a repetition of six heads of the same person, with the caption, "The multiplication of you"; a jovial man speaking into the 'phone, "It is good to hear your voice"; a view of the telephone girl at her switchboard, weaving the speech of the world; a telephone held in the hand, "Where to, please?"; a sleeping lady, with the telephone by her bedside, "Sentinel of the night"; one of those domestic interiors the Americans love so much, with the child talking on the 'phone while mother and father smilingly look on; or a woman listening at the instrument, "Lines to a lady"; or a crowd of people around a telephone, "If there were only one telephone in your town." A great multiplicity of ideas, all worked out in photography, but they get there.

"Showings."

When passing the headquarters of the Y.W.C.A. we noticed a bill

outside advertising the activities of the film society attached to that body. The poster said that every Saturday afternoon there were "Showings," to which gentlemen friends were invited. Trust the ladies to get the right word. How much better to have the good old Anglo-Saxon "Showings" than the Latin "Projections" or "Exhibitions." Moreover, even in the sense in which it is now used (although there were no films in those days) the word is of ancient lineage. Five hundred years ago we read, in the words of a contemporary writer, that "The Mayor and aldermen make many diverse showings and sights," and again, in a religious book of the period, "Miraculous tokens and

showings." How miraculous would even the amateur showings of the Y.W.C.A. of to-day appear to those ancestors.

"T." and "I."—Caution.

The giving of what is believed to be a snapshot exposure when the lever on a shutter is set at "time" is not an uncommon cause of failure, the defect being brought about by giving a "time" exposure and omitting to move the lever to "inst." for an instantaneous exposure. A correspondent informs us that he was unfortunate in getting a few failures at the recent Cowes regatta; the failures were in the shape of fogged and blackened (over-exposed) sections of film, defects

which were puzzling as he has never made a time exposure. He had had a few failures in the form of clean or nearly clean (under-exposed) sections, but obvious over-exposed and blackened films were new to him. Frequent examination of his camera after these mysterious defects revealed the fact that very often the lever was found to be at "time," although he had not placed it there. How was the lever moved? After much thought and a few experiments the mystery was solved. The camera fitted its case very tightly, and when placing the camera in the case, or when taking it from the case, the "T." and "I." lever touched the edge or side of the canvas. *Verb. sap.*

"The Amateur Photographer" EXPOSURE TABLE—September

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them. From 5 to 6 a.m. or 6 to 8 p.m., about four times these exposures will be required.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m., by the clock, during "summer time."

| SUBJECT. | Ordinary. | Medium. | Rapid. | Extra Rapid. | Ultra Rapid. |
|---|-----------|-----------|-----------|--------------|--------------|
| Open seascapes and cloud studies | 1/25 sec. | 1/40 sec. | 1/75 sec. | 1/100 sec. | 1/120 sec. |
| Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes .. | 1/15 " | 1/25 " | 1/45 " | 1/60 " | 1/75 " |
| Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes | 1/8 " | 1/12 " | 1/25 " | 1/30 " | 1/40 " |
| Landscapes in fog or mist, or with strong foreground, well-lighted street scenes .. | 1/5 " | 1/10 " | 1/20 " | 1/25 " | 1/30 " |
| Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage | 1/3 " | 1/4 " | 1/8 " | 1/12 " | 1/15 " |
| Portraits or groups taken out of doors, not too much shut in by buildings | 1 1/2 " | 1 " | 2/3 " | 1/3 " | 1/4 " |
| Portraits in well-lighted room, light surroundings, big window, white reflector .. | 5 secs. | 4 secs. | 2 secs. | 1 1/2 " | 1 " |

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hyper-sensitive panchromatic plates and films require less exposure than the ultra-rapid.

| Ultra Rapid. | | Golden Iso-Zenith. | | IMPERIAL, Eclipse Pan. Soft. | | BARNET, S.R. Pan. | | Rapid. | |
|--------------------------------|---|-------------------------------|---|--------------------------------|---|------------------------------------|---|-----------------------------|--|
| AGFA, Special Portrait. | " | ILFORD, Iso-Zenith. | " | KODAK, Verichrome Film. | " | " Studio Ortho. | " | BARNET, S.R. | |
| " Super Pan. Film. | " | " Hypersensitive Pan. | " | MARION, Record. | " | ENSIGN, Roll Film. | " | " Self-screen Ortho. | |
| " Super-speed Film. | " | " Plates and Films. | " | " Iso Record. | " | GEVAERT, Filtered Ortho. | " | ILFORD, Screened Chromatic. | |
| " Isochrom Film. | " | " Portrait Film (Ortho | " | SELO, Selochrome Roll Film and | " | " Chromosa. | " | " S.R. | |
| " Ultra Special. | " | " Fast). | " | " Film Pack. | " | " S.R. | " | " Commercial Ortho Film. | |
| BARNET, Press and Super Press. | " | " Monarch. | " | " Selo. Pan. Roll Film. | " | " Regular Cut Film. | " | IMPERIAL, Non-Filter. | |
| " XL Super-speed Ortho. | " | " Press. | " | STANDARD, Film. | " | ILFORD, Auto. Filter. | " | " S.R. | |
| " Soft Panchromatic. | " | " S.S. Ex. Sens. | " | WELLINGTON, Anti-screen. | " | " S.R. Pan. | " | " S.R. Ortho. | |
| " Studio Fast. | " | " Zenith Ex. Sens. | " | " X Press. | " | " Pan. Film. | " | KODAK, Cut Film. | |
| " Ultra Rapid. | " | " S.G. Pan. | " | ZEISS IKON, Pernox Roll Film | " | " Rapid Chromatic. | " | Medium. | |
| | | ILLINGWORTH, Fleet. | " | and Packs. | " | IMPERIAL, Non-Filter (new series). | " | ILFORD, Empress. | |
| EASTMAN, Par Speed Cut Film. | " | " Super Fleet. | " | Extra Rapid. | " | " Eclipse Pan. B. | " | Chromatic. | |
| " S.S. Cut Film. | " | " Super Fleet Ortho. | " | AGFA, Chromo. | " | " S.S. Ortho. | " | Ordinary. | |
| " S.S. Pan. Film. | " | " Pan. Fleet. | " | " Isolator. | " | KODAK, Roll Film and Film Pack. | " | BARNET, Ordinary. | |
| GEVAERT, Super Sensima. | " | IMPERIAL, S.S.S. Press Ortho. | " | " Extra Rapid. | " | PATHE, Roll Film. | " | GEVAERT, Ordinary. | |
| " Sensima Fast. | " | " Eclipse. | " | " Isolator. | " | SELO, Roll Film. | " | ILFORD, Ordinary. | |
| " Sensima Ortho. | " | " Eclipse Ortho Soft. | " | " Iso Rapid. | " | ZEISS IKON, Roll Film and Film | " | " Rapid Process Pan. | |
| " Super Chromosa. | " | " Eclipse Soft. | " | " Chromo. | " | Pack. | " | IMPERIAL, Ordinary. | |
| " Roll Films and Packs. | " | " Eclipse Ortho. | " | " Roll Film. | " | | " | " Pan. Process. | |

Ensuring Quality in BROMIDE PRINTS

Although modern bromide papers are very fine products, and simple to manipulate, many prints produced are lacking in quality. In the following article some unsuspected causes are dealt with.

IN these days of small cameras and efficient enlarging apparatus, the vast majority of photographs are produced upon bromide papers, to say nothing of those processes like bromoil or Carbro, which have their beginnings in bromide prints.

The last few years have witnessed a great improvement in bromide papers, and in the modern products of the best manufacturers the photographer has a printing medium of a quality undreamed-of not so very long ago. The range of contrast is sufficient for the needs of the most varied collection of negatives, and it must be a very bad specimen that will not yield a passable print, provided that the right grade of paper is selected.

Negative and Paper.

The first point is the selection of a paper which suits the contrasts of the negative. This is not a difficult matter after a little experience with the products of one manufacturer. The papers by different makers vary to some extent, and the terms normal, soft or contrasty are relative, and the papers by different makers are not comparable in this respect. The contrast range of the paper should be such that, with proper exposure and development, the gradations of the print from a good negative should range from a suggestion of tone in the highest lights, while detail is seen in the deepest shadow.

Exposure and Latitude.

It is the practice of many manufacturers to claim that their papers offer considerable latitude in exposure. This is a very desirable quality, rightly employed, but the beginner must not imagine that accuracy of exposure is not a matter of any importance.

Correct exposure is the first essential in the production of a perfect bromide print, and it is easily assured. All that is necessary is to give a strip of paper cut from a sheet various exposures of, say, five, ten, fifteen and twenty seconds' exposure, by covering a portion of the negative at the expiration of each successive five seconds. The strip is developed and fixed, and examination will show which part of the negative received correct exposure. The test takes but a very short time, and will ensure a perfect print or enlargement, then or at any future time, if the conditions are noted down and repeated with exactitude.

Developers and Development.

The "best" developer for any bromide paper is that recommended by the maker. Different papers have peculiarities in the emulsion, and although a developer may work well, and produce a bright print free from fog, it may be that the best possible result can only be secured by the use of the maker's own formula. Some makers recommend a larger proportion of bromide than others.

It will generally be found, however, that the best all-round developer for good blacks on bromide paper is amidol.

A typical formula for amidol is as follows:—

Sodium sulphite (crys.) 1 oz.

Potassium bromide .. 10 grs.

Water 1 pint

When dissolved add amidol, 50 grs. This developer will not keep in good condition for more than two or three days; but when freshly made can be recommended for practically every brand of bromide paper.

Whatever developer is used, it is very important that the operation is carried to finality. This means a correctly exposed print. If the

print is over-exposed and removed quickly from the developer in the hope of saving it, the colour will be of a rusty black or grey. The development of a correctly exposed print will be slow; the image gradually gains in strength, until it reaches a point when the print is of the correct depth, and the image appears to go no farther.

The result, provided that the paper is suited to the negative, will be a print of good colour, with rich shadow and pure high-lights. The most common fault in amateur bromide prints is too short a development, following over-exposure. Full development is most necessary if the print is to be sulphide-toned.

A point that should receive attention is the temperature of the developer. This should not be lower than 60° Fahr., especially if the formula contains hydroquinone. The latter becomes inactive at low temperatures, and the balance of the developer is upset. This point is of special importance in cold weather.

Safe Light for Bromides.

It is customary to regard any dark-room light as suitable for bromide papers, but it is well not to take too much for granted. The more rapid grades are easily fogged by injudicious exposure to yellow light. To test the light it is a good plan to place a sheet of paper between the leaves of a book so that half is exposed for five or six minutes to the light in the normal working position. The paper is developed for the normal time, and if the dark-room illumination is safe, there should be no difference between the exposed and the covered parts of the paper. If such appears, some revision of practice or alteration of the light source is called for. When enlarging, the paper must be protected from stray light from the enlarger.

CIRCUS PICTURES

By H. C. BUCKLE.

WHEN the circus comes to town, who is there amongst us, old or young, who does not feel a thrill, either of things to come or of past memories? The sleek well-groomed horses, the tiny ponies, huge elephants, perhaps a lion or two, lithe and supple acrobats, real Indians, and the foolish, painted clown, here are camera subjects galore, interesting

when they were idly waiting their cue to enter the ring.

All this applies to the exterior of the circus; but what about the interior, the ring itself, with performers and audience? This perhaps is not quite so easy, and for this the manager should be approached at a suitable time and candidly asked for permission to photograph. This will undoubtedly mean *carte blanche* being given, except for the ring. When inside, an important point to note is if the "big top" is fairly transparent and admits a sufficient proportion of daylight; for although the arc lamps will be on, even in the afternoon, daylight through the top is a tremendous asset.

A good position is at the top of the gallery, selecting a point between uprights, and against a pole and actually over a stanchion that carries the seats. Here a firm stand will be obtained with a view of the whole of the ring, clear of people's heads. The camera will of course have to be tilted for the high-wire acts, but from the position indicated, the "atmosphere" of the circus will be maintained in the results.

Watch the performance closely with the slide drawn, and it will be found that in all the turns there comes a time where an exposure of 1 sec. or so can be given without fear of movement.



Strength and balance.

It is a good plan to see the show through beforehand, if possible, and note the possible exposure points. Of course, if an $f/2.9$ lens is used with a super-pan. film, an exposure of about $1/10$ th will be possible without a stand; but even then a position back against a firm support will be an advantage.

Finally, when making prints from the negatives, make some for those of the circus staff who have been of any assistance, and for the performers who have posed in any way. This will be greatly appreciated by all concerned, and also will perhaps help a brother photographer in the next town.



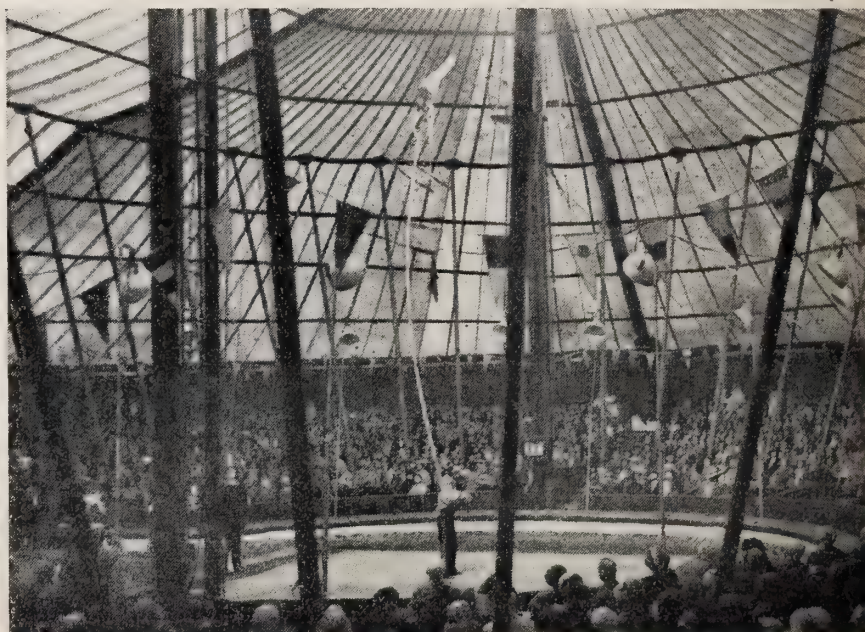
Upside down.

to obtain and interesting to everyone afterwards.

As these travelling entertainments are only on the move in the summer, there will be no difficulty in the light and exposure problem, for with almost any camera good pictures will result. There will be many opportunities at the performers' entrance of "the big top," as the main tent is called; for it is here that final touches are given to costumes and animals just before they enter the ring.

It is here, at the stage door as it were, that a cheery and tactful word or two will certainly get a few good photographs, and these people will cheerfully pose if approached when obviously waiting their turn. But keep clear when a rush is on and the show behind time.

The writer has in this way got many pictures and also has been given portions of the actual performances for the benefit of his 9-mm. ciné camera, by clowns, horses, and acrobats, just by simply watching the opportunity



A general view of the ring.

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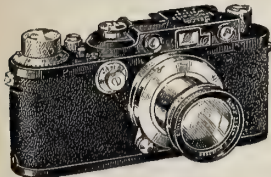
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F/4.5 Zeiss Triotar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B.

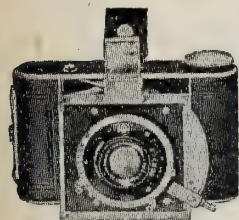
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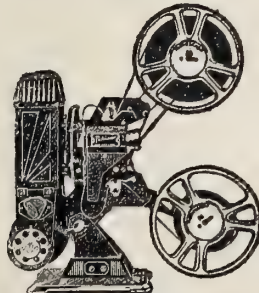
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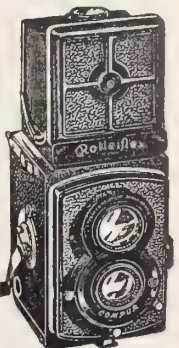
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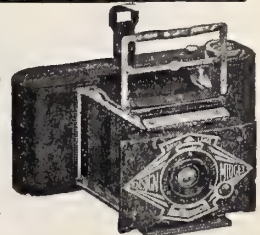
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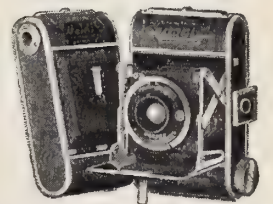
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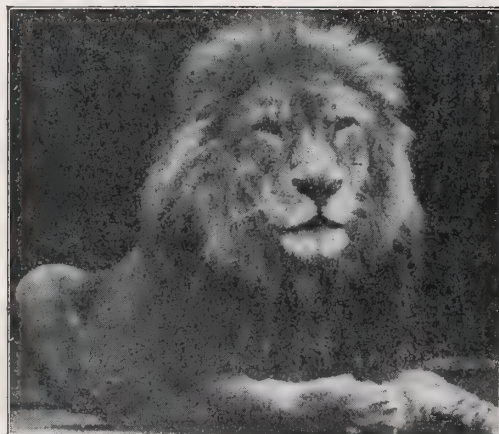
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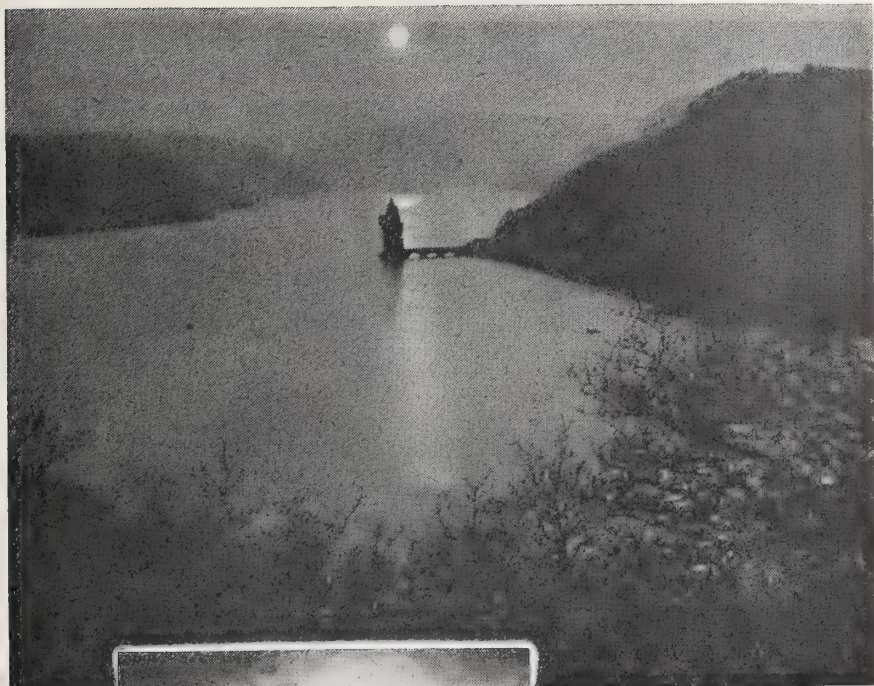
Moonlight Photography

By CHRISTOPHER WENLOCK

FOR the amateur photographer there is no more fascinating work than that which we have the audacity to call "moonlight photography." "Audacity" is surely the correct word; for, in spite of the lavish praise and admiration it calls forth, and the readiness with which it is accepted as genuine by the uninitiated, it is not photography of the moon at all.

It, however, conveys so perfectly the impression of moonlight that for all practical purposes it matters little. Some, too, will argue that since moonlight is merely the reflected light of the sun we may just as rightly call sunlight "moonlight" as moonlight "sunlight."

With the slower plates of early years a photograph of the moon was almost impossible outside the observatory owing to the movement of the moon during the necessarily prolonged exposure. Now, however, the rapid emulsion enables us to obtain quite satisfactory pictures of moonlight; but it is simpler and usually



"Moonlight on Lake Vyrnwy."

more convenient to still allow ourselves the harmless illusion and take our moonlight pictures during the day with the aid of the light of the sun.

It occasionally happens that the sun is veiled by a thin haze which reduces the glare sufficiently to allow a direct photograph, and when the sun appears as a dull red ball close to the horizon this is often perfectly safe. It was in this way that the picture entitled "Moonlight on Lake Vyrnwy" was made.

The most effective photographs are those taken when the sun itself is hidden behind a cloud and its light

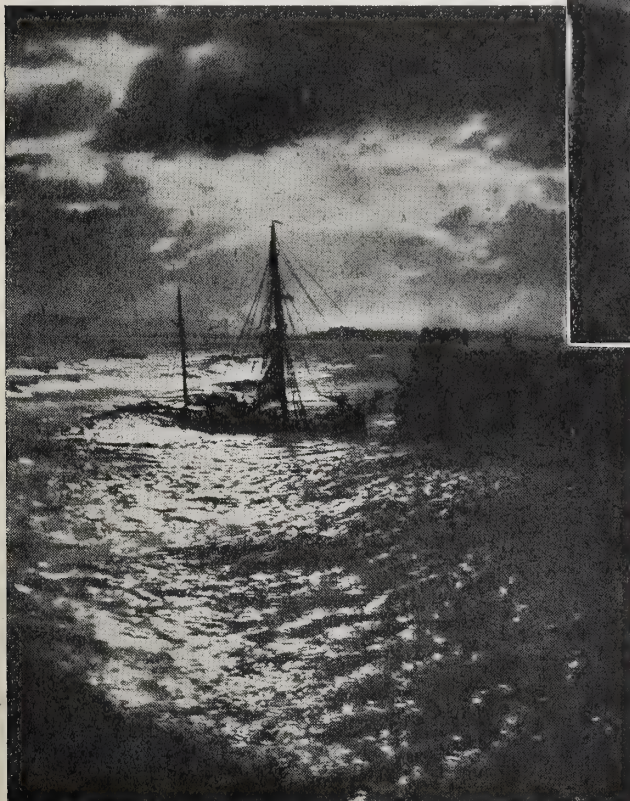


The Lake.

shines along the surface of the sea or lake. A still surface has the advantage that it gives a clear reflection of the cloud formations; while the ruffled waters of the sea and wind-swept lake have their own charm in the broken light.

This class of work, which does not require any elaborate preparation or skill, is well worthy of careful cultivation. The chief necessity is to seize the opportunity when it occurs. Nature presents us with pictures of exquisite beauty at the most unexpected times, and their duration is usually brief. Once gone they do not come again. There are no duplicates in the art gallery of the skies.

A slow plate or film is preferable to a rapid one, although, with the latter, careful stopping down or a short exposure will answer the same purpose. For such makes as Wellington Anti-Screen, Ilford Auto. Filter, Barnet Rapid, we have found an exposure of 1/100th second at f/16 quite satisfactory; and, of course, when plates are used, backing or the matt emulsion are essential in order to prevent halation.



The Harbour Mouth.

SHEEP *Picture*

itself, which is often done in a confined space, such times offer many opportunities for obtaining pictures of large flocks.

Sheep rarely drink from ponds or



The shepherd.

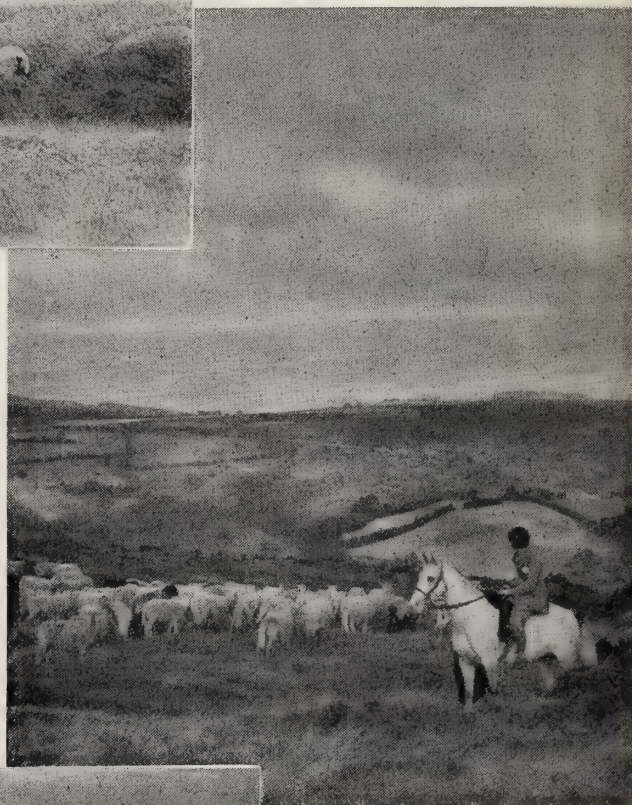
OCCASIONALLY a picture will present itself to the photographer complete with all the details required to meet the essential composition and much sought-after atmosphere. But more often such favourable conditions are largely the outcome of good management on the part of the photographer.

Few animals offer such opportunities to the pictorial worker as sheep, and when flocks are on the move, suitable places can be found on their route with the sure knowledge that being a comparatively slow-moving subject, it will not take any excess of agility to get ahead again when a further "shot" is required.

Due to the nature of their wool, pleasing highlights can be produced, and the sheep sharply outlined if the photograph is taken against the light. The variety of tonal qualities that can be found in varying lighting conditions offer unusual scope for artistic results.

Generally, some additional or higher point of interest is required to give composition or balance to the picture, and an admirable model is usually provided by the shepherd, who is often of a type complete with dog that will lend interest to the picture.

Each year large flocks are brought to convenient centres for the annual dipping, and although there is little scope to the pictorial worker in the dipping



A high viewpoint.



Sheep on the hillside.

streams, as they find sufficient moisture in the pasture; but during very dry weather, or when driven long distances, individual members of the flock will often draw out and drink from any water that may be available, and such moments are an invaluable aid to the picture-maker.

With modern transport, it is not usual to see large flocks being driven to market, but in rural districts during sheep fairs, or market days,

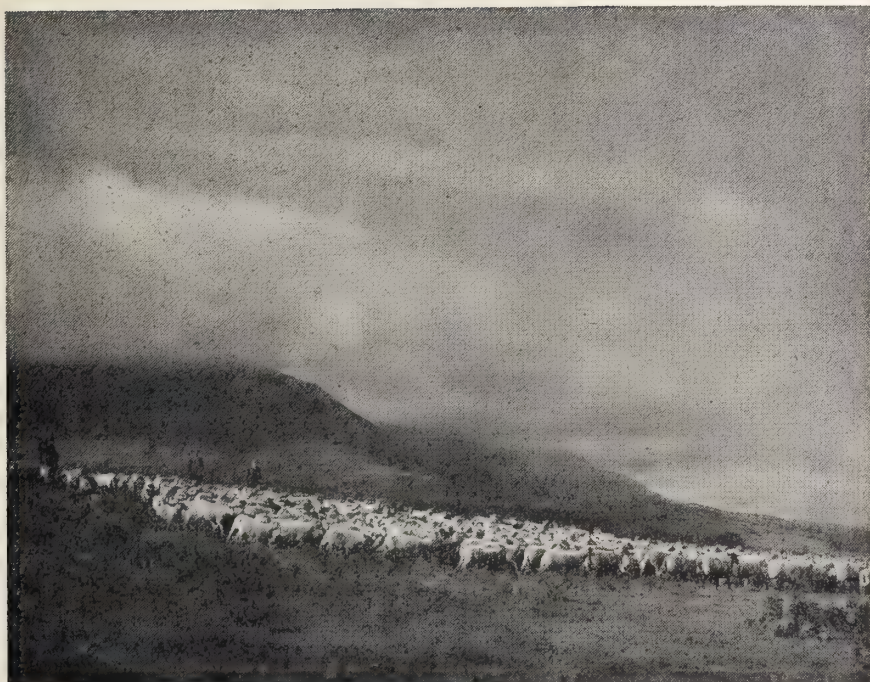
as an aid to -making

By BERNARD ALFIERI, Jun.

small flocks of sheep can be found on the road, and if certain places have been previously selected it is not difficult to take advantage of them as settings for the pictures.

Apart from moving flocks, grazing sheep, or sheep resting in the shade during hot weather, lend themselves to pictorial work, but care must be taken in approaching them, as if one member of the flock decides to move, all the others will follow.

For this reason the photographer may sometimes find it necessary to



A storm approaching.



Changing pasture.

make a big detour so as not to disturb one isolated sheep lying in the way, rather than take the chance of allowing it to wander into the midst of the others and cause a general movement.

As a rule, sheep will take little notice of the photographer providing no rapid or sudden movement is made, and it is possible to approach within a few yards of the subject if time is taken in the process; but once having disturbed them, it is a hopeless task to try and drive them back again to the position that they previously occupied. If such a thing is desired, the best way is to approach very slowly from the opposite side, and as soon as a movement in the right direction commences, leave them for some time to settle down before a further attempt is made.

Practically any ordinary hand camera will serve for this subject. It should, however, be one that is easily carried and can be used promptly when the occasion

arises. In view of the open character of the subject in most cases, a filter may be employed, particularly if fast panchromatic material is used, and on sunny days a comparatively rapid shutter exposure can be given in these conditions. If a filter is not used a smaller stop should be employed.

It is desirable, however, that panchromatic material, either roll films, packs or plates, should be used whatever the type of hand camera, as in many cases the beauty of the picture will depend on the environment, particularly when a sky with clouds is included. On stormy days some very attractive tone conditions often arise which can be turned to admirable account for picture-making, with the sheep as the dominant point of interest.



In the orchard.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
**LESS ADVANCED
WORKER**

PHOTOGRAPHIC SOCIETIES.

ALTHOUGH I could write quite a large book about photographic societies I am going to do nothing more here than make a few rambling remarks about them.

The print reproduced is from a negative I came across the other day—one that took me well back into the past directly I saw it. The Woodford Photographic Society was the first one I joined, and here are one or two of its members on an outing, with the usual addition of curious and somewhat awed spectators. You will notice that every one of the photographers is using a stand camera. One has a reflex, but that is on a tripod, too, for he has probably got a massive telephoto lens fitted. He is my old friend Ernest Marriage.

Woodford was a small place in those days, but its society had on its membership roll the names of some of the most distinguished photographers of their day. Horsley Hinton was one, but he was one of many. We put up

a good annual exhibition, I can assure you, and our outings were frequent and well attended. We took photography pretty seriously, and therefore enjoyed it; and we had no visions of a coming race of "photographers" who would actually pay some stranger to do their photography for them. Such a race did come along, however, and the Woodford society is now only a memory; and so, alas! is many another jolly, enthusiastic club which flourished when quarter-plates were a shilling a dozen, and when even the newest member knew the difference between a negative and a tripod screw. Which is more than can be said for some modern camera owners.

At the same time there are more photographic societies in this country now than ever before, and new ones are constantly springing up. They work on different lines, but in many cases they are decidedly better lines. I must admit that some of the earlier photographic societies were incredibly

stodgy and dull. They cannot be said to have died, because they never lived. But others, even some of the oldest, were simply bands of good companions to whom photography was the cement of friendship and common interests.

For many long years it was my delight to visit most of the societies in the country—some of them over and over again; and I came to the conclusion that it was in the breasts of my fellow photographers that there beat the warmest hearts in the world. The welcomes I had; the friends I made! I wish I could do it all over again.

Fortunately I still know a good deal about societies. It would be impossible, for example, for me to be unaware of the South Suburban. The annual address of its President is the sort of thing that no old-fashioned society could possibly have dreamed; to say nothing of its bank balance, which would have been regarded as fabulous. It holds its exhibition twice over, in big Town Halls, and Mayors come to open it. I have known some society exhibitions opened by the secretary.

Another society I have in mind is a new acquaintance, and could not be anything else, inasmuch as it is very much in its infancy—a baby in arms compared with the veteran South Suburban. This is the Camberwell Society, and I wish to say something about it, because, although it has been very much misunderstood, I consider it is working on lines that might well be adopted by many other societies, old and young.

I will not mention names, but the extraordinary beginning of things was the fact that a professional photographer told one of his best D. & P. customers that he would never make any progress till he learnt to do his own work. This led to friendly instruction in the dark-room. A few others gathered round, one or two of them workers of outstanding ability.

A small society was organised, and each novice was handed over to a



An old-time photographic outing.

capable coach, who took him in hand and gave him a thorough grounding in choice of subject, exposure, negative making, and enlarging. When the Society announced that it could accept no more members at present there was derisive laughter in certain quarters; but the simple explanation was that the Society would not admit more members than it could train and accommodate.

Further, the Society entered into mutual agreements with other societies, mostly in the southern counties, to support each other's exhibitions with the very best work they could produce. And, as I said, I think that this young Club is setting a good and wise example.

Now, the point I wish to make is this: Scattered over the country

are scores of photographic societies, thickly clustered in some areas, few and wide apart in others. With very rare exceptions, each one is worth joining by any enthusiastic photographer. Most of them have special arrangements for helping the beginner with advice, instruction and practical demonstrations. They all have members whom it would be a pleasure and a help to get in touch with. And yet there are large numbers of beginners who have not taken steps to benefit by all the advantages offered.

It is significant that so many of the contributors to the long series of articles, "How I make my Exhibition Pictures," have expressed their indebtedness to the societies to which they belong. I know most of these contributors, and I know that the

vast majority of them belong to one or more societies and postal clubs. Otherwise they would not be what they are and where they are in the photographic world.

So what about you?

This is the time of year when most societies are arranging their programmes for a new session. If you are unattached, get attached before the fun starts. If you do not know of the societies available for you, write to "The A.P." for the information. There may be one close to you; but if you had to travel a trifle of ten miles or so to get to the meetings it would be worth while. I have done it myself, and still do it. So "stand not upon the order of your going, but go at once." That is Shakespeare—and sense.

W. L. F. W.

Long-Distance Photography

By D. N. BOOTHROYD.

SOME interesting experiments can be carried out in the taking of long-distance photographs by combining the camera with a pair



of field-glasses. The illustrations give some idea of the possibilities.

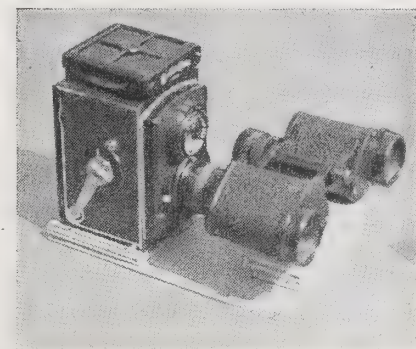
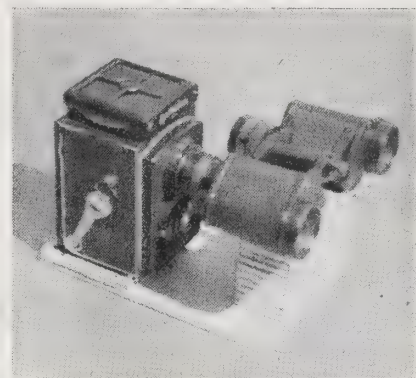
The photograph in the circle was taken from the same place and at the same time as the more general view, and the aeroplane, which is a very small detail in the picture, is enlarged to the full size of the negative when taken through binoculars.

A twin-lens reflex camera is a great asset when taking photographs of this kind. A simple stand is made from three-ply wood to hold the glasses, so that the taking lens of the camera is on a level with the eyepiece, and a movable block is then fitted to raise the glasses to the level of the viewing lens. It is a help to have two projecting pins in the upper block which fit into holes in the lower block to prevent unwanted movement.

The glasses are first focussed on the object to be taken, and then put into place on the higher block. The camera is then focussed till the object appears sharp on the screen; this will be when the scale is at its nearest point, i.e., farthest from the infinity mark.

The focussing screen will be much darker than usual, as the effective aperture of the field-glasses is about $f/16$. This, of course, will vary with different makes. The glasses are then removed, and after taking off the loose block, are replaced so as to be opposite the taking lens, without changing their direction of pointing.

This method is very useful when photographing such things as distant mountains, where a short-focus lens would make a good picture impos-



sible, or when it is necessary to take some building or person from a distance out of range of the unaided camera.

How I make my EXHIBITION PICTURES

No.
CCXLV.

—
Mr. C. L.
CLARKE.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"DURING my lecturing all over the country, to audiences which include thousands of school-children, my usual text is, 'Cameras possess neither intelligence nor sense of beauty—that is where *you* come in!' My own exhibition pictures are the result of practising what I preach; for, after all, the camera is servant and I am master. This is of course how it should be.

"This personal control of selection and treatment of subject is full of fascination and fun. Take, for example, the case of the picture opposite. It was November 5th—I had a fire-work accompaniment to my lecture that night—and not a solitary soul, not even a stray seagull, was on the shore with me to share the beauty of that autumnal sunset. Without moving fifty yards I made six exposures, all of quite different pictorial appeal. The negatives were on Kodak film pack, and were given exposures of $1/25$ th of a second at $f/8$. For this and similar subjects I find enlargements on either white or tinted Kodak Royal bromide paper are equally effective.

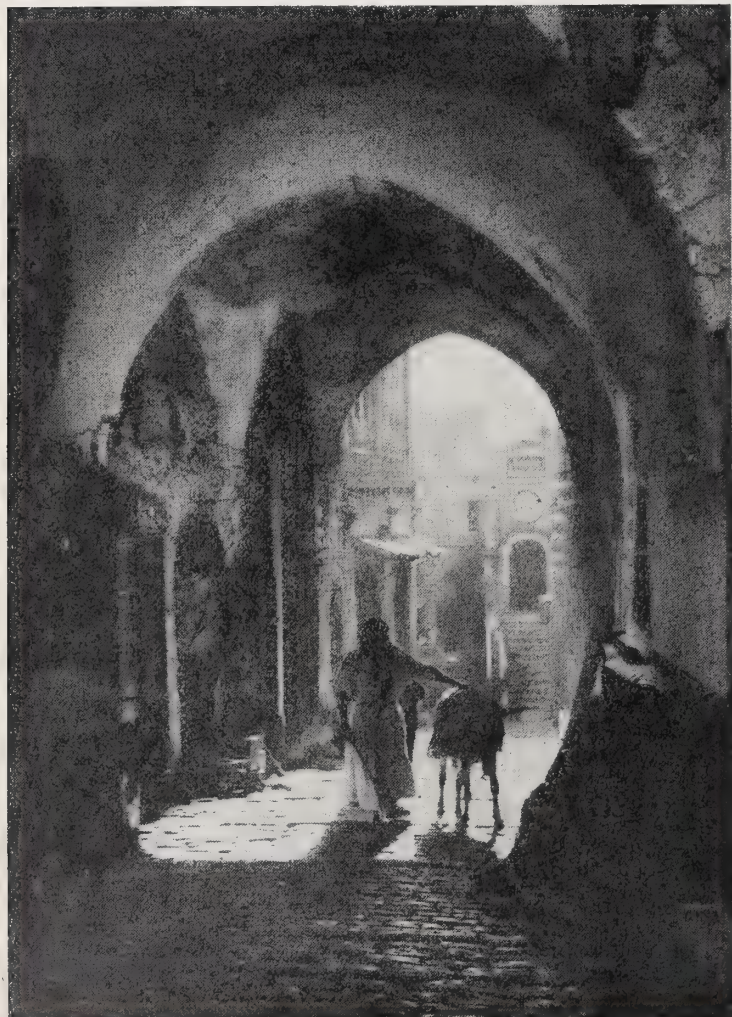
"Readers of this magazine naturally appreciate the peculiar facility of photography for capturing that kind of beauty which depends not on colour but on light values. Observation, in a single word, sums up the main secret of any exhibition success I have had. It is true that luck and artfulness can help, but, in the main, pictures at good exhibitions are there because they bear definite evidence that the author has taken pains in deciding, first, what to take, and, secondly, how to take it.

"Apply this to the print on this page—a subject taken in a city full of ancient streets and courtyards. When friends see this they sometimes say, 'How lucky!' 'It was not all luck,' I reply; 'I put the alarm clock on.' This picture—on Verichrome film with an exposure of $1/25$ th of a second at $f/6.3$ —was taken when most of my fellow pilgrims were in bed about five minutes' walk away. Further, I waited half an hour for it; but why not? I was on holiday, and more able at that early hour to absorb something of the wonderful atmosphere of the Holy City. When the man and the ass at last appeared I snapped just before they entered the shadow. The result was not due to luck, but to patience and observation. This is more often the case than not.

"Have you noticed the astonishing versatility of our hobby? Look round the walls of your next exhibition and see how competently the camera can deal with utterly different subjects. My two illustrations to these notes are of scenes completely different, yet both attractive.

"I seldom use a tripod nowadays, as fast films and wide-aperture lenses enable instantaneous exposures to be made even with a K2 filter. One most important fact for would-be exhibitors or potential prize-winners to remember all the time is this: make the best possible print you think the negative will give.

"I cannot paint or draw, but I like to travel, and I love to bring back a personal record of the places I visit and the people I meet; or at least some of them. Therefore, although my daily work has a full photographic flavour, I still pack cameras and films when going on holiday; still hopefully submit work for exhibitions, obtaining at the worst the consolation prize of getting more fun from life through photography."



IN OLD JERUSALEM.

C. L. Clarke.



TEIGNMOUTH.

By C. L. CLARKE.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



IN CAMP—THE BREAKFAST GONG.

By B. I. FENTON.

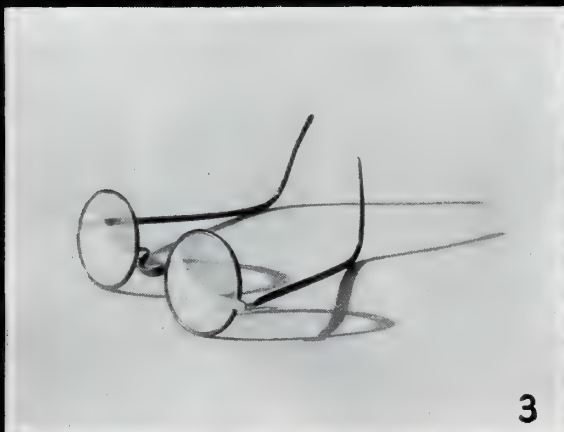
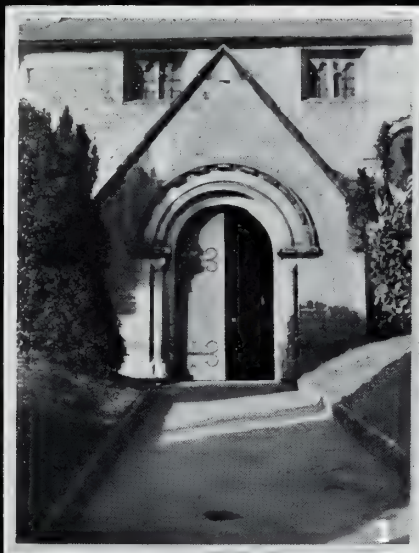


THE SAND ARTIST.

By

H. W. LAMBERT.

(From the Advanced Workers' Competition.)



1.—"Old Church Door."
By C. C. Cooper.

2.—"Washing the Greens."
By Mrs. G. Hall.

3.—"Shadows."
By G. M. Smith.

4.—"An Essex Inn."
By A. C. Boxall.

5.—"An Old Porch, Berkswell."
By Fred S. Norton.

6.—"The Loft Ladder."
By J. K. Hood.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

IT is not without a certain amount of appreciation that No. 1 of the prints reproduced on the opposite page—"Old Church Door," by C. C. Cooper—is contemplated, though the original print, with its warm tone on a cream base, is finer, particularly in the way it conveys an impression of sunshine. Nevertheless, something of its quality can be gathered from the reproduction, and perhaps, if the difference can be visualised, its richness and vitality can be imagined.

Quality in the Print.

To some extent, print quality depends upon the suitability of the printing paper for the negative, for it is obviously impossible to obtain a good print from a negative that is either too great in its contrasts, or too little for the range which the paper is capable of recording. Taking this suitability for granted, however, superfine quality in the print also requires a high degree of craftsmanship not only in the adjustment of the exposure to the degree of development, but also in the operations of fixing, washing, drying and mounting.

Practically all development papers need a certain minimum time of development before they are able to give either their full contrast or their finest quality. Certain of these, chlorobromide, for example, require a definite time at a fixed temperature and a constant bromide content in the developing mixture, and, if there be any curtailment of these times, some loss of richness must be inevitable. If, when development proceeds for the proper time, the print is too dark, it is the exposure that must be cut down, and not development.

Fixing must be thorough; washing must proceed for an adequate time, and the print protected from abrasions during the whole of the operations; and drying should be natural and even. All defects should be spotted out, and the print properly mounted in a way that suits both itself and the nature of the subject.

Technical Treatment.

It is important that these details be fully attended to, and the technical treatment that the character of the paper demands be given. Textbooks

are available which discuss the subject in detail, and, in their absence, the instructions accompanying each packet of paper are helpful; but those who happen to be in London during this and the early part of next month, should pay a visit to the exhibitions of the London Salon of Photography at 5a, Pall Mall East, and the Royal Photographic Society at 35, Russell Square, where print quality may be seen at its best.

Experience, and a knowledge of the characteristics of the material in use are, of course, a very useful aid, and in all probability have something to do with the success, in this direction, which No. 1 attains; but, although the effect is good and quite clearly in evidence, the patch of light at the bottom right-hand corner, and the small amount of roof included at the top are compositional drawbacks that might have been avoided by the employment of the rising front.

What the picture needs is a trim of a quarter-inch from the base, and an addition of a similar amount to the top. The upper windows, at present, seem to be too prominent a note to be so near the topmost edge, and the adjustment would furnish a better sense of balance, the weight of tone at the base requiring a greater weight above.

Balance and the Subject.

The disposition of the masses of light and shade must, of course, vary with each individual subject, but, as a general rule, it will be found advisable so to arrange the tone at the corners that it is somewhat deeper than those nearer the centre.

The idea is to suggest, almost imperceptibly, a feeling of enclosure, and while, in a subject like No. 1, the top corners could not be artificially darkened without inviting a suspicion of falsity, a greater proportion of roof along the top would be sufficient to convey the feeling.

No. 2, "Washing the Greens," by Mrs. G. Hall, seems to exemplify the idea, and, to some extent, so does No. 4, "An Essex Inn," by A. C. Boxall. The former, however, suffers from the inclination of the vertical lines—arising from pointing the camera downwards—and the bottom right-hand corner needs darkening. The verticals could, however, be corrected

by printing by projection, but it is rather a pity that the head of the figure is not shown in light. It would tell to far greater effect if it did, and, possibly, by exposing a little sooner or later, such a result might have been secured.

Stability and Strength.

In "An Essex Inn," the subject seems to want a bit more at the base and a little less on top. This is the reverse to the adjustment required in the case of No. 1, and its lack of stability, in comparison with the other, is easily seen.

No. 1 seems stable and strong, and No. 4, if not exactly weak, not so strong as the other, but the suggested revision brings them to just about the same level in this respect. On the other hand, there is a balance, but one of light tone, at the top and bottom of No. 6, "The Loft Ladder," by J. K. Hood, and the loss in stability and strength, in comparison with the other two, is very apparent.

Shadow tone at the base, and assuming that it has a sufficiency of depth, is necessary to afford a sense of stability, and while it happens that what tone there was was not deep enough, the position might be improved by local extra printing. Horizontal shadows are better than those approaching the vertical, or on a decided slant; but, though No. 5, "An Old Porch," by F. S. Norton, suffers somewhat on this account, its stability shows an advantage over that of No. 6, and there is, again, quite a good balancing mass towards the top.

Washy Darks.

The technical quality of the original, however, leaves much to be desired, for the darks are washy and devoid of richness. The negative, perhaps, is somewhat weak in its contrasts for the paper employed, but, taking this into consideration, it is doubtful if the print has been fully developed.

Better technical treatment is required, and, if the darks are still lacking in depth, a more vigorous grade of paper should be substituted. Similar remarks are applicable, again, to No. 3, "Shadows," by G. M. Smith, where, although the subject is well seen, the print is totally lacking in guts.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE SAND ARTIST," by H. W. Lambert.

THERE is a certain similarity in the choice of subject material in this case and that reviewed in our issue for the 22nd of last month, a child on a seashore providing the theme in both instances, with a subsidiary *motif* of an effect of sunshine. It could, perhaps, scarcely be said that either presentation offers a decided advantage over the other, but the method of treatment differs, and if in the former the interest be more concentrated in the figure, the effect, in the present instance, assumes a greater significance, and the long shadow is a feature that enhances its attraction.

Size and Scale.

Possibly the main reason for the relative attractions of the two figures lies in their difference in scale, the size of the child in the former picture being proportionately larger than in this. The contrast of tone, too, is not so great here; but in contradistinction, the figure (1) stands out quite as well from the setting, as its general tone is lighter and that of the surroundings darker.

In each case there is no doubt about the principality of the figure as the centre of interest, and the reasons are the same. The figure contains both the strongest light and the deepest dark; its position is forceful; and, the setting being even in tone and containing nothing else of any importance, human interest ensures its dominance.

The effect of sunshine becomes more prominent, partly because of the inclusion of the long shadow, and partly because of the deeper tone of the setting, against which the light of the figure glows with an appreciably greater brilliance. The impression

arises, in a large measure, from the lower altitude of the sun, which, by emphasising the verticals at the expense of the horizontals, is responsible for the brightness of the light upon the figure, and the darker tone of the surroundings.

Pose and Effect.

It also accounts for the length of the shadow, which, in a way, takes the place of the lobster as a secondary

and richness of tone and modulation are fully in evidence. It is partly on this account, and partly because of the direction in which the light is falling, that the modelling of the limbs is so beautifully recorded. They are very full and round, and the texture of the flesh tones is nicely rendered.

The figure, perhaps, is placed somewhat near the horizontal centre, but while this may impair the strength of her position to a minor degree, it

is possible that any addition might involve the encroachment of an unwanted and undesirable intrusion upon the picture space. If so, the present arrangement had better be retained; but, if not, and the negative permits, it might be as well to add a small amount to the top. Half an inch would be quite enough, and, besides improving the placing, it would also confer a greater sense of spaciousness.

As the print stands, the proximity of the head to the top edge of the

print causes something of a sense of restriction. This is scarcely sufficient to impair the attraction to the picture, but it would be better corrected.

Holiday Efforts.

In all other respects, the result is characteristic of the sort of thing that is possible of achievement during a summer holiday at the seaside.

It so often happens that, on a holiday, one goes in search of the picturesque, and, while what is fresh is undoubtedly stimulating, it is quite likely that the more homely subject, such as this, may be overlooked, although, in the end, it may attain a higher pictorial level than the more ambitious efforts of the former class.

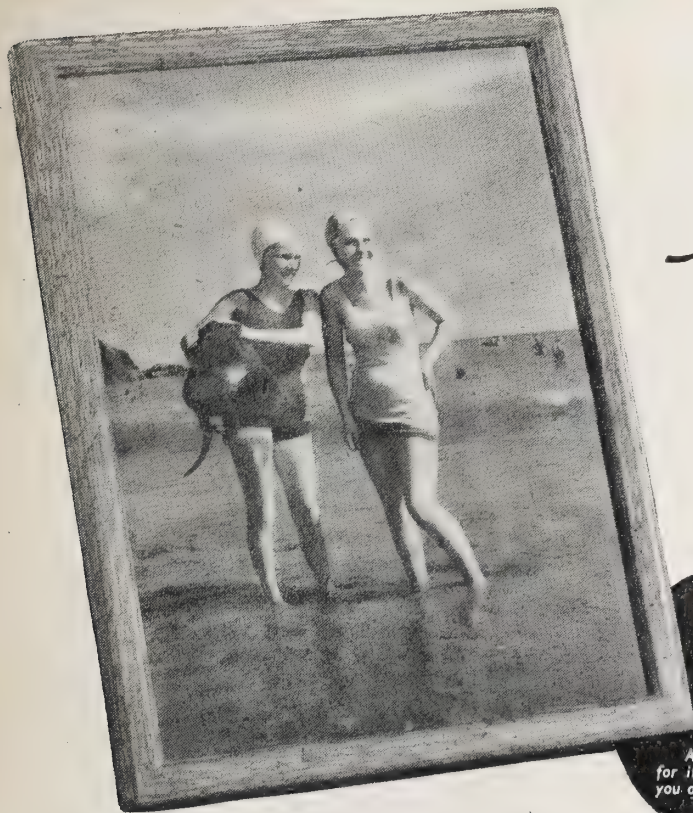
"MENTOR."



accent, and, being contained within the picture space instead of straying outside, seems to confer upon the composition a somewhat greater sense of finish.

As far as the pose is concerned, there is no practical difference, both children being caught in a graceful attitude, and both being free from any suspicion of camera consciousness.

In this instance, both pose and action are particularly good, the absorption of the child in her self-imposed task being wonderfully well caught; so much so that it becomes characteristic of childhood and childish moods. It is very well done, and no less satisfying is the technique, for, while the general tone is soft and harmonious, there is no lack of quality,



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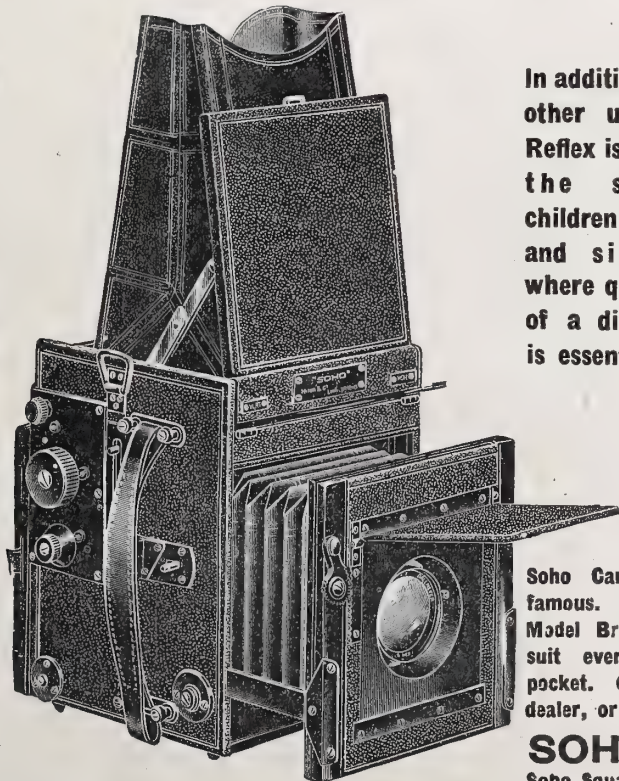
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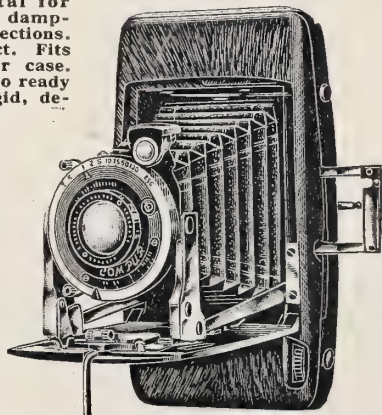
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Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Things that Matter Most in Cinematography

The most satisfactory form of cinematography is that in which expressive factors are interrelated with suitable subject-matter. Further notes on this subject are included below.

AN amateur cinematographer who had recently returned with several reels of summer-cruise pictures was asked by a fellow enthusiast for any tips that might be of assistance during the filming of his own forthcoming holiday.

"Beyond failing to use a filter in a very bright light," he is quoted as saying, "there is no point at which you can go really wrong."

He is also credited with some further remarks on the necessity for giving a correct exposure—but these were partially nullified by references made to the "rich emulsion" with which "you may go grievously wrong in exposure and still get off with hardly an indication of your error."

Well, statements of this kind are frequently being made by club and individual cinematographers. They fail to indicate that cinematography includes factors of far greater importance; hence the serious worker will feel with me that it is necessary to delve a little deeper into those opening words, "Beyond failing to use a filter, there is no point at which you can go really wrong."

Prime Factors.

Obviously, regular readers of this paper will know that exposure is only one factor amongst the many that go to make up photographic technique; and they will further know that the real excellence of any film is not dependent upon photographic technique alone. Time and again, these columns have endeavoured to show that the cinematography is not the mere business of photographing the things we see, but is rather the art of using photography—and other things—to create moods and impressions in the mind of an observer.

And even in the face of poor or mediocre photography, the film itself—based upon these principles—may be entirely successful. In this, I do not suggest that the photographic "quality" should frequently fall short of the high standards made possible by modern technique; but now we

are brought face to face with the point it must in all conscience be recognised that there are times when it is necessary to avoid brilliant photography and to try instead for images which are by no means good photographs, but which—through the moods and impressions they create—are gloriously fine cinematography.

Importance of Subject.

These, however, although prime factors in the executive sense, do not matter most in cinematography. Even higher than these is the subject. Why this is so it is impossible fully to explain at the moment. Let it suffice to say that for the majority of beginners, family, holiday and personal subject-matter must be accounted the most satisfactory.

Amongst intermediate workers, document and interest films may receive

more general approval—whilst advanced workers usually show a preference for abstract, i.e., "phase" treatment and other material creations of cinematic ideology. There is yet another class—in which adherents have only a partial appreciation of cinematography, using it as a convenient method of graphic recording. I refer, of course, to the rapidly dwindling class in which the output is solely of play-films or photo-plays.

The highest possible expression of cinematography is that in which expressive factors are interrelated with suitable subject-matter. This, too, is synonymous with the aims of several ciné societies throughout the country—aims which embrace the new "films-with-a-purpose" technique, perhaps the greatest development since the introduction of amateur cinematography itself. S. E. L. MOIR.



Taking a band on the march. The ciné operator, with apparatus on a special trailer, is following the soldiers at a slightly slower speed.

Filming *En Route*

IT has been said that some of the best aspects of our cathedrals are to be seen from carriage windows of trains approaching them. Tall church spires and similar towering buildings of our towns stand out as landmarks upon their approach by railway.

Filming *en route* gives the cine enthusiast opportunity of recording brief shots of towns passed on his travels, embracing unusual viewpoints. Shots can be secured of towns, villages or stations by filming with the camera placed at a suitable angle through an open carriage window. Whilst in action, the camera can be rested on the top of the open window frame and pointing so as to embrace oncoming subjects without undue vibration. Viaducts being crossed allow for the camera being pointed slightly downward to permit broadside shots of suitable landscape being taken. A length of film of a rival train travelling in the same direction and gradually

overtaking the one in which he is travelling gives a pleasing impression of speed, and should not be missed.

The cinematographer who has a car at his disposal can obtain many unique shots of interesting sights to be met during his journeys. A film showing the gradual approach to a quaint village has only to be seen to be admired, the screened picture giving the impression of the audience themselves being actually transported. Village squares, old inns and numerous oddities of our countryside worthy of recording, present themselves, making a pleasing film, greatly helped by the fact that, being taken from a moderately moving vehicle, there is continuous interest. Even the farmers' boy manoeuvring his awkward cattle along the road ahead may prove a worthy subject.

Filming through the open car windscreen provides opportunity to secure views of oncoming traffic, and if passengers are being carried in the

car, the side windows can be utilised for side shots. If driving solo, a suitable plywood base can be constructed for temporarily affixing the camera to the front windscreen. Providing the camera is motor-driven, little difficulty will be experienced in its manipulation on fairly quiet sectors of the road, although the driving of the car will, of course, take preference over the camera.

Moving launches and punts are useful in securing shots of the numerous phases of river life, whilst town traffic is perhaps best recorded from the top of a bus moving at a moderate speed. Short shots taken *en route* often serve as inserts in any future productions requiring scenes where speed or passing traffic are required to be portrayed.

Always remember to keep the camera lens covered when not in use, and, in between shots, to dust the lens slightly with a suitable camel-hair brush to eliminate dust or grit that may have adhered to it.

The Week's Meetings

Wednesday, September 5th.

Camberwell C.C. Practical Studio Evening.
Hucknall and D.C.C. Nottingham Subjects.
Plymouth I.P.S. Newnham Park.
Rochdale P.S. "Some Prints and How they were Made." G. W. G. Paylor.

Thursday, September 6th.

Bury P.S. Lecture.
Hammersmith H.H.P.S. Discussion on One-Man Show. F. L. Williams.
N. Middlesex P.S. Competitions. Members' Queries.
Nottingham and Notts P.S. Newark.
Oldham P.S. Holiday Chat.

Saturday, September 8th.

Beckenham P.S. Box Hill.
Belfast C.P.A.C.C. Island Magee.
Bradford P.S. Knaresborough.
Bristol P.S. Shirehampton.
Bromley C.C. St. Mary Cray to Crockenhill.
Bury P.S. Liverpool.
Cripplegate P.S. Roydon.
Exeter C.C. Whipton and Poltimore.
Hackney P.S. Inner Circle.
Medway A.P.A. Birling and Ryarsh. 2.30 p.m. Bus to Malling.
Nottingham and Notts P.S. Whatstandwell.
Oldham P.S. Liverpool.
Sheffield and H.P.S. Holmesfield to Dore.
Sheffield P.S. Longshaw.
Small Heath P.S. Wooton Haven.
Southampton C.C. Emery Down.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Saturday, September 8th (contd.).

Stafford P.S. Abbots Bromley.
Staines P.S. Ramble.
Stockport P.S. Liverpool.
Walthamstow and D.P.S. Zoo. Meet Mappin Terrace, 3 p.m.

Sunday, September 9th.

Harrogate P.S. Guys Cliffe and Ramsgill.
Ilford P.S. Mountnessing and Kelvedon Hatch.
John Ruskin C.C. Eynsford.
Photographic Society of Ireland. Slane and Beauparc.
Twickenham P.S. Burnham Beeches.

Monday, September 10th.

Bournemouth C.C. Lantern Evening.
Southampton C.C. Ciné Display. C. Chandless.
Walthamstow and D.P.S. Finishing the Print. S. Bridgen.

Tuesday, September 11th.

Hackney P.S. "Picture-Making by Photography." S. Bridgen.
Manchester A.P.S. Exhibition of Ramble Pictures.
Twickenham P.S. "Home Portraiture." E. H. Best.

Wednesday, September 12th.

Camberwell C.C. Syllabus Night.
Rochdale P.S. Surprise Items. J. Hargreaves and H. Gidman.
Southampton C.C. Outing to Ashurst.
South Suburban and C.P.S. Ciné Evening. L. C. Boyce and G. H. Dannatt.
Stockport P.S. Competition.

STEREO PHOTOGRAPHY *with* Single Lens Cameras

AT a time when stereo photography is definitely declining (at least, one rarely sees stereo cameras about), a method has been developed which should prove a great attraction, particularly to the users of Leica cameras, as it does not necessitate any expensive accessories. As is well known, there is a stereo attachment available for use with the Leica camera, which gives two images each occupying half the space of the normal Leica negative. As these pictures are already transposed by virtue of the optical construction of the arrangement, one need only enlarge the joint negatives, and, in enlarging, mask them to the proper separation, to obtain a faultless stereogram for viewing in the ordinary stereoscope. A simple way is not to make enlargements but to make a contact diapositive, which is viewed in a special Leica stereoscope in its original size. With this arrangement, any Leica

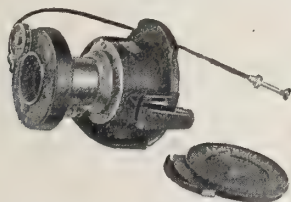
camera is turned into a stereo camera and snapshots can be taken of moving objects.

The new method does not make use of this accessory to the Leica, nor of the simpler stereo slider which is obtainable also for the Leica, and which is used on a tripod head and allows of taking two photographs at a separation; but it merely consists of taking one photograph resting the body on the one leg, and the other photograph resting it on the other. The difference in viewpoint thus obtained is sufficient to yield a perfect stereoscopic effect, and as with the Leica a direct-vision view-finder is used at eye-level, there is no great risk of a displacement in height, which would be very troublesome. The resulting negatives are contact printed, not enlarged, and the original size prints mounted on a small piece of cardboard and viewed in the Leica "Plastoscope."

News & Reviews

Items of General Interest from all Quarters.

The Leica "Oleyo"—an arrangement for single exposures. This is not, as the name might imply, an attachment to fit into the Leica, but consists of a separate cast body into which one's Leica lenses are screwed, and which is equipped with a novel dark slide to



hold a piece of film sufficiently large for one exposure. This arrangement will be of particular interest to those who experiment with a variety of films and only want to give one or two exposures. A separate Ibsor shutter is used in front of the lenses. Focussing can be done either on a ground-glass screen or by means of a separate range-finder. The price of the "Oleyo" arrangement for single exposures is £4 19s. 6d.

Amateur photographers visiting Germany at the present time should note that very stringent restrictions are now enforced in regard to photography anywhere in the neighbourhood of Nazi camps, fortifications or buildings. In all other respects, however, visitors and amateur photographers are encouraged.

A hooded focussing screen, postcard size, was lost recently by a reader of *The Amateur Photographer* at Lincoln Cathedral. Will anyone finding same kindly communicate with Mr. J. W. O'Keeffe, 96, Harrogate Street, Bradford?

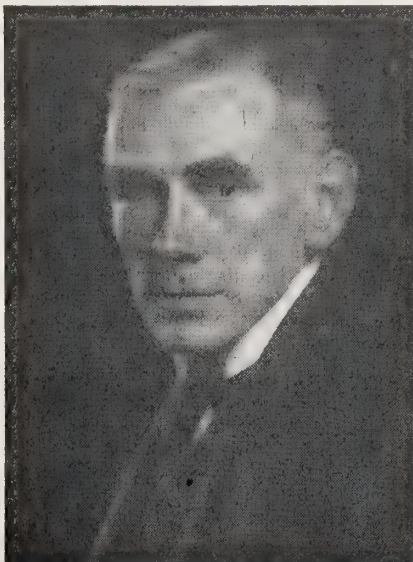
Stolen.—A Model III Chromium-plated Leica, with f/2 Summar lens, No. 192204. £5 reward is offered for the return of this camera, and should same be offered for sale, will the person to whom it is offered notify the police or Mr. F. Griffin, 84, Aldersgate Street, E.C.1?

A new miniature camera has just been introduced to the British market by Messrs. Zeiss Ikon, Ltd., Mortimer House, 37-41, Mortimer Street, W.1. This is called the Super Nettel, and as it is from the firm that makes the Contax miniature camera, can be relied on to be a very fine little instrument. Like the Contax it takes a spool of ciné film, and embodies in its construction most of the points that a high-class miniature camera should possess. It has a focal-plane shutter, accurate distance meter, Tessar lens, detachable back, and folds into a remarkably small space. Altogether it is a camera that the "miniature worker" will be interested in seeing. We hope to have more to say regarding the Super Nettel when we have had an opportunity of testing it.

THE LATE GEORGE E. BROWN

THE death of George E. Brown, on August 23rd, as announced in our last issue, came as a great shock to his many friends and acquaintances in the photographic world.

G. E. B., as he was known to his familiars, was for thirty years editor of our contemporary, "The British Journal of Photography." During the whole of that period he not only conducted the paper with dignity and knowledge, but on no occasion did he make enemies. At the time of his death Mr. Brown was sixty-one years old. He was educated as a chemist, and held the position of analytical chemist to the Great Western Railway Co. at their Swindon Works in 1899. He was later associated with the late Snowden Ward as Associate-Editor of the "Photogram," and became Editor of "The British Journal of Photography" and "The British Journal Almanac" in 1904. He was a fellow of the Institute of Chemistry, an Hon. Fellow of the Royal Photographic Society, and an Officier de l'Académie Française.



THE LATE GEORGE E. BROWN.
Editor "The British Journal of Photography," 1904-1934.

(Photograph by S. W. Shore.)

Mr. Brown had a very extensive knowledge of photographic theory and practice, and had written on both photographic and chemical matters. Under his editorship "The British Journal" has always been a publication of sound practical value to the technician, the professional and the commercial worker.

For many years he was handicapped by rheumatoid arthritis, so that his work was frequently done under the disadvantages of his affliction.

He did much to make "The British Journal Almanac" a reliable and compact volume of information, and his editorial articles were always well chosen and admirably written.

He was a German scholar, and among his other work he had translated a number of technical papers from the German as well as from the French, his most notable achievement being the English edition of L. P. Clerc's standard work, "La Technique Photographique."

Personally he was a man of considerable charm, and possessed a dry wit which, although pointed, was never hurtful.

He leaves a widow and two daughters, to whom we extend our sincere sympathies.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 29. Rules in the issue of August 29.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18-September 15.

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Open, August 31-September 15. Exhibition Secretary, c/o 18, Ramshill Road, Scarborough, Yorks.

Seventh International Photographic Salon of Japan.—Open (Tokyo), October 1-10; (Osaka), October 20-26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8-October 6. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8-October 6. Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Open, October 29-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17-20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9E).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakow.—Open, August 26-September 30, 1934. Secretary, Fotoklub Polskiej, Y.M.C.A., Krakow, Krowoderska, 8, Poland.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 19; open, December 10-15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester, England.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, October 6. Particulars from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Amidol Developer.

Will you give me the formula for the single-solution amidol developer you published a few years ago?
G. K. (Sheffield.)

We have published many amidol formulae, and do not know to which particular one you refer. If you want it for developing prints, all you need do is to dissolve 2 oz. of crystal sodium sulphite in a pint of water and add 50 to 60 grains of amidol. This developer must be used quite fresh, as it will not keep more than a day or so. The amount named will develop about eighteen whole-plate prints, or even more at a pinch.

"Supernatural" Print.

The enclosed print is supposed to be supernatural, with no trickery, according to a friend of mine. Will you give me your version of it?
W. E. H. (Sowerby.)

There is no reason why anything supernatural should be supposed at all. It is simply a familiar case of double exposure, but without any information as to the circumstances we cannot explain exactly how it came about. It is perfectly easy, however, for any experienced photographer to produce this sort of thing whenever he chooses, although it is more often the result of accident.

Plain Hypo.

I have fixed several films with ordinary instead of acid hypo. The results appear all right, but will it affect the keeping quality? What is the advantage of acid hypo?
R. B. W. (Bradfield.)

A plain hypo bath is just as reliable as an acid one as far as the keeping quality of the negatives is concerned. The advantage of an acid bath, however, is that it keeps cleaner, and therefore does not stain the film. It also generally removes the dyes which are so often incorporated in modern films.

Lamp in Enlarger.

The lamp in my enlarger is six inches from the condenser; is this a suitable distance? The lamp is movable.
F. M. (Clapton.)

There is no fixed distance of the lamp from the condenser, as it varies according to the position of the lens, which depends, in its turn, on the degree of enlargement. When you have finished focussing you should remove the negative and examine the disc of light, and if this disc is not perfectly even you must make it so by moving the lamp backwards or forwards.

Stops in Enlarger.

Apart from altering the exposure, what is the use of stops in an enlarger?
F. L. G. (Barcelona.)

With a condenser enlarger it does not follow that the stops will affect the light as in ordinary photography. If, however, the light is diffused, the stops have a similar effect on the length of exposure to what they have in ordinary photography. Practically the only purpose of using stops at all in an enlarger is to sharpen up the definition at the margins when the lens used is not an anastigmat.

Book on Photography.

Can you recommend a book on photography commencing fairly easy, and covering the scope of a — camera?
R. W. (London.)

A good general handbook on photography is "Photography Made Easy," by R. Child Bayley, obtainable post free from our publishers, price 2s. 3d., but this or any other handbook will naturally contain a great deal of material in which you are not at present interested. No handbook has any more to do with the one particular camera you name than with any other, as the same general principles apply to all. You should have with your camera a booklet supplied by the makers, explaining the manipulation of this particular instrument.

Meter Instructions.

Can you inform me how to use a Justaphot meter?
C. J. K. (Sutton.)

It is difficult to tell you how to use a Justaphot meter in the space of a short reply, as the instructions run to considerable length, and vary with different models. Every meter is accompanied by full instructions when sold. You can obtain them from Messrs. Drem Products, Ltd., of 37, Bedford Street, Strand, W.C.2.

Focussing Scale.

I have used all the markings on my focussing scale, and every aperture down to f/16, but cannot get the distance sharp. What can I do?
L. B. (Sowerby Bridge.)

We do not understand why you have used all the different markings on your scale in an attempt to get the distance sharp. The mark on the scale that comes first as the lens is drawn out should be the mark for distance; and, if when the pointer is set to this mark, the distance is not sharp, there must be something wrong. It may be that the focussing scale is out of position, or it may be due to other reasons which we cannot guess at without examining the camera.

Pyro Developer.

After reading a beginners' article I resolved to try pyro. The negatives are good but there is no trace of yellow stain. Is it working well if it gives no stain?
A. M. F. (Birkenhead.)

It is quite a mistake to suppose that pyro necessarily gives a stain. If sulphite is included in the solution, and this solution is reasonably fresh, the image is practically as good a black as is obtained with M.Q.

Exposures for Fireworks.

What exposure should I give for bursting rockets or shells and fixed set pieces?
F. W. K. (London.)

It is quite impossible to suggest definite exposures for firework subjects. We have published articles on the matter from time to time, but in them it is nearly always pointed out that the effects are obtained by leaving the lens open for some considerable time, so as to let various successive fireworks register themselves on the film. In photographing a set piece a great deal depends upon the colour of the lights, but with many of them it would be quite safe to leave the lens open as long as the display of the particular piece lasted. Panchromatic material is a great help.

Intensification.

I send two negatives, one of which I have intensified with uranium. What is the cause of the atrocious result?
D. R. (Dulwich.)

We cannot say what has gone wrong with the intensified negative, but we should think that you could not have followed the instructions with sufficient care. We have frequently described and recommended the method of chromium intensification, which we prefer to uranium. You will find the matter sufficiently fully described in the beginners' article in the issue of August 22nd. We doubt, however, whether you will be able to do much with negatives as weak as the untreated one you send.

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All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue. Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Box No. Advertisers

If a Box No. is required the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE AND SONS LTD., and crossed**

Notes being untraceable if lost in transit should not be sent as remittances.

CAMERAS AND LENSES

31×2½ Super Ikonta, month old, absolutely as new, leather case, filters, £13, or exchange for Baby Ikonta (Tessar) and cash; letters only, postcards ignored.—P. J. Eve, 19, Baskerville Rd., S.W.18. [3514]

MAKINA II, 3½×2½, f/2.9 Anticomar lens, F.P.A., roll-holder, 6 dark slides, filter, lens hood, special morocco cases; all new; offers to—Barclay, 68, Queen's Drive, Glasgow, S.2. [3520]

ENSIGN Folding Reflex, 3½×2½, Aldis f/4.5 anastigmat lens, focal-plane shutter; almost new condition, £5, or nearest offer.—Collins, 28, Holmdale Rd., West Chislehurst. [3522]

REFLEX, ½-pl. T.-P. Junior Special, Carl Zeiss Triotar f/4.5 lens, 12 slides, F.P.A., capvas case, £7/10.—Wade, 86, Highfield Lane, Keighley. [3524]

STANDARD Leica, f/3.5 Elmar, 3 chargers, angular view-finder, case, also Vertical Enlarger for same, all excellent condition, £9, complete.—Bilby, Tyr-y-sarn Rd., Rumney, Mon. [3526]

T.-P. Horizontal Reflex 2½×2½, Dallmeyer f/4.5, F.P.A., 6 slides, Dallmeyer 9-in. f/6.5 Telephoto, cases for camera, lens and slides; all perfect condition, £13.—Gray, 3, Rutland Square, Edinburgh. [3529]

ROLLEIFLEX, f/3.8, 2½×2½, automatic, leather case, lens hood, Omburx meter; all perfect; bought £27/12/6; the lot, £18/10.—Box 1403, c/o "The Amateur Photographer." [3531]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ENSIGN Midget, as new, 22/6; good Box Camera part exchange.—165, Lichfield Rd., Dagenham. [3535]

VOIGTLANDER Brilliant, f/7.7, new, with case, £2.—1, Woodmansterne Rd., Coulsdon. [3540]

F/3.8 Zodel Special (3½×2½), D.A. Compur, 9 slides, roll-film adapter, lens hood, tripod and case; perfect condition, £5.—Conrad, 54, Holmdale Rd., Chislehurst, Kent. [3542]

31×2½ Nagel Roll Film, f/4.5; Horizontal 5-in. **32** Condenser Enlarger, fitted electric; Kodak Film Tank; £6 the outfit.—29, Kinnaird Avenue, W.4. [3546]

CONTESSA Nettel 9×12 cm., Zeiss double Amatar f/6.8, Ibsor shutter, double extension, all movements, F.P.A., 3 slides, case; perfect, £3/3.—129, Spring Grove Crescent, Lampton, Hounslow. [3547]

21×3½ Ensign Roll Film Reflex, Aldis f/4.5, case, good condition, £4/10.—Weinstein, 6, Raleigh Close, London, N.W.4. [3548]

CASH Bargain.—Ensign Speed Film Reflex, Ensar f/4.5, 2 filters, films, £2/10.—Box 1410, c/o "The Amateur Photographer." [3553]

ROTH-MEYER Mentor 4½×6 cm. Reflex, revolving back, double extension, f/1.5 Plasmad, 3 slides, F.P.A., lens hood, release, best hide case; cost £60; best offer over £20; consider exchange.—44, Colyton Rd., Peckham Rye, S.E.22. [3556]

31×2½ Zeiss Ikon Ideal, f/4.5 Dominar, D.A. Compur, 3 slides, F.P.A., leather case, new last year; also Lancaster Amplus No. 2 Electric Enlarger, for use with above camera; the lot, £6/10.—47, Laurence Rd., South Ealing, W.5. [3541]

LEICA Chromium Model III, f/3.5 Elmar, £21; also f/2 Summar, £12; Photoskop Meter, £4; Vidom Universal Finder, £3/5; will sell separately; all as brand new; owner buying cine.—Gibson, 66, Algonson Rd., Lewisham, S.E.13. [3534]

T.-P. 3½×2½ Special Ruby Reflex, Cooke f/3.5, in sunk and reversible lens box, 3 double plate-holders, F.P.A., velvet-lined leather case, Alpha and Delta filters; perfect condition, £13.—Sutton, 84, Sandbourne Avenue, S.W.19. [3560]

LEICA II, Elmar f/3.5, No. 1 filter, in purse, antinous release, spool chamber, leather case; excellent condition, £17.—Jarvis, 65, Onslow Square, S.W.7. [3561]

LEICA Model I, complete with range-finder, f/3.5 lens, very little used, £7.—Faulkner, 13, Rudall Crescent, Hampstead, London, N.W.3. Deposit system. [3562]

31×2½ T.-P. Duplex Reflex, Ross f/4.5 Xpres, 3 D.D. slides, F.P.A., magnifiers, leather case, cost nearly £50; reasonable offer.—Mount, 3, Ellenborough Crescent, Weston-super-Mare. [3568]

31×3½ Ensign Speed Film Reflex, Aldis Uno f/4.5, filter, leather case; as new; offers.—Below. [3569]

KODAK Six-20 Duo, f/3.5 Kodak anastigmat lens, filter, hood; recently purchased; cost over £10; nearest £7 secures.—Parsons, Leicester Rd., Hinckley, Leics. [3564]

31×2½ Butcher's Carbine No. 6, Aldis f/7.7, Compur type shutter, 1 to 1/3000th sec., perfect, £1/10; Dallan 3½×2½ Tank, 10/-; Shuck, 201, Olton Boulevard West, Hall Green, Birmingham. [3565]

LEICA I, Elmar 5-cm. f/3.5 lens, filter, leather case; excellent condition, £9.—Tregenza, 34, Binley Rd., Coventry. [3570]

NEW Norfolk, f/2.9, etc.; as brand new, cost £11/5; folding lens hood, filters, enlarger for same and other accessories; bargain, £7/15.—D. Smalley, 19, Carlton Rd., Leyland. [3578]

CAMERAS AND LENSES

1-PLATE Sanderson Triple Extension, 3 book-form 4 slides, 55/-; Ica Atom 4½×6 cm., Tessar f/4.5, F.P.A., 6 clip-in slides, £3/10; Blacknotes Gaumont 6½×9 cm., Tessar f/6.3, 50/-; Changing-box, Ernemann type, 12 plates 9×12 cm., 7/6; Wanted, French Magazine Camera, 3½×2½, Mackenstein or similar.—Allbutt, 55, Upperton Gardens, Eastbourne. [3566]

LEICA Latest Model III, Elmar f/3.5, auto. focussing, speeds 1 to 1/5000th sec., antinous release; perfectly new condition; unscratched; list value £26/12/6; nearest £19; seen London.—BM/PJA, London, W.C.1. [3567]

NO. 3 Ensign Carbine 2½×3½ Roll Film, Aldis-Butcher f/6.3, shutter ½ to 1/1000th sec., case, Telescopic tripod, meter, 4 unused Agfa films, etc.; all brand new, £2/12/6; deposit approval.—Chard, 15, Ramshill, Petersfield. [3569]

31×2½ T.-P. Ruby de Luxe Reflex, Taylor-32 Hobson Cooke f/2.5, recent model, all movements, excellent condition, F.P.A., 3 D.D. slides, magnifiers, leather case; camera cost £34; deposit system, £15.—Shaw, 274, Station Rd., Westcliff-on-Sea. [3572]

SOHO Reflex 3½×2½, 6-in. f/3.5 Dalmac, F.P. shutter, 1/18th to 1/800th sec., 5 slides, F.P.A., filter, lens hood, magnifiers, leather case; fine outfit in perfect condition, £17; cost £46.—Jenkins, Barnfield, Wilton Crescent, Southampton. [3575]

ROLLEIFLEX, non-automatic, Tessar f/3.8, good R condition, leather case, £10/10.—A. W. Elliott, 3, Pams Way, Kingston Rd., Ewell. [3577]

THORNTON-PICKARD Whole-plate Camera, Zeiss anastigmat, £5.—Somerset, 12, Triangle, Bourne-mouth. [3579]

DALLMEYER Speed, 4½×6 cm., Pentac f/2.9, with Leica range-finder and mount, 6 slides and F.P.A., strong leather case, Bewi meter; excellent condition, £7/10; exchanges considered.—A. W., 24, North Rd., S.W.4. Macaulay 2766 (evenings). [3580]

31×2½ Ensign Special Reflex, f/4.5 Aldis, F.P. shutter, 1/15th to 1/1,000th, F.P.A., 6 slides, case, £5; also 3½×2½ Noxa Electric Vertical Enlarger, almost new, £4.—22, Brooklyn Avenue, Loughton, Essex. [3581]

ROLLEIFLEX 2½×2½, latest automatic model, Zeiss Tessar f/3.8 lens, ever-ready case, lens shade and light filter; guaranteed just like new; bargain, £17.—Box 1416, c/o "The Amateur Photographer." [3584]

4.5×6 cm. Balda Roll Film, f/2.9 Steinheil, D.A. Compur; cost £7/15 this April; perfect condition, £5/10.—Box 1418, c/o "The Amateur Photographer." [3585]

1934 Kodak Six-20, f/6.3, 3½×2½, brand new, never been used; cost £3/12/6; accept £2/12/6.—Box 1419, c/o "The Amateur Photographer." [3586]

ZEISS Ikon Kolibri, f/3.5 Novar, Compur shutter, leather case, used few times only; no reasonable offer refused.—Box 1422, c/o "The Amateur Photographer." [3589]

SUPER Ikonta, Tessar f/3.5, 16 on 2½×3½, case, S Perplex tank; used once; unscratched; cost £18/8; accept £14.—Box 1417, c/o "The Amateur Photographer." [3591]

COMPLETE Photographic Outfit, including ½-pl. Reflex, in case, and ½-pl. Enlarger, all accessories for developing, printing, mounting; view by appointment evenings after 6; no reasonable offer refused.—253, Boston Rd., W.7. [3593]

BEST Offers.—Ensign Carbine, 3½×2½, f/7.7, Aldis 6-speed shutter; ½-pl. Plate, f/5.4 anastigmat, 6-speed shutter, 6 slides.—Laurence, Ashleigh, Hillcroft Avenue, Pinner, Middlesex. [3594]

SANDERSON 5×4 Film, quite new, £3; genuine bargain.—Box 1426, c/o "The Amateur Photographer." [3596]

31×2½ T.-P. Special Ruby Reflex, revolving back, 5½-in. Cooke f/2.5, Riteway roll-holder, leather case, hardly used, cost £32, price £14; 12-in. Ross Teloross f/5.5, as new, £9/15; require Miroflex or exchange.—Box 1428, c/o "The Amateur Photographer." [3598]

N. & G. Folding Reflex, 3½×2½, Cooke Aviar f/4.5, recently overhauled and excellent condition, 3 double slides, F.P.A., filters, lens hood, leather case, £20.—Stirling, 17, Rowland Gardens, S.W.7. [3600]

ALMOST New.—½-pl. Ensign Reflex, f/3.4 anas., leather case, £8/15.—H. Tupper, 12, Clowders Rd., Catford. [3601]

TELEPHOTO Lens, Ross 9-in. Telecentric f/5.4, for 3½×2½, 50/-.—Gregory, 6, Saltwood Grove, S.E.17. [3550]

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16-mm. Kodak BB Camera, f/3.5, compact. Hardly marked £7 15 0
5-mm. Stewart-Warner Super Camera, f/3.5, 3 speeds, interchangeable lenses, takes Kodak film. New condition. Super.....£8 17 6
Roll Film Slides, Rollei 3 1/2" x 2 1/2". As new, guaranteed.....10s. 6d.
F.P.A.'s, 4 1/2" x 3 1/2" Zeiss Tessar new, sealed. Bargains.....7s. 11d.
1-pl. T.P. Reflex, Ross Xpres f/4.5, self-capping 1/10th to 1/1,000th, deep hood, revolving back, D. slides, case.....£8 17 6
Brilliant Reflex, Volkender f/4.5, latest, Compur, takes 12 on 3 1/2" x 2 1/2". Guaranteed, carton, brand new. Few.....£6 5 0
16-mm. Stewart-Warner Camera, f/3.5, 4 speeds, 50 ft., 100 ft., takes lovely pictures, carrying-case. Unused. Bargain.....£5 5 0
8-mm. f/1.9 Speed, for Stewart-Warner camera. Cost £8.....£5 17 6
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16-mm. Kodak 3-in. Telephoto f/4.5, for B. Camera.....£5 17 6
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3 1/2" x 2 1/2" Zeiss Ikon Ideal Plate Pocket, 4 1/2-in. Zeiss Tessar f/4.5, D.A. Compur, double ex., clip-on quick slides, wire-finder, latest bellows catches. As new. One only left.....£8 17 6
16-mm. Ensign 300-B Projector, f/1.8 (65 Ss. lens), 300-watt, automatic case, resistance. Unmarked. Bargain.....£19 19 0
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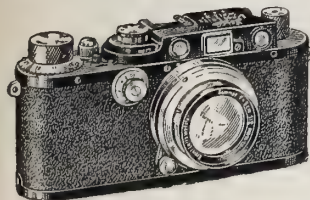
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WANTED.—Pilot Reflex, or similar Small
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[3516]

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WANTED.—Pathe 9.5 Projector, with motor and
super attachment, also Motocamera B; cash,
must be cheap.—B. Eslet, Adelaide Terrace, Larnie.
[3521]

9.5 MM. Coronet Projector, and films, 30/-, or
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WANTED.—V.P. Roll Film, f/4.5 lens or better,
late model Compur shutter, Speedex or
Ikonta preferred.—D. MacFarlane, Christon Bank,
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model, f/4.5, Compur; state particulars;
must be cheap; deposit.—Box 1406, c/o "The
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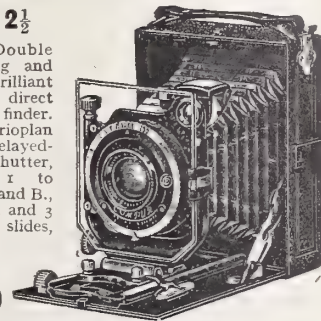
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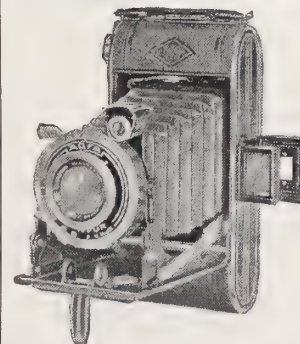
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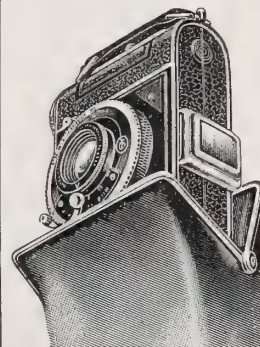
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WANTED.—Zeiss Ikonta Camera, roll film, size 3½×2½ picture, 8 on spool, f/4.5 Tessar, Compur D.A.; good condition, moderate price.—W. Bicknell, 15, Buckingham Rd., Brighthelm, Bristol, 4. [3595]

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WANTED.—Pathe Motocamera Chargers.—Bell, 45, Newington Butts, S.E.11. [3222]

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BELL-HOWELL Film 70DA, 16-mm. Camera, as new, turret head, 7 speeds, visual focussing, variable view-finder, Cooke lenses, 1-in. f/1.9, 2-in. f/3.5, 4-in. Telephoto f/4.5, 3 filters, Mayfair leather case, Ensign pan-head telescopic tripod; outfit cost £130; offered at £63.—Box 1411, c/o "The Amateur Photographer." [3554]

1934 Model B Coronet Cine Camera, set portrait lenses, filter and leather case; perfect order, £3/3 the lot.—68, Copleston Rd., London, S.E.15. [3537]

16-MM. Ensign Latest Type Portable Projector, 300-watt direct illumination (brilliant 10-ft. picture), 100-watt lamp optional, Dallmeyer f/1.8 Superlite lens, resistance, ammeter, 2 lamps, suitable any voltage; perfect condition, little used; bargain at £17/10.—Below.

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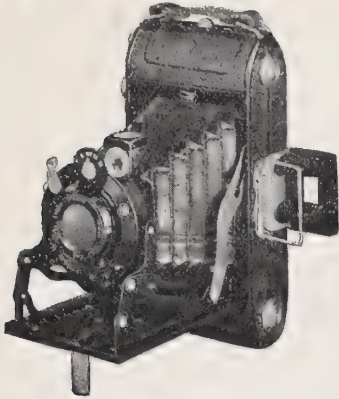
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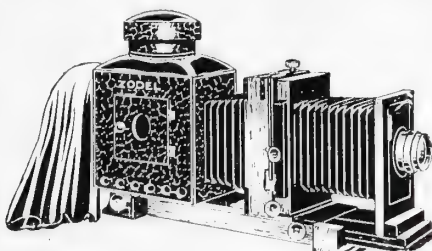
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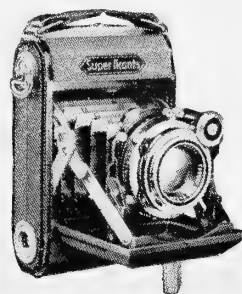
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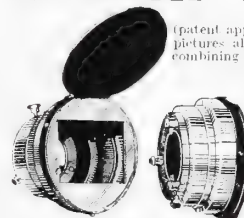
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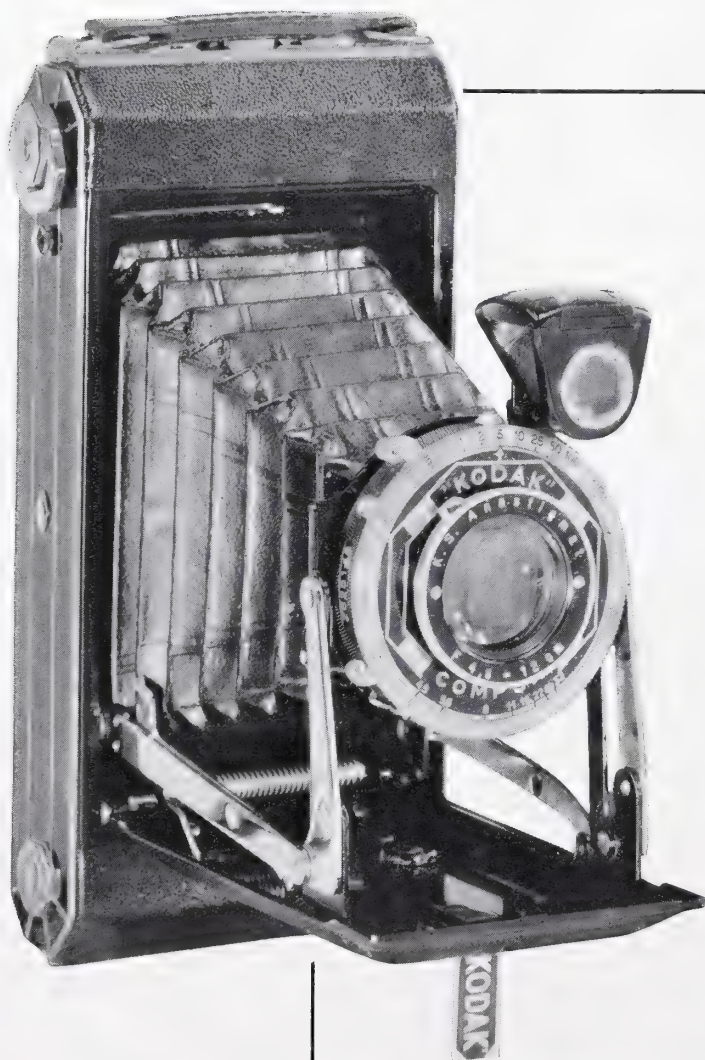
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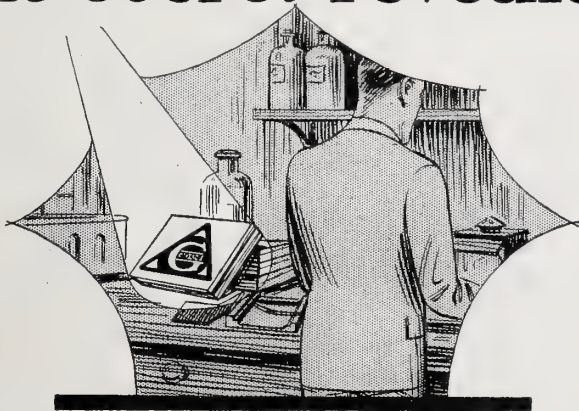
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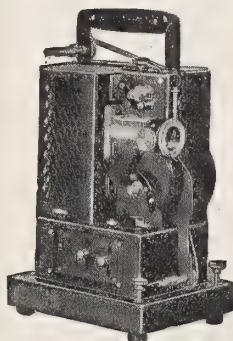
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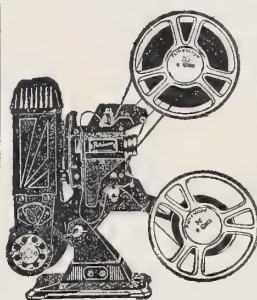
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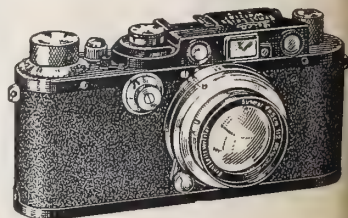
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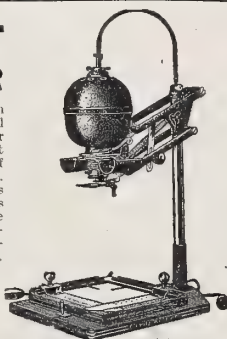
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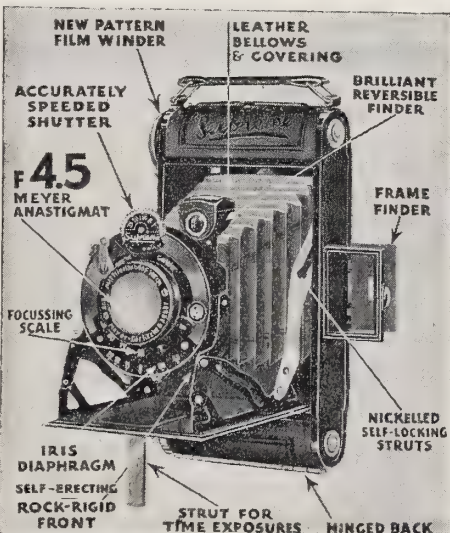


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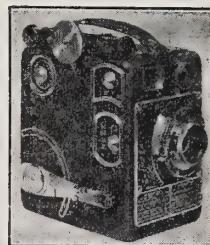
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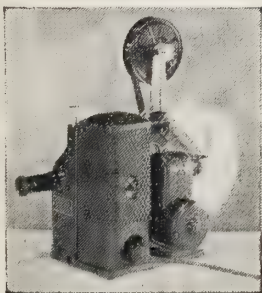
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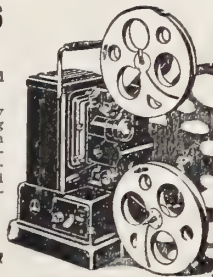
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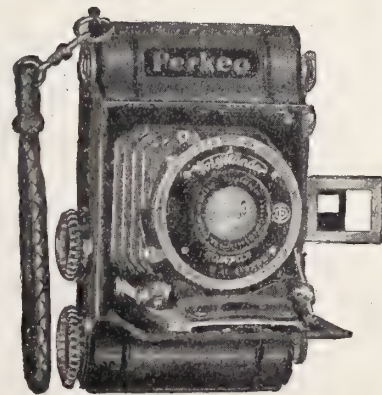
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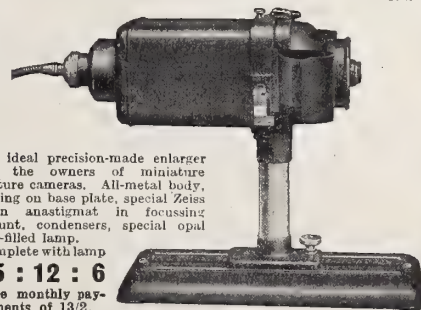
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59 CHEAPSIDE

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4 1/2 x 6 cm. Voigtlander Folding Plate, f/4.5 anastigmat, double extension, rising front, brilliant finder, screen, 6 slides **£5 : 0**

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3 1/2 x 2 1/2 Horizontal Salex Reflex, f/4.5 Salex anastigmat, focussing, focal-plane shutter, speeds to 1/1,000th, screen, 6 slides, F.P.A. **£3 17 : 6**

90/94 FLEET ST

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THE opening of the three big London photographic exhibitions last week marked the beginning of the autumn season. Each of the exhibitions is a notable one, and each fulfils its task in an eminently successful manner. The London Salon is frankly pictorial in intention and achievement, and this year's international show is one that no student of pictorial photography at its best should miss. The Royal is more diverse in its appeal, and pictorial photography is only one of its many sections. Practically every application of photography is demonstrated at the R.P.S., and some of the sections are of extraordinary interest. It is an exhibition of many attractions. The P.P.A. show is in two parts, the first of which is devoted to modern industrial photography, and the second to professional portraiture. The first part is now open and the specimens of commercial photography on view are magnificent examples of this phase of work. Everyone who is an admirer of fine technique will revel in this display. The London Salon is at the Galleries of the Royal Water Colour Society, 5a, Pall Mall East, S.W.1 (near Trafalgar Square). The R.P.S. Exhibition is at 35, Russell Square, W.C.1. Both of these are open daily until October 6th. The first half of the P.P.A. show is at Princes Galleries, Piccadilly, W.1, until September 15th. The second half will be opened at the same Galleries by the Lord Mayor on September 18th, and remain open until September 29th.

The First Photographic Exhibition.

At the first photographic exhibition, held in London at the Society

TOPICS of the Week



BEHIND THE GOAL POSTS.

The present is the ideal time for securing well-exposed high-speed football snapshots.

of Arts, in 1852, there were no fewer than 774 pictures on the walls. It is odd that the catalogue enumerated only 397, and it appears that the number of exhibits was almost doubled after the exhibition had been opened. The processes were Talbotype or calotype, waxed paper, albumen paper, albumenised glass, and collodion. It was an international exhibition—there were French and German as well as British contributions. One work shown—a photograph depicting ferns, grass and flowers—was dated 1840, and entitled "Le premier livre imprimé par le soleil." Even at this early date it was complained that many of the examples of architectural photography were marred by the intensities of the shadows, which completely hid the part of the work on which they fell. The Zoo made its appearance as a photographer's subject quite early; in the first exhibition there were twenty photographs of the animals in Regent's Park. The titles of many of the pictures were very much the same as now—"The Stable Door," "The Church Oak," "Scotch Firs," and so on. It was pointed out by critics that the value of the exhibition would be enhanced if illustrations of the various stages of the photographic process were shown side by side; in the whole collection there was only one example of a positive photograph being exhibited side by side with its negative. One critic also wrote that, considering how little was known at that time about the art, a small collection of materials and instruments would be highly welcome. Thus the trade exhibit had its origin with a non-commercial, or, in other words, a wholly educational object.

London's Statues.

London's statues are being removed one by one to places where they will be out of the way of traffic. The statue of Mr. Hogg, the founder of the Regent Street Polytechnic, was recently removed into the middle of Portland Place, where it is less in danger of being bowled over by a taxicab; and now they are tackling the memorial to Queen Victoria in High Street, Kensington, which is to be placed somewhere else. It would not be a bad idea to uproot all our London statues, engage a fleet of delivery vans, and move them about after the fashion of musical chairs. A city with perambulating statues would be full of new effects to astonish and impress the visitors. In the parlour game just mentioned, one player is eliminated at each stage, and if one statue were eliminated periodically we should be none the worse. A statue which ought in any circumstances to remain in its present position, the others revolving round

it, is that of Charles I, at Charing Cross, because that unhappy king on his horse appears in exactly the same position in the old prints of London, and amid the vast changes which have taken place in the neighbourhood of Whitehall and Trafalgar Square in two and a half centuries it does enable the student of architecture and history to work out the various sites.

Heady.

We see that Mr. Louis Golding, writing about the Western Highlands, compares the emotion which landscape induces in some people to that which is induced by wine. Certainly we can recall many landscape paintings and not a few photographs which suggested that something had gone to the head.

Super-realism.

Salvador Dali, the painter, and one of the great exponents of the group of Surréalistes, has been declaring, we see, that the moment

is now at hand for what he calls the systematisation of confusion and the total discrediting of the world of reality. The super-realist painter will paint objects with great care and likeness, but he will not bring into juxtaposition objects which are normally seen together. He will never bring into the same picture the saucer and the cup, the head and the hat. Everything will be cut off short, at the neck or at the wrist. On the other hand, the bringing together of unlike and unconnected things will express the super-realist ideal—such, for example, as “the unexpected meeting of a sewing machine and an umbrella on a dissecting table.” One can agree after this with the remark of a sympathetic critic of the movement—who laments that so many have misunderstood the philosophy of the Surréalistes—that “the art of Dali is not art, but a new form . . . of psycho-pathology”—in other words, a new mental disease. But some would say that all art is that.

READERS' PROBLEMS

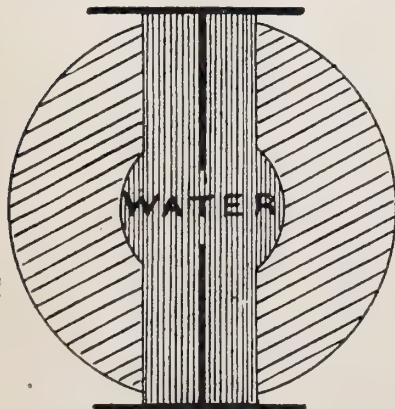
Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

A “Water” Lens.

I have come across a somewhat vague reference to a lens in which water was used as a substitute for glass. It was apparently made by a Mr. Sutton, and great things were claimed for it. Is there any reliable information that would throw some light on the matter?

R. D. (Edmonton.)

Several experiments have been made from time to time in the direction of water-filled lenses. There is still in existence a condenser used by Daguerre, in which water was enclosed between two thin glasses (one convex and one plane) cemented together.



The lens about which you have read was invented in 1860 by Thomas Sutton, and we believe it was Messrs. Ross who made several of them. A section through the lens is shown in the diagram, which indicates that the outer shell was of flint glass, and of great thickness. The surfaces of the glass, being concentric, form a concave lens, the water in the spherical cavity acts as a convex lens.

In certain forms of construction the lens was achromatic. The outstanding feature of the lens was that it included an angle of 100 degrees, or even more.

To modify the uneven lighting what was called a butterfly stop was used, the opening being elliptical, with two thin plates like wings. Although this gave more even illumination than would otherwise have been the case the curvature of field was so great that curved plates had to be used, with focussing screen and dark slides similarly curved. This allowed only for curvature the long way of the plate, so that there was still marked distortion the short way of the plate.

If you can get a sight of a copy of the Royal Photographic Society's fine catalogue of the International Exhibition at the Crystal Palace in 1898, you will find the diagram reproduced on page 53. On the opposite page is a reproduction of a picture taken with the Sutton lens and camera, by James A. Sinclair. This shows the wide angle included, and the curvilinear distortion. A complete Sutton outfit is in the collection of the Royal Photographic Society, being the selection of exhibits on view at South Kensington Museum.

When Mr. T. R. Dallmeyer had succeeded in producing portrait lenses of the Petzval type, with a rapidity of $f/1$, Dr. Grün experimented with the introduction of a liquid element, and achieved an intensity of $f/1$. The aim here was not the inclusion of an abnormally wide angle, as with the Sutton lens, but an increase in rapidity.

A good deal of interest was aroused by examples of “instantaneous” portraiture indoors, and particularly by very good photographs of stage subjects by the ordinary theatre lighting. Considering the conditions in those days the results were extraordinary. Liquids other than water were tried, in order to secure a suitable refractive index. The trouble was that every increase in rapidity involved a decrease in depth of definition. Modern improvements in lens construction, the increased sensitivity of emulsions, and so on, have rendered these experiments with “water” lenses of historic and academic interest only.

AFTER *the* HOLIDAYS

The holiday accumulation of negatives is not always regarded as an unmixed blessing. Yet, as the following article shows, it is possible to save time and to obtain unusually good results by tackling the problem in the right way.

THERE are many satisfied workers who use their cameras all the year round; others—doubtless those in possession of the humblest equipment—restrict their activities to the summer months; whilst quite a few indulge in photography only as a holiday pastime.

In any case, it is tolerably certain that all classes have by now accumulated a fair stock of negatives, and the time is ripe to make plans for getting the very utmost out of them in the way of good results.

Sorting.

Nowadays, there is little need to tell even the young beginner that the print he receives from his D. & P. shop is hardly the best picture obtainable from his negative. There is such a thing as an enlargement; and although most establishments now use a "matched" grade of gaslight paper for every print they make, the most suitable process for every negative turned out on every roll of film is a matter worthy of consideration if the best results are wanted.

This is where all classes of photographers can carry their hobby well past the prescribed period, and even taste some of the pleasures of the perpetual pastime.

The first step in this direction, then, is to sort the negatives into two groups. In the first group are placed all the best negatives, the more commonplace forming the second group.

Subsequent procedure is the same for each group; but obviously the majority of workers will require to work completely through the first group of best negatives before making a start on the second.

Matching.

Each negative in the particular group referred to should be closely examined with a view to "matching" it, not only with a grade of paper but also—where necessary—

with an alternative printing process. This applies both to the making of contact prints and to enlargements.

As a general rule, "plucky" or contrasty negatives may be selected as being more suitable for one or other of the contact-printing processes, and also for enlarging through a condenser-less apparatus. On the other hand, negatives lacking in contrast will usually give of their best only through the medium of condenser enlarging or of contact printing on a vigorous grade of gaslight paper.

Individual Requirements.

Much, too, depends upon the individual requirements of the amateur himself. He may possess a certain contrasty negative (if it is not too small) which he does not desire to enlarge—even through a "diffusion" or condenser-less enlarger. Here he must make a selection from some of the many contact processes that may be regarded as suitable alternatives. Fortunately, there is some slight distinction between most of them; and it becomes possible to say that (of the more familiar processes) normal P.O.P. paper is as suitable as any for a negative of extreme contrasts. For the same negative, a soft grade of bromide paper would also give excellent results—as would certain of the lesser-known and more difficult processes.

Popular Grades.

Most work, however, will probably be done on the very popular grades of gaslight and (for enlarging) bromide papers. These in themselves cover a very wide range, and will be found to satisfy the requirements of most negatives made. Where they are obtainable in four different grades, i.e., "extra soft," "soft," "medium" and "contrasty," the papers should be reserved for negatives in the following respective order of matching: (1) hard or contrasty, (2) "pretty" or well defined, (3) normal or "not-too-

soft," (4) distinctly soft. By "soft" it is understood that the negative is lacking in contrasts, but is not necessarily thin or lacking in density. In fact, a very dense negative will often produce a very soft or flat print if it has been over-exposed and fully developed.

Other Notes.

So far as enlarging is concerned, it must not be forgotten that an increase of contrasts equivalent to approximately half of an entire paper range is secured when a condenser type of enlarger is substituted for a model using diffused light and no condenser.

It may also be observed that only slight mention has been made of other printing processes—such as carbon, etc. This is because such processes are usually dependent upon the possession of well-developed and unusually hard negatives.

It will be seen from the foregoing that the amateur who takes a real interest in his photographic work, and is anxious to make the most of his holiday negatives, apart from an album of snapshot record prints, has a pleasant task before him during the coming autumn and winter evenings.

Too Many Negatives.

The trouble in some cases—particularly when the holiday-maker has been an enthusiastic user of a modern miniature camera taking spools of thirty-six exposures—is that the large number of the negatives frightens even the keenest worker. Contact prints should, however, always be made at first, and from these a selection of subjects made for enlarging with a view to a further selection of pictures for exhibition purposes.

The necessity for making small enlargements from miniature negatives will become obvious if only portions are to be used for picture-making; these will not always be apparent in the contact prints.

The Royal Photographic Society

79th ANNUAL EXHIBITION

At 35, Russell Square, W.C.1.

First Notice.

AT the annual exhibition of the Royal Photographic Society, which opened on Saturday last, the 8th September, at the house of the Society at 35, Russell Square, London, W.C.1, most of the numerous applications of photography are again on view.

There are sections devoted to pictorial photography; natural history; scientific and technical examples of camera work; record, advertising and theatrical photography; photomicrography, aerial and astronomical and geological photography; and a collection of works exemplifying photography in colour.

The Pictorial Section.

Possibly the most interesting section, at any rate to readers of this journal, is the pictorial. This is to be seen in Rooms 1 and 2, and embraces some 257 prints, which have been sent from all over the world. Landscape, as is usual at the Royal, is in the ascendant, although there is a number of portraits and a sprinkling of still life. The male sex, as far as portraiture is concerned, seems to predominate, their number being stimulated by the award of twenty guineas offered by Pirie MacDonald for the best portrait of a man.

The successful print this year is No. 156, "Havelock Ellis," by Maurice Turney. It is a fine character study. The head, which is on a large scale, shows considerable strength and virility, and is a worthy successor to the winners of the two preceding years. "Lino in Mourning," by J. Ortiz Echague, and "The Perruquier," by W. Foster Brigham, were placed respectively second and third.

Another portrait of distinction is W. W. Weir's study of J. Dudley Johnston (35), and striking, also, is Pirie MacDonald's own work, "Rev. Merrall F. Clarke" (239); but the best work seems to lie in the landscapes, of which notable examples have been sent in by Alex. Keighley, James McKissack, J. Harold Leighton, H. A. Murch, J. Ainger Hall, Fred Judge, Admiral Stuart Nicholson, J. Sudek, Dr. Max Thorek, Paul Frapp, R. Chalmers and Tibor Hegyey; while notable work in the figure study and genre classes is contributed by J. Ortiz Echague, H. W. Lambert,

E. Chambré Hardman, Walden Hammond and many others.

An attractive panel of high-key work is shown between the two doors of Room 2, which lends a touch of brightness to a collection the general tone of which is inclined to sombreness.

The technical standard of all the exhibits is particularly high, and, pictorially, the collection is quite as good as any in recent years.

Natural History.

In the Natural History Section, in Room 3, on the second floor, many of the bird studies are extraordinarily interesting and attractive. The animal pictures, too, are very well done, and, in the botanical class, the medal of the Society has been awarded to Mr. Wm. C. Davies, of New Zealand (855-861).

Whipsnade, as was the case last year, proved a fruitful ground for subjects, the natural setting, if not precisely that in which the animals would be at home, offering an improvement over the usual background furnished by a Zoo.

Scientific and Technical.

Some of the applications of scientific and technical photography are shown in Room 4. Specimens of aerial and meteorological photography, photomicrography, radiography, geological, astronomical and record photography are shown, and a very large photograph (7×4 feet) of the moon, in the third quarter, occupies a deservedly prominent place (1030). It was taken at Mount Wilson observatory, and shows its subject as seen with a 100-inch telescope. The high-speed pictures will also attract attention, and the aerial view of New York, taken from a height of 26,000 ft., is marvellous in the amount of detail included.

Lantern Slides.

There is an excellent collection of lantern slides, very well shown, in the studio on the ground floor, many of these miniature pictures attaining a high artistic level. The colour transparencies are interesting, in view of the stage to which the various processes have been brought, but the colour rendering, possibly owing to the impracticability of any appreciable degree of modification, scarcely seems to accord with that of the painter

artist. Similar remarks are applicable to the colour prints in Room 1 on the screen.

New apparatus is on view in the trade section, and many of us will find much that is of interest, for, even if we think we are well equipped for anything we wish to undertake, there is always something that seems to offer an additional facility or convenience, or something to stimulate the acquisitive faculty.

The exhibition remains open till Saturday the 6th October, from 10 a.m. to 9 p.m. daily (Sundays excepted), except on Tuesdays and Fridays, when it will close at 6 p.m. Lectures have been arranged for those evenings.

The following lectures will be delivered during the Exhibition, at 7 p.m.:

Tuesday, September 11th.—"The Order of St. John of Jerusalem in the Past and Present." By H. W. Fincham.

Friday, September 14th.—"Yachting Scenes. Building, launch and trials of the yacht *Endeavour*, etc. 16-mm. films." By Harry Vandervell.

Tuesday, September 18th.—"In and Out of Bruges." By G. E. W. Herbert.

Friday, September 21st.—"Mary at the Zoo." By Eric Hosking.

Tuesday, September 25th.—"Pictures of Sicily. Natural Features, Scenery, Ancient Cities, Greek Temples, Roman Amphitheatres, Classical Associations, Religion, Legends and People." By Alexander Keighley.

Friday, September 28th.—"Switzerland from End to End." By F. S. Smythe.

Tuesday, October 2nd.—Exhibition Lantern Slide Night. The slides selected for the Exhibition will be shown on the screen.

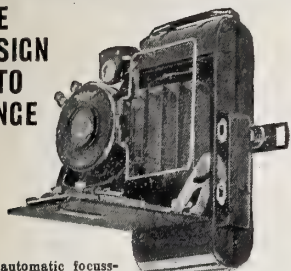
Friday, October 5th.—"Lovely Lancashire, some of her old Halls and Ancient Handicrafts." By James Shaw.

Seats can be reserved in advance at a charge of 6d. All seats so reserved must be occupied by 6.55 p.m., when all unoccupied seats will be filled.

All who are resident in London, or who are able to run up to town, should make a point of visiting the exhibition, for, in whatever branch of photography we are engaged, there will be something to interest and instruct.

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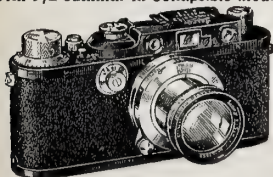
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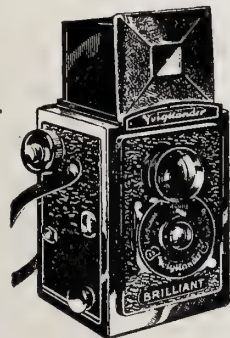
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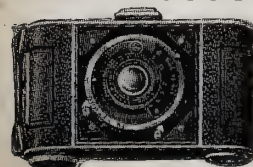
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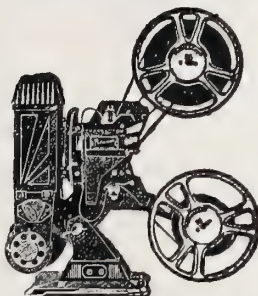
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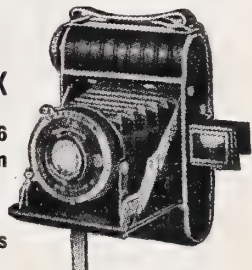


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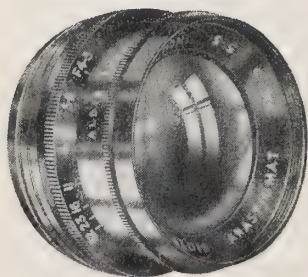
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The London Salon of Photography

Now open at the Galleries of the Royal Society of Painters
in Water Colours, 5a, Pall Mall East, London, S.W.1.

FIRST NOTICE.

THE twenty-fifth annual exhibition of the London Salon of Photography was opened on Saturday last, the 8th September, at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1. Entries were received from almost every country in the world, and from a total considerably in excess of 4,000 some four hundred prints were selected.

A Source of Inspiration.

The ratio of acceptances to entries is therefore about ten per cent, and from this it may be inferred that the general level is exceptionally high. The work of selection was naturally both long and arduous, and those who were honoured by acceptance may well feel that something of note has been achieved.

Viewed as a collective show, the standard, according to the opinions expressed on the opening day, marked an appreciable advance over the years immediately preceding, and the prestige of the Salon, never higher than it is to-day, seems still further enhanced. It cannot fail to be a source of inspiration to all who are interested in pictorial photography, and, to the uninitiated, it will come as a revelation.

Practically every class of work and every variety of process is represented. Print quality, in itself, was never better, and it could scarcely be said that any single print failed to reach a high technical standard. The inimitable artistic standard which the Salon has set for itself is more than maintained, and its extraordinary variety makes the show most refreshing and intriguing.

It is interesting to note that the vogue for diffusion, so pronounced some five to ten years ago, has practically disappeared, most of the work being characterised by a clarity of definition that seems to indicate that a fumbling for effect by artificial means is a thing of the past.

Compositions, too, are marked with a greater measure of freedom, and do not seem to be restricted by a too slavish adherence to what is understood to be the conventional rules. Rather does it appear as though the phases of pattern and design, of geometrical form, and the arrangement of minutiae through which we have passed in recent years have crystallised into a more advanced and

less restricted idea of what the function of composition should be.

Methods of Treatment.

The fact is exemplified to some extent in the work of the members of the Salon, and particularly in the case with the work of Dr. E. G. Boon, whose highly original still-life studies betray a sense of placing and form that competes effectively with the work of the Japanese in a sphere that is regarded as peculiarly their own.

J. H. Anderson seems to prefer a more traditional form of arrangement, which, however, seems to suit the subjects he favours to perfection, and his photogravures, as usual, are notable for their richness of quality and beauty of tone. The studies of children by Marcus Adams are as captivating as ever, and, though his arrangements generally follow the accepted canons of composition, it would scarcely be possible to apply the modern touch without impairing the essential naturalism of his work.

More exciting, perhaps, are the eccentric impressions of Pierre Dubreuil, of Brussels, who always provides something in the nature of a photographic puzzle.

The small gum prints of J. Harold Leighton form a collection of most attractive pictures in miniature, while a contrast in size is furnished by the magnificent carbons of Alex. Keighley, the impressive seascapes and landscapes of F. J. Mortimer, and the bromoil transfers of C. J. Symes.

J. M. Whitehead, of Alva, is represented only by a single print of the type we have come to know and expect from him. It is a lovely landscape with a fine sky. Subjects of a similar type, with a like romantic content, are sent in by James McKissack, and their quality and richness of tone is remarkable.

Very pleasing, too, are the nudes of Bertram Park, while J. A. Lomax makes a welcome return, after an absence of a number of years, with some choice specimens of effects of sunshine and shadow.

Herbert Lambert's portraits show that he has lost none of his old-time skill and delicacy of touch. His work is as tender and dainty as ever, yet there is no lack of strength, but, on the contrary, all of his pictures are characterised by a full and rich range of tone, from blacks of luscious quality to

lights that sparkle with brilliance. He is one of the many exhibitors who, this year, are using the new Gevaluxe paper.

Daintiness is the outstanding feature of the bromoil transfers submitted by A. F. Kales, in marked contrast to the extraordinarily strong and powerful work by the Fresson process, contributed by the Spanish member of the Salon, J. Ortiz Echague.

Mrs. Barton, of Birmingham, W. Clutterbuck, of Norwich, L. Fleckenstein, of California, Leonard Misonne, of Belgium, C. H. L. Emanuel, of London, Harold Cazneau, of Sydney, Australia, F. Drtikol, of Prague, and Angus Basil, of London, are also represented, and, altogether, the work of the members not only maintains but enhances their reputations.

Notable Exhibitors.

Among outstanding work, apart from that by members of the Salon, there is a remarkable number of contributions that will compel attention. Notable are the figure studies of Rosalind Maingot. This worker has gone ahead amazingly during the past few years.

The landscapes of G. L. Hawkins are also on the grand scale, and are among the fine things of the show. F. R. G. Hedges has also work showing breadth of vision. E. Welinder, of Sweden, and O. Ecclesia, of Italy, both show some striking child studies. H. F. Kells, of Canada, Ismay Taylor, of Harrogate, John B. Eaton, of Melbourne, Yvonne Gregory, of London, M. Benkow, of Sweden, Marten F. Y. Coppens, of Holland, J. Pecs and R. Balogh, of Hungary, P. Cools, of Belgium, and a number of leading workers from America and Germany give distinction to a remarkable show.

Quite a just balance has been struck between the claims of portraiture and landscapes, and everyone who is interested in the pictorial side of photography will find examples that will appeal to them. The Salon is as strong in the one as in the other, and the selection committee are to be congratulated on having performed their heavy task efficiently and well.

The Salon remains open until Saturday, October 6th (Sundays excepted), from 10 a.m. to 6 p.m., and a study of the exhibits should be made by every reader of *The Amateur Photographer* who is able to visit the gallery during that period.

SKY-SCAPES

By MARJORIE LIVINGSTON.



Hill-top.

AMONG keen photographers there is a not uncommon complaint that good subjects for the average camera are apt to run short.

Yet for those who believe they have seen already all there is to be seen in their especial district of Mother Earth, there is still a wealth of subject-matter awaiting those who raise their eyes to the clouds.

There is no instrument so competent as the camera to increase our powers of observation. Although clouds have been the stand-by of the landscape painter since times immemorial, it is seldom that the budding photographer fully appreciates their beauty. More often than not they pass him by unnoticed, or they may even be regarded as a hindrance. Their presence interferes with those spark-

ling sunlight effects, so easy to achieve, or they flit across the sky and cast an unwanted shadow just when his carefully prepared apparatus was at the ready.

Once, however, the moment comes when the photographer is affected inevitably with the virus of experiment his powers of observation increase a thousandfold. The sky becomes a reality, and the clouds pictorial valuables. At first, they are photographed eagerly and at random, without notes of the sun's position, or of the time of day. The results are collected into a large file, and are used for printing into landscapes to enhance the pictorial effect.

By this method some excellent pictures are obtained. But such pictures are not uniformly excellent. The sky and the landscape must belong to the same hour of day, and both must have



Cumulus Mountains.



The cloud beyond.

been viewed from the same standpoint in relation to the sun's rays. Neither must they vie with one another for precedence in the finished print; the sky must be subservient to the landscape, or the landscape to the sky, if a harmonious composition is to be achieved. These considerations, together with the necessary skill in technique, make it a difficult matter to attain the perfection which was visualised at the outset.

A far more sincere and finer method of utilising the beauty of the clouds is becoming more and more popular at the present time. With a sympathy and patience which is reminiscent of the serious work of more leisured days, the photographer watches the face of Nature,



The Land and the Sky.

*By Edwin Broomer.
(From "The A.P." Competitions.)*

choosing first his landscape, and making his exposure at the moment when the elements have provided him with a natural pictorial display.

For this purpose walks and rambles without the camera may prove lucrative. The locality of a hill-top with unbroken views over the western sky may be noted for sunsets. A clump of twisted trees may be remembered as a suitable foreground for a stormy sky, or a group of

pinetrees to contrast with the blue-and-white effects of mid-summer.

The rest is easy. A glance through the window some day or other will show that Nature has provided a background. The foreground suitable to the completed picture is noted in the pocket-book. It is a simple matter to take the camera and make a bee-line for the particular locality, and the photographer will be the victim of more than average bad luck if he does not succeed in obtaining at least one successful negative.

The "Cumulus Mountains," taken from Chelsea Bridge, were sighted in Knightsbridge, and entailed a hurried and undignified journey on the part of the writer to secure the snap. "Good-bye to Day" was the reward of a similar race, uphill this time, and



A peaceful ending.



Good-bye to Day.

involving two friends to pose for the considered picture.

There is a sense of achievement in capturing these transitory effects, for each photograph is in its way unique. It represents something which was and is not, and which will never occur again, at least not without considerable variation.

Fortunately this kind of work is simplified for us nowadays by the availability of plates or films, and filters, to say nothing of fast lenses of fine quality; and care and patience will overcome all technical difficulties.

Handling the Foreground FIGURE

By M. L. HASELGROVE.

“THE all-seeing eye of the camera” is a very bad name for the lens, as those of us who habitually use one of short focal length will have discovered. For the eye is only too ready to be a good fellow and see what its owner wishes, while the lens is entirely non-partisan, and even emphasises those little things which we would rather overlook.

This often becomes a nuisance when we are using a model to give scale to a distant scene, but a little ingenuity will enable the operator to obtain the record he wants, despite the demon in the black box.

The two illustrations were taken in Cornwall, both with the same camera, and in each case the figure was deemed necessary to give the picture depth and life. That of Kynance Cove shows the model rather overpowering the huge rocks and the beach, for though the eye allowed for the distance and overlooked the



At Kynance Cove.

disparity in size, the camera recorded the scene with scientific exactness and no regard for my feelings. The second picture, taken at Land's End, found me prepared for the tricks of my instrument.

Standing well back from my model I removed the front half of my convertible lens, so making it of longer focus, racked out the front of my tripod-poised camera, and stopped well down to secure depth of focus. The result is a much more satisfactory picture with much better drawing.

The lesson proved a good one. My distant scenes are all to be taken where possible with a long-focus lens, or, better still, with the telephoto lens which is next on the list of possible purchases. When time and circumstances forbid even the luxury of a tripod, I shall still beat my instrument's mendacity by standing well back from my subject and relying on my enlarger and the fine grain of modern film to give the small image a chance to live.

It has to be remembered that the single eye of the camera “sees” and renders the subject finally on one plane, while the two eyes of the photographer see the different planes stereoscopically. If a stereoscopic photograph were being taken, an arrangement such as “At Kynance Cove” would be ideal for the purpose, but is very unsuitable for an ordinary print.



At Land's End.

Yachting Pictures

on the RIVER

By WILLIAM C.
ROWSELL.

THE country and town worker is generally inclined to ignore yacht photography, feeling that this subject is restricted to the seaside and holidays. Photographs of yachts on the river, however, are easy to take, and offer many pictorial possibilities. Yachting clubs are to be found on most rivers, and practice sails and races are frequently held. The London worker has the Thames at his disposal, and at places, such as Richmond, Marlow, Cookham and Henley, yachts are generally to be seen.

A tree-lined river bank gives a beautiful and natural background that greatly helps the composition of the picture. A dark-toned background shows up the white sails of the yachts to their best advantage, while the horizontal lines of the bank and skyline, opposing the vertical lines of the boats, add even greater strength to their position. A place should be chosen where the bank is fairly thickly wooded, otherwise the background will be distractingly "spotty" and defeat its own object.

Owing to the amount of reflected light from the water, very short exposures can be given with such a light-toned subject, and successful photographs are possible even under extremely dull conditions. I have found an exposure of $1/100$ th sec. sufficiently short for most shots unless at close quarters. If the boats are travelling towards or away from the camera a speed of $1/50$ th sec. or even $1/25$ th sec. will generally give sufficiently sharp results. The correct exposure is also governed, of course, by

the lighting conditions prevailing and the stop in use.

Any kind of plate or film can be used for this work, but in order to obtain the correct tone renderings of the sky, water and white sails, a panchromatic emulsion used in conjunction with a filter is essential. The extra exposure made necessary by the use of the filter is discounted by the increased light reflected from the water. A lens hood of the barrel type will prevent any of this reflected light from striking the lens and causing "flare."

One of the greatest advantages of river yachting to the photographer is that he can get close to the craft and obtain a good-sized image on the negative. When turning, the yacht has to come near to the river bank and close-up studies are possible. These



Close hauled.



Overtaking.



A good reach.

would be out of the question on the sea except from a following boat.

Pictures taken broadside on should be avoided, the best being obtained when the boats are tacking, or travelling away from or towards the camera.

The essence of this type of work, as with all action subjects, is to be continually on the *qui vive*.

The camera should be all ready in the hand, properly focussed, at the correct aperture, and with the shutter set for instant operation. Your eye should be glued to the viewfinder the whole time the yachts are in sight, so that immediately a well-composed arrangement of the subject is seen it can be recorded.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

VIEWPOINT DIFFICULTIES.

I AM using these three prints to illustrate a particular form of difficulty against which all photographers bump at times—the difficulty of finding a viewpoint that will do justice to the particular subject. St. Paul's Cathedral is about as familiar a building as can be imagined ; but, like most other cathedrals, it is so closely hemmed in

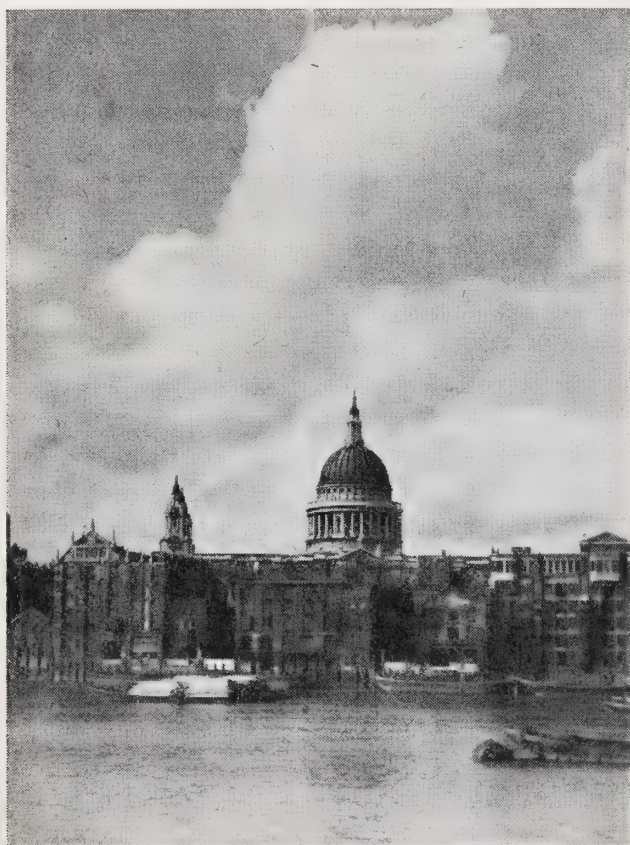


Fig. 1.

with other, buildings that it is impossible to get a view that shows off its points properly.

The stock view of St. Paul's is the west front as seen from Ludgate Hill, and even the most distant of the available viewpoints is so close that the dome sinks down behind the west turrets, and is made to look insignificant in comparison. Further, the dome is so foreshortened at close quarters that its beauty is lost. The lines and proportions of this part of the structure can only be appreciated from a distance, and many an artist has come to grief through drawing it from a standpoint much too close. Other artists have



Fig. 2.

failed to draw it correctly from any point ; but the camera does it for us easily and correctly in a fraction of a second.

Fig. 3 is a painful example of the sort of thing that literally stares us in the face when we are looking for a good viewpoint. The buildings in the foreground are bad enough, but even if they were swept away there is an inner barrier of buildings around the cathedral, of which nothing can be seen lower than the supporting columns of the dome.

Bad as the near buildings are, the advertisement makes one of them worse. Till recently there was another advertisement here, which, although less obtrusive, was powerful enough to render this view hopeless. In the original print



Fig. 3.

September 12th, 1934

the hanging ladder can be distinctly seen, with two men on it and another at the top, and from their size it is clear that the letters are nearly twenty feet high. What are we to do with town subjects when we are yelled at by twenty-foot letters? I was asked whether this particular inscription referred to a new brand of suet; and I think that my answer, "Possibly," was a commendably mild one in the circumstances.

Fig. 1 is the familiar view of the dome from Bank Side. It is by no means a view of the cathedral, which is here completely hidden by a screen of warehouses. This view is generally used as a characteristic background for barges, or something of the sort, in the foreground. Even here it would have been better for some such note, but there was nothing available during the brief time I could spare, so I transferred some of the interest to the sky.

In Fig. 2 the sky was the real subject. I used the dome as a dominant detail in a bit of a city skyline. Even when making a cloud negative it is advisable to show something terrestrial, so as to get an idea of the height of the clouds, and where they ought to be in the case of combination printing.

Talking about clouds, there are many photographers who bemoan their inability to get them so that they will print out with the rest of the negative. The three prints shown

were taken within a very short period, and I was after the clouds in two of them. The exception was Fig. 3, in which only the lower part of the sky is shown. If no more were included in Fig. 2, there would be no clouds to notice. Further, Fig. 3 was taken without the yellow filter which was used for the other two, and it had more exposure for the sake of the near houses. There are no near objects in Figs. 1 and 2, and the exposure could be cut down accordingly.

I took care not to over-develop those with the clouds, but there is all the detail I wanted elsewhere. Each is the first print from the negative, without dodging of any kind. It happened that for these negatives I was testing the new Burroughs Wellcome fine-grain developer tabloids; not that I was worrying about grain, but if any developer is specially good for miniature negatives it ought to be specially good for larger ones. At any rate, I found it a nice, clean, easy developer, and the negatives are all right, even for a first test. I am sure I could get splendid negatives with this developer; and I say the same for Rytol, and ever so many others. But I never examine my negatives under a high-power microscope. I value peace of mind.

This has taken me some distance from viewpoints, but I dare say I shall find my way back to them.

W. L. F. W.

OUTDOOR PORTRAITS

Some hints on Lighting and Backgrounds.

By R. S. JACKSON.

AN outdoor portrait has a charm all its own, and no wonder, for one can place the "sitter" in so many different positions to obtain just that type of lighting which best suits the subject, or the taste. Top-lighting, side-lighting, against-the-light effects; all these can be obtained at will outdoors, without having to resort to fancy gadgets, spot-lights, and so on.



A wall as background.

Outdoor light is very intense, much more so than ordinary artificial light; and this makes it possible to give fast exposures, which in turn make for better results, for the faster the exposure the better is the chance of success, especially in the portraiture of children. Also, sitters seem to be far less self-conscious outdoors, and one finds less tendency towards studio stare and stiff-neck poses, which are sometimes troublesome in home portraiture.

After making experiments with all sorts of lighting systems the writer has obtained some cane rods, white muslin and two or three white boards. With these simple materials it is possible to rig up a rough outdoor studio in a few minutes. Whilst not really necessary, the rods covered with the muslin suggest privacy to the sitter, and also help to control the light—a most important matter.

The sun is sometimes an unwelcome guest. His light is valuable, but his direct rays may spoil the expressions of the subjects.

During the midday hours, 1/60th of a second at f/8 with a medium speed film or plate gives a good negative, strong enough for chlorobromide printing, yet rich enough in gradation for enlargements.

As for backgrounds, they are ready

at hand in the open spaces. A piece of trellis kept right out of focus makes a background which has to be seen to be appreciated. A pebble-dashed wall or house-end, or even an ivy-covered wall—both kept well out of focus, of course—make backgrounds worthy of any portrait. Even seaside snaps, if carefully posed so that the sands form the background, can be made into real portraits.



The sands as background.

How I make my EXHIBITION PICTURES

No.
CCXLVI.

Mr.
T. L. J.
BENTLEY.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"PHOTOGRAPHY meant nothing to me until a day came, early in 1920, when a friend who had been one of my companions on a cycle tour presented me with a P.O.P. Brownie picture showing the three of us—somewhat disreputable and not very pictorial cyclists—posed against the background of a Warwickshire highway. In that moment my interest in photography was born; if a camera would give such vivid records of personal experiences as that, then a camera I must have.

"Photography for me thus took its origin as an adjunct to cycle touring; and, since road travel has always remained one of my main interests, the incentive to photography has been predominantly the desire to make permanent records of the beautiful and the interesting scenes met with on the road. While still in my novitiate, however, photography began to prove itself quite a major component in the combination of interests, for it was photography that

first made possible more ambitious ideas of travel. The opportunity for a cycle tour in Central Europe suddenly came; but in those student days money was a problem, and the only way was to borrow, gambling on the chance of recovering expenses with illustrated articles afterwards. The gamble, fortunately, came off without the least difficulty, and thus wedded my photographic and travel interests indissolubly.

"In so far as my work is pictorial it is because it follows the principle so often laid down by Ward Muir in his 'Bandit' days; if you would make a beautiful photograph you must find a beautiful fact, and set your camera down in front of it. Personally, having been made without the artistic ego which yearns for self-expression—or else being unable to believe that such self-expression could be of any possible interest—I am content if I can obtain a photographic representation which recalls to me one of the 'high-lights' of my travel-

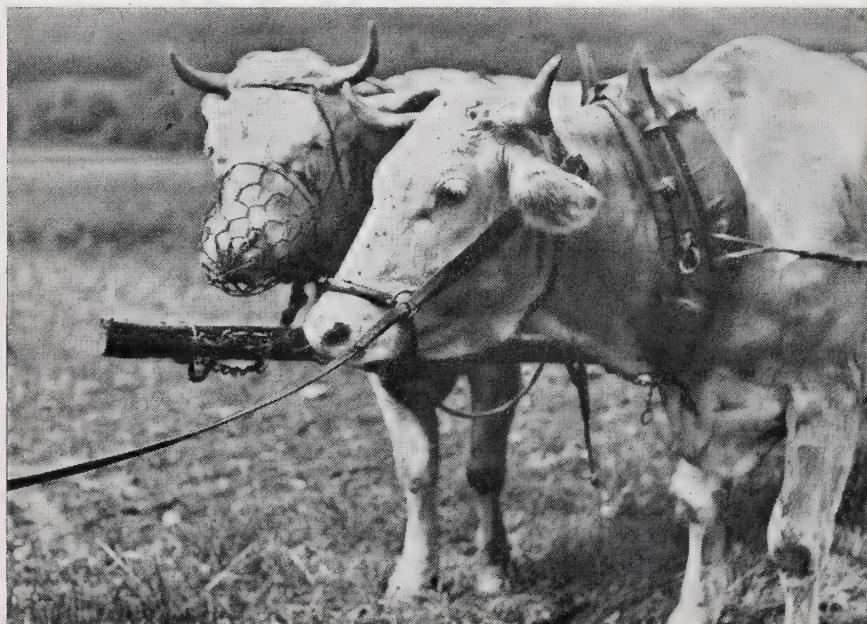
ling experiences, and at the same time, thanks to some effect of lighting, atmosphere, or composition, capable maybe of giving pleasure to others.

"My photographic work has therefore run almost exclusively along the lines of pictorial landscape or pure record work, by straightforward technique, governed by the desire to obtain always the matchless perfection of tone rendering which the photographic medium permits, and to render the subject as beautifully as photography will give it.

"As regards means, I may use for pictorial purposes any one of half a dozen instruments, including a quarter-plate reflex, with a battery of interchangeable lenses, a favourite much-worn Cameo, a $3\frac{1}{4} \times 2\frac{1}{4}$ roll-film Sibyl, and a Leica. Each pattern has its own appeal and its particular usefulness, so that, on motoring occasions, when the question of transport involves no problems, we go prepared for all emergencies and take the lot. On one famous weekend, with a like-minded companion, any bandit who might have chanced to decamp with our Austin Seven would have enriched himself beyond his wildest hopes with sixteen cameras!

"At one time I used panchromatic plates whenever possible; but the greatly improved highly orthochromatic roll films introduced within recent years, and, more particularly, the new fine-grain panchromatic roll films, have removed the grounds for this preference. My exposures are invariably developed by time, usually in a tank, with Azol for large negatives, and the Kodak Borax-M.Q. developer for small negatives. Negatives made for pictorial purposes are printed by projection, on Kodak Royal bromide for preference, with no more special treatment than composing in the enlarger, and giving local shading if needed. For the sake of the cloud effects on which the charm of a landscape to me so much depends, my exposures are almost invariably made through a light or medium filter, and are developed to moderate contrast only, to retain easy printing quality in the skies.

"Like so many other contributors to this series I must pay a tribute to the value of the assistance and criticisms obtained in club membership."



TOILERS.

T. L. J. Bentley.



BRENCHLEY.

By

T. L. J. BENTLEY.

(See article, "How I make my Exhibition Pictures,"
on the opposite page.)



THE LONELY LIGHT

(From the Advanced Workers' Competition.)

BY AUGUSTE C. RAES.



A HALT BY THE WAY

By E. COAST.



1.—"Thatch,"
By J. Knight.

2.—"Tumbledown,"
By L. C. Harris.

3.—"Selworthy,"
By W. J. Mitchenhall.

4.—"Cottages at Selworthy,"
By Stanley S. J. Mills.

5.—"Rural England,"
By F. Wastcott.

6.—"Thatch Cottages, Basingstoke,"
By A. J. Hall.

September 12th, 1934

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

IN a world where the march of progress is signified by an outbreak of unlovely structures of brick with roofs of slate, or ramshackle buildings covered with corrugated iron, it is refreshing to see such survivals from the past as are shown on the opposite page, where the dignity of whitewashed walls and the picturesque quality arising from thatched roofs have been depicted.

Country Cottages.

These cottages in the country make very attractive subjects, particularly to the dweller in a town where, too often, beauty is sacrificed to utility.

It may be true that pictures are to be found everywhere; but, if any one of us were offered the choice, it is doubtful if we would prefer to attempt to make a picture of a row of workmen's cottages in a town to dealing with thatched houses in the country.

For one thing, the former seldom seem to lend themselves to treatment, and, even in the most favourable circumstances, it would take a master hand to make anything of them; whereas, in the case of cottages in the country, their nature, design and structure, to say nothing of the way in which they seem to fit in with their settings, invite the artist to reproduce their attraction.

It is, however, wise to try and avoid any suggestion of an urban character. In these days of macadamised roads, telegraph poles, electric pylons, and the like, it is not too easy to retain the essentially country nature of such cottages as we have in mind. The iron railings in No. 1, "Thatch," by J. Knight, offer an instance of the sort of thing that should be avoided, for, while the cottage seems all that could be desired, and the light upon its gable conveys a pleasant feeling of sunlight, those railings hint of the town and are not altogether in keeping.

Incongruous Elements.

They present an aspect of incongruity that it would be as well to exclude, and, possibly, seen from another angle they would not seem quite so obtrusive.

The fence in No. 5, "Rural England," by F. Wastcott, is more appropriate both in its irregularity

and in the fact that it is made of pieces of wood of indeterminate shape. It does not seem out of keeping with the cottage around which it is set, but at the right-hand side there is a telegraph pole, which is even more assertive than the railings in No. 1, and it is difficult to understand why it has been retained.

Fortunately, it does not come at a vital spot, and it can be removed simply by trimming a bare quarter of an inch from the right-hand side—an expedient that is obviously desirable. A little more foreground, if any is included in the negative, would be helpful, but in other respects the subject is very well chosen.

The sunlight, perhaps, is not quite so forcefully expressed as in the former print, but the sky has pleasingly soft gradations, and the composition, after the removal of the pole, is better, because it does not suggest a feeling of restriction as does the other.

Choice of Viewpoint.

However, it often happens that in dealing with this sort of subject the viewpoints are limited, and it is not always feasible to get far enough away from the subject to give it an adequate setting.

Something may be done, perhaps, if a choice of lenses is available, but such does not form part of everyone's equipment, and the use of a lens of extremely short focus often gives an apparent falsity of perspective that is artistically displeasing. In No. 2, "Tumbledown," by L. C. Harris, a greater space for a setting would not be undesirable, and a bit more foreground seems to be demanded. A more distant viewpoint, if available, would provide a better spacing, and, as far as can be seen, no element of incongruity mars the subject.

There is, again, something of a sense of restriction in the way the surroundings are limited in the case of No. 4, "Cottage at Selworthy," by Stanley S. J. Mills, which, otherwise, is almost exemplary in its choice of both material and viewpoint. The building seems to nestle into its setting as if it had grown there, and, this being so, each helps to display the other. The sunlight, too, lends

the beneficence of its beauty, but the lack of a sufficient foreground is felt, and, if a more distant viewpoint were available, it really ought to have been selected instead.

Adequacy of Setting.

No. 3, "Selworthy," by W. J. Mitchenhall, is in the same neighbourhood, and it would not be surprising to find that the second cottage formed the subject material of No. 4; but, if so, the data so afforded are not sufficient to enable it to be said that a better viewpoint was possible in that case.

The foreground is better judged in No. 3, but against this advantage has to be set the fact that less of the cottage front is shown. That, most people will agree, should be an essential element, and, taking everything into consideration, there is little to choose between the two efforts.

A measure of discernment has been exercised in both cases, for, while No. 3 seems to demand a vertical picture, the arrangement of the cottage and the way it is seen in No. 4 necessitates the choice of a horizontal shape; and, but for the lack of foreground in the latter, there does not seem to be any but the slightest of reasons for criticising the arrangement of the composition.

Excess of Foreground.

In comparison, No. 6, "Thatch Cottages, Basingstoke," by A. J. Hall, suffers from an excess of what can only be described as a most uninteresting foreground.

Its blank vacuity quite spoils any attraction that might otherwise be shown by the cottage which is intended to form the centre of attraction. Little could be done with such an unamenable stretch of roadway under the existing lighting, but it is possible that, when the sun is lower, its assertiveness of tone would be appreciably diminished, and an expedient that is sometimes useful in such cases is the adoption of a very low viewpoint. This, if the rising front is brought into action as well, has the effect of constricting the foreground and diminishing its width, and, at the same time, endows the nearer vertical planes with an added impressiveness.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"A HALT BY THE WAY," by E. Coast.

NOT the least of the attractions of a walking tour are the intervals of resting in secluded spots, such as is portrayed in this picture, and in the recording of such intervals the utility of a camera as part of the outfit is unquestionable. Efforts so obtained may be more inclined to the topographical than the pictorial, though this need not be the case; and, as in this instance, it is often possible to enlist the assistance of a companion as a model in working out an artistic theme.

Landscapes and Figures.

The pool, with its sunlit rocks and their reflections, makes a not unpleasing study, but one which, of its nature, does not exercise more than a momentary attraction in itself and without the figure.

It is possible that, in the immediate vicinity, something might be found that would be capable of standing alone and of attaining sufficient interest to make a picture, but it would need careful handling and treatment, as well as the inclusion of a feature of sufficient significance to create a definite and unquestionable centre of interest.

In its absence, the rocks and water could do no more than provide a setting which almost demands a figure to make it complete. That the fact has been appreciated and provision made to meet the need is shown by the inclusion of the figure (1) in this case. The figure is essential to the theme, and not only does she provide the centre of interest, but her presence vitalises the surroundings and also emphasises the value of the effect of sunshine.

From the compositional standpoint, her figure is strongly placed; the human interest she excites places her predominance beyond all doubt; and her pose is graceful and pleasing. She exerts a pull greater than any other single element, and, on these grounds, she may be regarded as the keystone of the whole thing.

Theme and Effect.

Her pose, taken in conjunction with her dress and accoutrements, suggests an interval of rest after a journey in sylvan surroundings, a suggestion which forms the theme.

To this theme is accorded the beautifying effect of sunshine, which, by bestowing its influence upon her, be-

There is the possibility that, at another time of day, a figure placed in the same position would be in full sunlight, and the rocks would either be in shadow or not quite so brilliantly illumined; but on a walking tour it is often impossible to choose a time when conditions are altogether favourable, and a subject has to be taken as and when the opportunity offers. Assuming this to be the case, a valid excuse is provided, but in an ideal rendering the relative values should be as described.

Even now, it would be possible to effect some adjustment in the required direction by local control or the employment of one of the control processes. The various lights, excepting those on the figure itself, should be subdued, due regard being paid to their placing and the requirements of naturalism. Provided care be taken not to introduce any sense of falsity; to avoid any difference in texture; and to prevent the retouching from becoming apparent, the representation would benefit very considerably.

The End and the Means.

The end would justify the means, and though control for the sake of control is not advocated, its employment is warranted where either a picture is made out of nothing or a subject that is good is made better still.

Another defect, which does not happen to be very noticeable in this particular case, is a slight departure from the level. It is principally to be seen in the lack of truth in the vertical alignment of the reflections with the objects they repeat. However, the fault can readily be corrected by trimming, and no doubt will be if another print be made.

Nevertheless, and despite these criticisms, the choice of the subject shows an eye for a picture, and a not inconsiderable promise, while at the same time it exemplifies the part that photography can play during a walking tour.

"MENTOR."



comes a secondary motive, and it is the conjunction of the human interest of the theme and the attraction of the effect that bestows a pictorial appeal.

So far so good, but if it could have been said that the sunlight, at its brightest, took effect upon the figure, the appeal would have been appreciably increased; but, unfortunately, brightnesses of equal if not greater intensity are to be found elsewhere in the setting. They may not be sufficiently insistent to upset the principality of the figure, but, none the less, they are inclined to be disturbing.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

THE MINIATURE POSTAL CLUB.

SIR,—May I ask space to write in reference to the reader's query, answered in "The A.P. & C." for August 29th under the title "Postal Clubs"?

I would mention that the Photographic Miniature Postal Portfolio is *always* open to membership. Following upon the suggestions made by Geo. A. Slight in his letter for June 28th, 1933, this postal club expands in circles. Each circle has an Assistant Secretary and Committee. It is not necessary for the P.M.C.C. to have a waiting list in the general sense, unless, of course, the number of would-be members is too small to support a new circle.

On the other hand, *and this is important*, there are no hard and fast, unbreakable rules about the numbers necessary before a new circle can be set going. It is really up to the new members.

On that note of independence the success of the circles is largely due. It is very true that a postal club is just what the members make of it. Invaluable to everyone, of course, is the constant interchange between circles of notebooks and prints of the month. Also of lectures, which have been one of the most important features of the club for some time. Lately, the effects of hard and soft waters from various sources, and differing contrast ranges in printing papers, developers. Quite a few of our members are well-known workers.

Any new circle can draw upon—indeed, when necessary, is expected to draw upon—the accumulated and accumulating knowledge and experience of all this.

All letters of enquiry should be addressed to Geo. A. Slight, Hon. General Secretary, 18, Ewelme Rd., Forest Hill, London, S.E.23.

Thanking you, and for the space you have already given to the club.—Yours, etc., C. S. GRANT.

SIR,—Remembering Mr. Rae Griffin, and the birth of the Miniature Postal Club, I beg leave to attempt to do something similar.

I have been feeling for some time that a postal club—on the lines of the Miniature Postal Club—would be a tremendous boon to South African enthusiasts. This is a large country, and there must be many enthusiastic amateurs who live too far from the town photographic club—if indeed there exists one—to join up. To such I appeal now. I would be pleased if any South African amateur, reading this note of mine, would drop me a line with the object of forming such a club. Thanking you.—Yours, etc., EDWIN H. KEW,

("Reinbron," Cradock, C.P., S. Africa.)

WATERLOO BRIDGE.

SIR,—As the demolition of Rennie's exquisite arches proceeds, an abundance of opportunity is provided for pictorial and record photographers to obtain fine studies of permanent value.

A number of artists in older mediums are already engaged in making their versions of the event, and it is to be desired that the camera will not be allowed to neglect its full and proper share.—Yours, etc., G. NINEHAM.

GLAZING PRINTS.

SIR,—It seems that many of your readers are "stuck" when it comes to removing their hoped-for glossy prints from the ferrotype tins. Why? Because the prints are stuck, and how!

Here is the answer to their prayers.

Fix prints in an acid hypo bath and wash as usual. Then remove from wash water and swab the face of the prints with dilute acetic acid—one part of glacial acetic acid to about 25 parts of water—also swab off the ferrotype plate with the same mixture and rub dry with a wad of absorbent cotton, or, as you in England say, "a pledget of cotton-wool." Squidgee (squeegee) the print to the tin and let dry thoroughly, then pick it up, because it has fallen from the tin with no cursing on the photographer's part. Now examine the print in a

weak light, because to do this in direct sunlight would result in temporary or permanent blindness. What gloss!

Let the chemists tell you about the permanency of prints treated in this manner. I've had some, so treated, for seven years, and they show no ill effects.—Yours, etc.,

RALPH REX.

(4133, Sacramento Ave., St. Louis, Mo., U.S.A.)

PLAGIARISM.

SIR,—It would appear from the picture of Mr. Kilbourn's, entitled "To-morrow will be Friday," reproduced in the current issue of your periodical, that a deliberate attempt has been made to reproduce the old master "Thursday" in the form of a photograph. Whilst admitting that one can obtain inspiration from the study of the methods of old masters I feel I must voice a protest against deliberate copying of their methods.

My own opinion is that surely the two chief items to consider in successful pictorial photography are, firstly, composition and, secondly, tone value. I consider it far easier to obtain perfect tone value, gradation, etc., from a sheet of bromide paper than to obtain perfect composition thereon. The solution which Mr. Kilbourn appears to have adopted for getting over the difficulties associated with obtaining good composition—i.e., by copying that of an acknowledged master—is without doubt a very easy one, but I cannot bring myself to believe it a fair one, or one that I should care to see universally adopted.

In view of this I should be extremely interested to hear the opinions of some of your readers as to where "cribbing" starts and where it stops in pictorial photography.

May I take this opportunity of congratulating you on your excellent periodical and wish it the very best of luck?—Yours, etc., F. PARKIN.

A PRINTER'S ERROR.

SIR,—I am afraid that by interposing a full-point your printer makes me appear to be taking outrageous liberties with high-speed emulsions, according to my letter published on August 15th, where I am made to state "exposures . . . were of the order of 1/100th second at f/11 . . . although actually about a quarter second at f/3.2, with a medium filter was given." "F/thirty-two" should be read instead of the soup-plate aperture mentioned in print.—Yours, etc.,

R. E. S. WHITE.

PROOFS FROM WET NEGATIVES.

SIR,—Having noticed in this week's "A.P." an article on making proofs from wet negatives by H. Barker-Bland, may I suggest what seems to my mind a much simpler method.

Personally, I wet the sensitised paper with water and stick it on to the back of the negative and press flat. The paper adheres to the negative as in a printing-frame, and the print is made in the usual manner. This method, as you see, needs no extra apparatus, and is quite satisfactory.—Yours, etc.,

W. E. RUBY.

THE PERFECT CAMERA.

SIR,—The comments and suggestions of your correspondent Oliver Rustic, and his reference to "an excellent cause" are well timed, and will no doubt be read with considerable interest.

It is appalling that where modern "miniature" cameras are concerned, two models only, i.e., the Dallmeyer Pocket Dual, and the N. & G. Vest Pocket Sibyl, exist at present—worthy to rank as first-class British-made products. One cannot help thinking that the strenuous, but unseemly, concentration during recent years on what is known as "the photo-finishing films-cum-free gift coupon cameras-cum-more films and photo-finishing ramp," involving sheer neglect of numerous highly important matters, must have offered marvellous opportunities for enterprising foreign firms to jump in and capture the best part of the world's high-class photographic apparatus manufacturing business.—Yours, etc.,

BERT HEPBURN.

The P.P.A. Exhibitions

At the Princes Galleries, Piccadilly, W.I.

AGAIN this year the members of the Professional Photographers' Association have divided their annual show. They have realised, and wisely, that modern portraiture with the camera is becoming a very individual thing that calls for personal treatment and presentation. It is, in many instances, a pictorial problem in which the sitter and the artist collaborate. For this reason the production of purely commercial work—admittedly calling for a high degree of technical skill—is in another category, although both are the output of professional craftsmen with the camera.

The first half of the P.P.A. annual exhibition, which opened on September 5th at Princes Galleries, Piccadilly, W.I., is devoted entirely to modern industrial photography, and very fine stuff it is.

Most of the prints are on a big scale, generous and bold in treatment, and the technical excellence of some of them is staggering. It really shows what photography can do when it tries, or rather what the photographer can do when he knows how.

Here, in the most casual manner, as part of a firm's exhibit—all in the day's work, apparently—are subjects for commercial purposes that would hold their own in any show of the most up-to-date pictorial photography. It is perhaps because commercial and

industrial photography is up-to-date that this impression is created.

It shows at least that here is a notable force to be reckoned with in all future advertising campaigns, in which pictorial and graphic representations are made.

Technical excellence is outstanding, and this is a tribute not only to British photographers, but also to the improvements made in recent years in plates, films and papers. It is also apparent that the style of many photographic firms is becoming strongly individualised, so that their work bears a definite hall-mark of personal quality.

Variety of subject combined with a high standard of quality makes this an easy exhibition to look at. It is of as much interest to the general public as to the architect or advertiser, engineer or fashion expert. Screws given the majesty of forest trees, crystallised fruits which look too real for comfort, a single motor coach multiplied into a long vista of shining cars, rings making patterns with the sun, furs coming to life, and shimmering frocks perfectly worn, Vesuvius smoking and Edinburgh flood-lit, heads many times larger than life, and details as delicate as nature can make them; such is the variety of treatment industrial photography can command.

In a display so good it would be invidious to single out particular examples, but it is worthy of note that all the exhibitors are British, and many of them are names well known as portraitists of high rank, and some as successful "pictorial" photographers. As an outlet for pictorialism, combined with high technique, industrial photography has come to stay.

Apart from the numerous applications to a great variety of commodities, as illustrations of their excellence and utility, this exhibition demonstrates the value of the photograph for poster work.

Seven photographic posters ten feet high are on view, and apart from their advertising appeal, the technical quality is astonishing. They indicate the perfection of the comparatively small negatives from which these big enlargements were made.

Another exhibit draws attention to the use of landscape in poster display, a form of photographic advertising used extensively by continental railways but still new to this country.

There are over 400 pictures in the exhibition, and it closes on September 15th. The second half of the P.P.A. exhibition, devoted to portraiture, will be opened in the same gallery on September 18th.

The Week's Meetings

Wednesday, September 12th.

Camberwell C.C. Syllabus Night.
Rochdale P.S. Surprise Items. J. Hargreaves and H. Gidman.
Southampton C.C. Outing to Ashurst.
S. Suburban and C.P.S. Ciné Evening. L. C. Boyce and G. H. Dannatt.
Stockport P.S. Competition.

Thursday, September 13th.

Hammersmith H.H.P.S. On things in General—Illustrated. J. Staples.
Isle of Wight C.C. Social Evening.
Medway A.P.A. Cottage Meeting. "The Perfect Print," concluded.
N. Middlesex P.S. Carbro. F. J. Halifax.
Oldham P.S. One-Man Show. President.

Friday, September 14th.

Leytonstone and Wanstead C.C. Club's Portfolios.

Saturday, September 15th.

Bath P.S. Limpley Stoke.
Beckenham P.S. Shoreham. Leader: F. H. Elliott.
Bristol P.S. Blaise Castle. Tram: 3.0 Centre.
Bromley C.C. Royal Photographic Exhibition.
Cripplegate P.S. St. James's Park. Meet Admiralty Arch, 1.45 p.m.
Hanley P.S. Wetley Rocks and Cheddleton. Crown Bank, Hanley, 2.30.
Hucknall and D.P.S. Newtown Linford.
Leytonstone and Wanstead C.C. Kew or Hampton Court.
Nottingham and Notts P.S. Closing Day of Midland Salon.
Oldham P.S. Wilmslow and District. Leader: R. Cottam.
Partick C.C. Eaglesham. Leaders: Messrs. Park and M'Vean.
Scarborough and D.P.C. Whitby.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Saturday, September 15th (contd.).

Sheffield P.S. Bamford for Thornhill and Hope.
Singer C.C. Strathaven (G.D.U.).
S. Glasgow C.C. Gleniffer Braes.
S. Suburban and C.P.S. City Outing and Red Book Night.
Stockport P.S. Styal. Leader: J. L. Taylor.

Sunday, September 16th.

N. Middlesex P.S. Outing to Marlow. Leader: W. G. Gould.
Stafford P.S. Coppensham v. Bradley.
Hammersmith H.H.P.S. Oxshott and Bookham. Leader: F. Bowen Williams.

Monday, September 17th.

Bournemouth C.C. Demonstration.
Southampton C.C. Amateur Portraiture Evening.
Walthamstow and D.P.S. Ciné Demonstration. Miss E. A. Miller.

Tuesday, September 18th.

Hackney P.S. At Home and Away. T. D. Nunn.
Manchester A.P.S. Lecture Evening.
Nelson C.C. Print Criticism Evening.
Twickenham P.S. Whist Drive.
Leicester and L.P.S. Talk on Members' Prints.

Wednesday, September 19th.

Camberwell C.C. Table-top Photography. C. Howard.
Hucknall and D.P.S. Newtown Linford.
Partick C.C. Receiving date for Prints for Criticism.
Rochdale P.S. "Pictures I have Made this Year." J. C. Wild.

Amateur Cinematography

Editing Your Summer Films By F. R. UNDY.

AT this time of the year ciné camera owners have generally amassed quite a miscellaneous collection of films, the fruits of holidays and various other outdoor activities. The sorting out of these, the removal of unnecessary portions, and the blending of the various shots into interesting complete films ready for projection, provides a really fascinating occupation.

This editing process is a most essential part of cinematography. An odd collection of shots joined haphazardly will gain but little applause from an audience; yet by careful finishing they can be made a real joy to project and watch.

The beginner with only a small number of films could manage without special apparatus, but the purchase of a special ciné editing outfit would be a really worth-while investment and prove a great boon. The spindles greatly facilitate the winding of the film, and the cutting and splicing outfit will save much time and give a neat finish. As the amateur advances he will come across further pieces of apparatus, including a device for magnifying and illuminating the pictures for inspection, which, though not essential, are very convenient. At first, however, he can carry on without them, and they need not be mentioned here.

Before commencing, the beginner should be quite clear as to what the editing of his films calls for. The essential points to remember in editing are that, in the first place, all spoilt and unwanted frames are to be cut out and discarded, the various shots are then to be placed in presentable sequence, and titles added to make the continuity smooth and interesting (amateurs sometimes produce short shots without them, but they are a great asset, and indeed, essential for a good film). The whole collection is then to be spliced together to form long reels ready for projection.

The first procedure is to run the whole collection through the projector, just as it is, and make a note of the subject of each separate shot as it appears:

Now leave the films for a time, or at least do not alter them in any way yet, and work on the list you have prepared. Consider the various shots and decide in what order they should appear in the final film, numbering each shot in the order in which it has to appear.

The question of titles arises now, and these should be prepared before further progress is made with the film. The titles may be made either professionally or by the amateur himself. The making of these need not be discussed here, but it should be remembered that the object of the titles is to explain the picture and aid the smooth flow of the production. They are of great importance, yet nevertheless secondary to the picture itself. Words, therefore, should be used economically. A carefully-thought-out title can often be made to cover a number of different scenes. These points, then, should be borne in mind when deciding at what points titles will have to go.

It will be most convenient if the titles are filmed on one reel in the order in which they are to be used, so that when you are splicing together it will be a simple matter to cut off the title and splice it in as you come to it. Otherwise, I find it most convenient to make a list of the titles and assign each a letter (a, b, c, and so on), so that you can put the letter in your list of scenes after the scene it is to follow.

When going through your films you may also wish to include some further shots—more close-ups, for instance—and if the persons concerned are available this will be quite an easy matter, and will all help to improve the film.

Turning to your films again, they should now be run through slowly and critically, and mark on the edge of the film all fogged and otherwise spoilt frames which are to be cut out altogether, and, referring to your list, mark the sections which have to be cut out and placed elsewhere. Each



Thatching a corn rick. A form of action subject well worth the attention of the amateur ciné worker who wishes to secure a series of educational and record films.

film can be examined by direct inspection when cutting.

As the various short films are cut off there is a danger of them becoming misplaced. To avoid this, one of the most practical ideas I have come across is to hang them on pins in their correct order by means of one of the sprocket holes. The first shot you cut off, for instance, may have to be placed fifth in your final film, so that it should be placed on the fifth pin until you are ready to start joining.

All waste having been discarded, and the rest being in order, the splicing process should be put in hand. Three

feet of waste film will be required first as a leader. Following this will come the general title and other explanatory notes which may be desired, then will follow the shots and titles in order.

If the titles have been made on one spool in the order of their appearance, it will only be necessary to cut them off and splice in as you come to them. If prepared haphazardly it would be best to cut them apart and hang on pins in their appropriate places.

The completed film should be rewound on to a fresh spool and run through the projector, and if further improvements can be made these should

be put in hand without delay. The film will then be ready for the audiences.

When the film is finished it will, of course, contain a great number of joins which, sooner or later, may break apart. It is therefore a sound idea to prepare a copy film free from joins. If you are using positive material you could send the film to the makers and have a fresh copy made.

If negative-positive film is being used, the negative should be edited to correspond with the positive you have already done. New positives free from joins can then be taken off this at will.

Looking Ahead in the Ciné World

By
M. A. LOVELL-BURGESS.

CLOUR films are bound to come. And, as we know by experience where talking films are concerned, every new technical process means a more or less complete set-back at the studios while the film world is accustoming itself to the new technique. That is why it is important that there should be a good deal of experimenting in colour work, so that the technical process, when it does come, may be perfect—unlike the early “talkies”—and also that people may gradually get to understand the possibilities of this new art medium; not merely demand colour for colour's sake.

I spent an interesting evening recently at Eastbourne watching local enthusiasts' efforts with the new Dufaycolor film. Dr. Bodkin Adams is the President of the Eastbourne Amateur Ciné Enthusiasts' Club, and Mr. G. E. Inskeep the Hon. Secretary. The meeting was held at the Oak Cabin Restaurant. Excellent results have been obtained by members using this new colour process, and the showing of these films was followed by keen discussion.

Two films which won premier awards in last year's I.A.C. competition—“Egypt and Back,” and “Westminster in Winter”—were also screened.

Technical Innovations.

Colour is not the only new development on the way. The Pathéscope 17.5-mm. sound-on-film apparatus will probably be ready in October. The projector is being manufactured in this country as well as in America. The projector can be used either with variable density or variable width sound track, and pictures 10 ft. wide can be obtained. It is claimed that any standard film reduced to 17.5 mm. can be shown.

A new 16-mm. talkie apparatus is being sponsored by Gaumont-British Equipments.

A reversion to the old type of “beater” movement for actuating the film through the gate—so much in use at one time on standard projectors—has been made in the new Siemens 16-mm. projector.

First Film by R.F.S.

The Religious Film Society has completed arrangements with the Western Electric Company for the distribution to churches and religious organisations of their first film, tentatively entitled “Mastership” (two reels).

This film describes the life of a typical middle-class family and illustrates how, arising out of a quarrel, they individually visit the local Mission Hall, where the famous preacher, Lax of Poplar, is holding one of his regular meetings. Remarkable incidents, which Lax has actually encountered in real life, are reconstructed in the film, which is frankly evangelical in character.

“Documentary.”

“Documentary” is the new word in the film world. We used to call those news-reel items “interest” films, or, more briefly, “shorts.” But there is more to it than a change of name.

A documentary film worthy of the name is more than a faithful camera record—it features dramatic content. Moods, purpose, impressions, brilliant cutting and editing all go to make up the many facets of the documentary film. The mosaic art of this type of film should make a special appeal to the amateur cinematographer. Results depend, not upon elaborately constructed sets, but upon artistic insight and technique.

Amateurs Learn How.

Mr. Basil Wright chose “Cutting” for the subject of his talk at the Independent Film Makers' Summer School, held at Welwyn recently. He showed how documentary films

require an entirely different working procedure from the ordinary story film, and demonstrated the various effects obtained by different juxtaposition of the same shots. He also spoke of the welding of two sequences of dissimilar content into a harmonious continuity by cutting on a similarity of movement. Mr. John Grierson, who spoke on “Sound,” said that just as in the early days of cinema the film was merely a record of what a playgoer might expect to see from the front row of the stalls (amateurs, please note!) so it is with sound to-day. He went on to explain that most directors to-day think only in terms of what might be called “unbroken sound,” just as in the days of the early silent films. But sound could be cut, dissolved, superimposed, and voices used for conveying atmosphere instead of dialogue. And rhyming, chanting, and the subjective word-building of James Joyce could find a place in the sound film.

Proposed Documentary Film.

The London Group of the Independent Film Makers' Association has decided to work on Educational and Documentary films. “Markets” is the provisional title of a film dealing with the three London markets, Covent Garden, Smithfield and Billingsgate. The response of one's mind to a good idea is, as usual, “Why hasn't it been done before?”

At a business meeting Thomas Baird was re-elected Hon. Secretary, J. C. H. Dunlop, Hon. Treasurer; E. G. H. Lightfoot—to whom I am indebted for the above details of the I.F.M.A. Summer School—Hon. Assistant Secretary, and L. Beisiegel was elected Editor of the *I.F.M.A. Bulletin*. A wide membership is aimed at by the I.F.M.A., so as to finance documentary films. Another aim is the collection of a library of scripts for the perusal of members.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A special folder offering second-hand surplus apparatus taken in exchange during the past season has just been issued by the City Sale & Exchange, Ltd., 54, Lime Street, E.C.3. It is full of attractive items, many of which are illustrated, and all the apparatus is offered at extremely attractive prices. All those in search of a bargain in cameras should apply for a copy of this folder, which will be sent gratis and post free on application to the above address.

A collapsible lens hood is a desirable accessory for every modern camera, and an extremely practical hood embodying all that is necessary is the Zodel collapsible lens hood offered by Messrs. Wallace Heaton, Ltd., 119, New Bond Street, W.1. This is telescopic in character and folds flat for carrying. It has no loose parts, and is so designed that the various sections do not rub or chafe on each other, so that it is impossible for the black finish inside to become worn through rubbing. It is made in two sizes, and with adjustable screws, which will fit most of the popular lens sizes available on modern hand cameras. Filter rings to accommodate $1\frac{1}{4}$ or $1\frac{1}{2}$ in. filters are provided, and a notable feature is that, although the body of the hood is circular to clamp on the lens, the front aperture is rectangular and can be adjusted for either vertical or horizontal pictures. There is also an additional top lens hood which is hinged and can be used, if necessary, as a cap. The hood sells at 7s. 6d. for all models, and the filter rings are 2s. each.

We regret to have to record the death of Mr. John Harrington, who died recently in Sydney, Australia, from heart trouble. Mr. Harrington was the Chairman and Managing Director for a great many years of Harrington's, Ltd., photographic manufacturers and dealers, of Sydney, Melbourne, Brisbane and Adelaide. He was also responsible for "Harrington's Magazine," which was well known as one of the leading periodicals devoted to photography in Australia.

Stolen.—A reader informs us that he had his camera stolen from a summer school at New Milton, near Bournemouth, on Tuesday or Wednesday, August 21st or 22nd. It is a Balda $2\frac{1}{4} \times 1\frac{1}{8}$, f/3.5 lens No. 594743. Anyone to whom the camera is offered should communicate with Mr. I. Seruya, 1, The Gables, The Vale, N.W.3.

Verdex is the suggestive name of a new gaslight paper introduced by Messrs. Agfa. It yields green tones by development only. The firm's Lupex blue-black developer is recommended for a bluish-green colour, but rather yellower green

results, according to our brief test, from an M.Q. developer, a formula for which is included in the instructions. Another unusual feature of this gaslight paper is that development takes from two to three minutes. After development the prints are rinsed, or placed in an acetic acid stop-bath, and fixed in acid hypo. Although a green colour is of limited use, this is an easy way of securing it when the character of the subject makes it appropriate.

In the Replies page of our issue for September 5th we gave an amidol formula in which the amount of sodium sulphite was given as 2 oz. of crystals. This should have been 1 oz., or if the anhydrous sulphite is used, $\frac{1}{2}$ oz.

The Ensign "Print-Neg" Album is a new idea for the amateur that will be appreciated by many readers of "The A.P." The album "pages" are in a continuous strip that folds up in fan fashion, and each page to which a contact print is affixed has a pocket at the back to hold the negative of that subject. Each little album takes six prints and six negatives, and six albums fit neatly into a book-box. A collection of these resembles a set of small volumes, and will contain a very large number of photographs. Book-boxes with six albums for miniature prints cost 1s. each in card, or 2s. leather covered. For $2\frac{1}{4} \times 3\frac{1}{4}$ prints and negatives the price is 2s. and 3s. respectively. They are obtainable from Ensign, Ltd., High Holborn, W.C.1.

The British Photographic Fellowship started their 2,000-mile tour through France, Germany and Austria last week. The members of the party are travelling the whole journey in two A.E.C. "Q" luxury coaches chartered from Elliott Bros. (Bournemouth), Ltd. This is the first time that members of a photographic association have undertaken a Continental tour in their own motor coaches, which they have taken across the Channel with them. Mr. S. W. Kenyon, the organiser of the tour, is to be congratulated on his enterprise.

The Midland Salon of Photography was opened at the Castle Museum, Nottingham, on August 18th, and remains open until the end of the present week. This is the second occasion on which the Midland Salon has been held in Nottingham since it was first organised in 1923 under the auspices of the Midland Photographic Federation. The first Salon was held at Worcester. It has also been held at Birmingham, Leicester and other important Midland towns, a different centre being chosen each year. On this occasion a highly successful exhibition of pictorial work has been brought together. About 400 prints were entered

from overseas; of these 173 were accepted. Nearly 500 were sent from workers in Great Britain, of which 141 were chosen. There were also well-supported scientific and natural-history classes, and a large number of lantern slides were entered. The premier award was made to a fine print by Leonard Misonne, of Belgium. The local classes were notably strong, and the entire Salon can again be counted a success in every way.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 29. Rules in the issue of August 29.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18–September 15.

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Open, August 31–September 15. Exhibition Secretary, c/o 18, Ramhill Road, Scarborough, Yorks.

Seventh International Photographic Salon of Japan. —Open, (Tokyo), October 1–10; (Osaka), October 20–26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shinbun, Tokyo.

London Salon of Photography.—Open, September 8–October 6. Secretary, 54, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8–October 6. Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Open, October 29–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17–20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6–21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakow.—Open, August 26–September 30, 1934. Secretary, Fotoklub Polskiej, Y.M.C.A., Krakow, Krowoderska, 8, Poland.

Photographic Society of Ireland, Members' Annual Exhibition.—Entries, November 1; open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 19; open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerst, 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester, England.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, October 6. Particulars from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Cut Films.

How are cut films loaded in dark slides?
J. S. G. (Whitehaven.)

An answer to your query depends very largely on the sizes of the films. If they are small they can be put in the slides just as plates are, and backed up with a piece of black card of suitable thickness. If, on the other hand, the films are large, they must be put into sheaths made for the purpose.

Paper Negatives.

With paper negatives how is the difficulty of the grain of the paper got over? I. H. F. B. (Putney.)

In the case of paper negatives they are made as translucent as possible by means of oil, vaseline, Canada balsam, and so on. Although this makes them more transparent it does not, and cannot, do away altogether with the grain of the paper.

Spoilt Negatives.

I had some films professionally developed, and send a sample. Can you advise a method to remedy this professional mess-up?
G. T. C. (Doncaster.)

We cannot suggest remedies for films that are hopelessly ruined, whether by professionals or others. The negative you send has been completely spoiled, and there is nothing to be done but to throw it away.

Size of Camera.

What size of camera should I choose so that it will give negatives that will enlarge up to postcard size?
W. A. K. F. (London.)

Any sort of camera worthy of the name will produce negatives suitable for enlargement up to postcard size. Even cheap box cameras costing considerably less than £1 will do this. It is not a question of size at all, and many exhibition enlargements, 20 x 16 in size, are made from negatives no larger than a postage stamp.

Stained Negatives.

Why have the enclosed negatives taken on this peculiar change? Will age take any effect on negatives?
R. S. P. (Peterborough.)

You have either never seen our repeated warnings about careful fixing and washing, or else you have ignored them. Such negatives as those you send are completely spoiled through careless and hurried methods, and there is no remedy. As negatives are not immortal they are certainly affected by time, but a properly treated negative should look quite healthy after twenty-five or even fifty years.

Stained Prints.

What is the cause of the yellow stains on these gaslight prints?
P. C. (Colchester.)

We have repeatedly pointed out in our replies and elsewhere that such stains as you are getting are almost invariably due to insufficient rinsing between developing and fixing. You must not allow the fixing bath to be contaminated with developer carried over by the prints.

Mounting Lenses.

I have two 60-in. single lenses which should give together a 30-in. lens. What length of mount would they require? What is the smallest size plate that could be used with these lenses for lunar and terrestrial photography?
F. L. V. (New Southgate.)

The focus of your two 60-in. lenses combined would be 30 in. only if the glasses were touching each other, which is, of course, not practicable. The separation of the lenses can be varied within considerable limits. The resulting focus can be found by dividing the product of the two focal lengths by their sum less the separation. We do not understand what you mean by asking what is the smallest plate size that can be used with such a lens. Surely this would depend upon whether the particular plate would contain the subject you were photographing.

Choice of Paper.

When I use — paper I cannot decide which grade to use. Is there another paper with more general characteristics that will avoid the use of vigorous, medium and soft?
A. R. M. (Twickenham.)

There is no one paper that will give you the best result from negatives of different density and contrast, and that is why different grades of paper are made and used. You can only decide which sort to use by studying the negative, and examining the result of a print on a given paper. If this print is too flat and dull use the more vigorous grade; if it is too strong and contrasty use a normal or soft grade.

Damaged Negative.

Why is the enclosed negative so spotty and lined?
Is it possible to improve it? E. G. P. (Shenfield.)

In the absence of any information as to methods of development we cannot say definitely what has caused the trouble with your negative. There are indications, however, that it has been carelessly handled, and we see that the surface has been abraded, possibly when removing surface moisture. It is also clear that the film has been subjected to too high a temperature, the spots being small blisters. The damage is irreparable.

Type of Enlarger.

I want an enlarger so as to make prints about 15 x 10 in. from 3½ x 2½ negatives, often from only part of the negative. Has a vertical enlarger any advantage over a horizontal, or vice versa?
F. J. (St. Albans.)

Both types of enlargers have their advantages and disadvantages. There is one thing that you must at any rate beware of, and that is that some vertical enlargers will not enlarge above a certain limited size, and this limit may make it impossible for you to enlarge part of a small negative up to the size you want. Apart from this limitation one type of apparatus is just about as good as another. Many vertical enlargers have automatic focussing, which saves time and trouble.

Primuline.

I wish to sensitise some paper with primuline. Various chemists I have tried do not know it. What is this substance? A. E. W. (Acton.)

Primuline is a dye, and not likely to be obtained from a chemist. The Primuline process is generally called Diazotype, and the description of the method of working it takes over two pages in the "Dictionary of Photography," so that you will realise it is not a matter that can be dealt with in the form of answers to questions. There is a good deal more in the process than merely sensitising paper.

Film Adapter.

Is it possible to purchase a 3½ x 2½ roll-film adapter for a 4-plate camera? Can a similar fitting be had for a 9 x 12 cm. camera?
A. E. M. (Stranraer.)

It is impossible to answer your question. Such roll-film adapters as are available will not fit any and every camera, and only an experienced dealer can tell you whether any particular camera you have is capable of being adapted to take roll film in this way.

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PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

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Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

LEICA Chromium Model III, f/3.5 Elmar, £21; also f/2 Summar, £12; Photoskop Meter, £4; Vidom Universal Finder, £3/5; will sell separately; all as brand new; owner buying cine.—Gibson, 66, Algernon Rd., Lewisham, S.E.13. [3534]

V.P. Salex, f/4.5, focal-plane shutter to 1/1,000th, F.P.A., 12 slides, hooded screen, all in partitioned hide case, perfect condition, £5 (or willing part-exchange Foth-Derby); also 16-mm. Film Splitter, 6/-.—69, Chatsworth Rd., N.W.2. [3607]
1-PLATE Popular Pressman Reflex, f/4.5 anastigmat, 4 mat, focal-plane shutter, 6 slides; perfect condition, £7, complete.

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ROLLEICORD, Zeiss f/4.5 lens, with special R case; cost £11/10; accept £8/10; absolutely as new.—Anderson, Bentham, Nr. Lancaster. [3611]

4.5x6 cm. Zeiss Plate, Tessar f/3.5, latest D.A. Compur, £10; particulars approval.—Box 1433, c/o "The Amateur Photographer." [3612]

1-PLATE T.P. Junior Special, Cooke f/4.5 4 anastigmat lens, sliding front, 1/10th to 1/1,000th sec., 12 metal plates, F.P.A., folding metal tripod, leather case, £7 the lot, or offers.—Photographer, "Advertiser" Office, Avy. [3614]

BALDAX, f/4.5, Pronto, 16 on 34x24, 50/-; 32, Wansbeck Gardens, West Hartlepool. [3616]

DAMS' Verto, 3 1/2x2 1/2, double extension, Ross Combinable f/5.5, Adams' shutter, 1 to 1/250th sec., revolving front, Identoscope finder, showing rise, direct finder, 3 D.D. slides, F.P.A., morocco case, special filters, lens hood; all warranted perfect (passed makers); sold by order of executors; list £45; bargain, £18/18.—Box 1467, c/o "The Amateur Photographer." [3620]

ZEISS Ikon Trona, 9x12 cm., Tessar f/4.5, Compur, double extension, etc., 6 slides, F.P.A., sky filter, leather case; excellent condition; bargain at £6/10.—Box 1468, c/o "The Amateur Photographer." [3622]

AMATEUR Photographer giving up.—For sale, Studio Camera, with stand, 38/6; without stand, 17/-; approval, stamp.—29, Pontecanna St., Cardiff. [3625]

SOHO Reflex, 3 1/2x2 1/2, f/4.5 Xpres, slides, F.P.A., hide case; new condition, £14.—Box 1470, c/o "The Amateur Photographer." [3631]

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We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

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ENSIGN Midget, 30/- new, used twice, 25/- or offer.—Entwistle, 4, Pine Avenue, Earlestown. [3626]

1-PLATE Ica Reflex, Dagor f/6.8, 6 slides, F.P.A., 4 case, 50/-; also V.P. Vanity Kodak, f/6.3, case to match, like new, 37/6.—31, Park Crescent, Romford. [3634]

GIVING UP—Leica III, Summar f/2, in collapsible mount and case, £27/10.—Below.

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32x22 Sibyl New Special, Ross f/4.5, 3 D.D. slides, F.P.A. and solid leather case; unscratched, £13, or exchange for Reflex.—254, High St., Bromley, Kent. [3636]

CAMERAS AND LENSES

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63/- or Offer.—Roll Film Folding Kodak, R.R. lens, postcard size, leather case; little used; condition as new.—42, Rudston Rd., Liverpool, 16. [3639]

FOR Sale.—Thornton-Pickard Reflex, 3 1/2x2 1/2, f/2.9 Plaubel Anticomar, reversing back, 6 slides; fine condition, £7.—Sails, 38, Beach Rd., Gorleston-on-Sea. [3640]

3A Special Kodak, Zeiss f/5.3, Comp. shutter, with combination back, Mackenzie-Wishart slides, colour filters, leather case, tripod, etc.; in perfect condition, £6/15, or reasonable offer.—Box 1475, c/o "The Amateur Photographer." [3642]

£13/15 Exakta Miniature Roll Film Reflex, 1 1/2x2 1/2, Tessar f/3.5, focal-plane shutter to 1/1,000th, coupled film transport, 1934 model, unsoiled; cost £18; seen or on approval; cash only; no exchanges.—Heath, 7, Manchester Rd., Chorlton, Manchester. [3644]

11-IN. Ross Telecrint f/6.8, focussing mount, cap flange, new condition, £3/15.—Below.

1-PLATE Kilito Magazine, horizontal, f/6.8 Aldis, 4 12/6.—Below.

THREE 9x12 cm. and one 10x15 cm. Double Plate-holders, Ica Palmas, 12/6 each; 1-pl. Porcelain Plate Washer, 7/6.—16, Bonsor Rd., Folkestone. [3647]

ZEISS Super Ikonta, 8 or 16 pictures, ever-ready case, as new, £12.—B. Price, 6, Danesmoor Rd., Withington, Manchester. [3649]

3 1/2x2 1/2 Salex de Luxe, f/3.8 anastigmat, D.A. leather case, filter set, Zeiss Distar, Dallan tank; perfect condition, £6.—Atkinson, 22, Dollis Hill Lane, N.W.2. [3651]

LEICA I, range-finder, leather case, 3 film-holders, f/3.5 lens, in exceptionally good condition, £8/10.—10, East Avenue, Walthamstow, E.17. [3653]

NAGEL Rolloroy, 3x4 cm., Tessar f/3.5, Compur, Leitz range-finder, filter, leather case; outfit as new, £8/10 lowest.—Ailsopp, Sonas, Westland Avenue, Hornchurch. [3655]

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A DAMS' Vesta 4-pl., Ross f/6.8, 6 slides, F.P.A., tank, £3/10.—Garlick, 174, Bennetts Rd., Keresley, Nr. Coventry. [3665]

MIROFLEX, 3½×2½, perfect condition, f/4.5 Tessar, F.P.A., 6 slides, hood, hide case, also Metrophot electric photometer, together, £23; deposit system.—Parsons, 64, Old Rd., W.V., Gravesend, Kent. [3666]

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ZEISS Ikon Box Tengor, 16 exposures on 3½×2½ film, with colour filter, 16/-, cost 27/6; also pair Binoculars, by Lumiere, Paris, variable, theatre, field, marine, £1.—Schofield, 36, Eldon St., Oldham. [3672]

ROLLEIFLEX 6×6, f/3.8 Tessar, de luxe leather case; cost £19/15; new condition; price £10/10.—Vivian, 3, Hare Court, Temple, E.C.4. [3673]

1-PLATE T.P. Triple Extension Field, Aldis 2 f/7.7, 3 double book-form slides, canvas case, tripod, £5.—Shaw, 67, Chiltern View Rd., Uxbridge. [3674]

1-PLATE Cameo, f/7.7 Aldis Uno, 7-speed shutter, 4 rise, cross, 6 slides, F.P.A., case, good condition, 32/-; Ensign Selfix, f/6.3, case, new condition, 38/-—Swan, 3, Ravensworth Crescent, Low Fell, Gateshead. [3677]

V.P.K. Special, Ross Xpres f/4.5, Compur, perfect, cost £10; what offers exchange? 4½×6 cm. plate camera preferred.—Ronald Sleep, 46, Fisher Rd., Newton Abbot. [3680]

3½×2½ Ensign Special Reflex, f/3.4 Aldis, 1/15th to 1/1,000th, 6 slides, F.P.A., R.F.A., filters, leather case, £6; excellent condition.—Butterfield, 36, Augusta St., Grimsby. [3682]

1-PLATE Soho Reflex, f/4.5 Meyer Trioplan, 12-in. 4 Dallon Telephoto, 6 double slides, case, as new, £20; exchanges considered V.P. Reflex.—Vivian, 51, Whitland Rd., Liverpool, 6. [3683]

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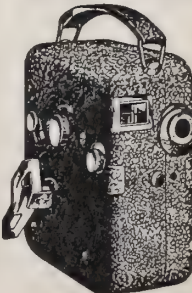
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12-IN. Dallmeyer Telephoto Lens f/6, with hood and leather case; new this year. £4/10.—Wilkinson, Lochinvar, Moss Lane, Ormskirk. [3667]

1-PLATE Cooke Lens, standard mount, 7 1/2-in. 2 Series III f/6.5, in good condition, £2/10.—61, Hyde Rd., Gorton, Manchester. [3691]

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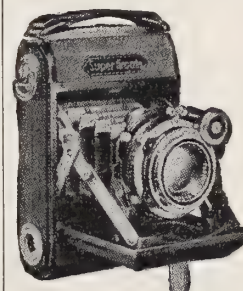
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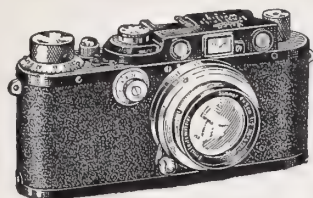
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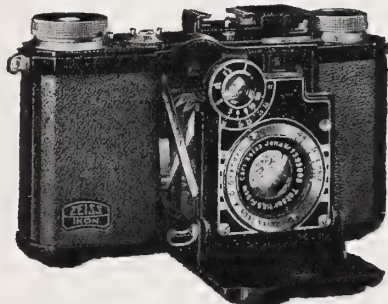
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ALLENS.—Pathe Baby Cine Camera, hand model,
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outfit, £1/19/6; Kolibri, Tessar f/3.5, £6/19/6;
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ALLENS.—Our Special Miniature Camera, f/2,
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f/6.3 model, 46/-; f/4.5 model, 59/6; Contax,
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OFFER the following bargains, fully guaranteed.

3½×2½ Zeiss Ikon Miroflex, f/4.5 Tessar, 12 slides,
32 F.P.A., and 11-in. f/5.5 Ross Teleros,
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slides, F.P.A., leather case, £25.

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ANY of the above on five days' approval against
full cash deposit.

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R. G. LEWIS.—Final cash clearance bargains.

Every camera guaranteed; no exchange
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ZEISS Kolibri, 16 on V.P., f/3.5 Novar, Compur,
filter, lens hood, leather case; indistinguish-
able from new, £5/15.

ZEISS Baby Ikonta, f/3.5 Novar, Compur, leather
case; absolutely unscratched, £5/5.

ZEISS Icarette, f/4.5 Tessar, D.A. Compur,
fitted Leitz range-finder, lens hood and special
case; cost £17; as brand new, £9/17/6.

ZEISS V.P. Ermanox, f/2 lens, 6 slides, case;
cost £40; unmarked, £10/15.

ZEISS Cocarette, f/4.5 Tessar, D.A. Compur,
as brand new, £5/5.

ETUI, 3½×2½, f/4.5, D.A. Compur, 6 slides,
F.P.A.; cost over £9; as brand new, £4/19/6.

FOTH-DERBY, 16 on V.P., f/2.5, leather case;
as brand new, £5/5.

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£4/17/6.

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BRADY & MARTIN, LTD., 29, Mosley St.,
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gains on 5 days' approval against cash; all
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NEWMAN & GUARDIA Sibyl 3½×2½, Ross Xpres
f/4.5, 3 D.D. slides, F.P.A., and case, £12/10.

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BABY Ikonta 3×4 cm., Novar f/4.5, £2/19/6;
another, with Tessar f/4.5 and Compur, £6.

SALEX Reflex 3½×2½, Cooke f/3.9, revolving back,
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The ideal exposure meter, entirely
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This new Type 2 Weston
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CONDENSER Lenses, $\frac{1}{4}$ -in., not mounted, 10/- pair; mounted, 13/6; $\frac{5}{8}$ -in., unmounted, 16/- pair; $\frac{5}{8}$ -in., 17/6; mounted, 22/-; all sizes, also for cinemas, cheap.—Below.

20-IN. Tessar Anastigmat f/6.3, iris, new, £9, cost over £20; Telephoto Lenses, bargains; lenses for all photographic requirements; enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [3687]

EXCHANGE AND WANTED

WANTED.—Condenser, Range-finder and Miniature Camera (preferably Leica), also $\frac{1}{4}$ -pl. Sanderson Slides.—Box 1423, c/o "The Amateur Photographer." [3590]

WANTED.—Reflex, $3\frac{1}{2} \times 2\frac{1}{4}$, state full particulars, date when new, lowest price to—Box 1427, c/o "The Amateur Photographer." [3597]

WANTED.—"Real Pictorialism" and "Principles Photographic Pictorialism" (Tilney).—38, Catherine St., Crewe. [3604]

EXCHANGE.—Kodak Junior, perfect, f/6.3 anastigmat, high-class lens, for Ensign Reflex Film, f/4.5; arrange terms.—Frame, Meadows, Scott St., Hamilton. [3605]

WANTED.—Cine Titling Outfit, 9.5.—Cooper, Milton, Shanklin. [3606]

ROLLEICORD wanted, also Miniature Camera, f/4.5 lens; not larger than $3\frac{1}{2} \times 2\frac{1}{4}$.—A. Puchen, 14, Praed St., London, W.2. [3610]

WANTED.—Leica III, accessories, lenses, viewfinders, supplementary lenses, filters, template, auxiliary devices, etc.—Box 1434, c/o "The Amateur Photographer." [3613]

WANTED.—6×6 cm. Automatic Rolleiflex, f/3.8 Tessar and case, new condition, in exchange for 4×4 cm. Automatic Rolleiflex, f/2.8 Tessar, case, lens hood, 3 filters, as new, used few times only.—46, St. Stephen's Rd., Bow, E.3. [3615]

WANTED.—Second-hand Pathe Films, also Leica Camera; send full particulars and price.—Advertiser, 16, Roxholme Place, Leeds, 7. [3619]

WANTED.—Reflex Camera, postcard size, modern, good condition, and cheap.—Bloch, 38, Abercorn Rd., Londonderry. [3621]

$3\frac{1}{2} \times 2\frac{1}{4}$ Reflex Camera, with fast lens, wanted for 32 commercial records only; must be cheap; similar reflex would be considered or exchange $\frac{1}{4}$ -pl. Field Camera, with Zeiss lens.—Smith, 26, Hebdon Rd., Tooting. [3623]

WANTED.—Folding Reflex (any size) or Rolleicord type, part exchange, with cash balance, 3×4 cm. Latest Model Piccochic, f/2.9 lens, Compur shutter, in leather case, Carbine daylight developing tank; Postcard Folding Ernemann, f/6.3 lens, and F.P.A., 10/-; Light-weight Wood Tripod, 2/6.—Elsbury, 112, Gosbrook Rd., Caversham, Reading. [3627]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{4}$ or V.P. Salex, or other focal-plane camera, also range-finder, cheap for cash.—Nantwyche, Chellaston, Derby. [3629]

SIBYL, $\frac{1}{4}$ -pl., Tessar f/4.5, 6 slides, F.P.A., leather case, perfect; Super Ikonta or similar wanted.—21, Hazel Avenue, Darlington. [3630]

REQUIRED.— $3\frac{1}{2} \times 4\frac{1}{2}$ Plate Camera, with anastigmat about f/6.8, double extension, condition immaterial if serviceable; write full particulars.—Mattingly, St. Edmundsbury, Sheffield, Beds. [3633]

WANTED.—Zeiss Biotar 1-in. f/1.4, and Meyer Plasmot 2-in. f/1.5 lenses, for Filmo 70D.—Box 1474, c/o "The Amateur Photographer." [3641]

WANTED.—9.5 Films (60 ft.), write—Hobbs, 20, Manse Brae, Glasgow, S.4. [3645]

STEREOSCOPIC Kinema Film wanted, 35-mm. or 16-mm., also Projector for same, no lens; also Stereo Attachment for Camera.—Graham, 29, Perham Rd., London, W.14. [3646]

XIT $\frac{1}{4}$ -pl. Pocket, Cooke f/6.5 anastigmat, 6 double slides, exchange for small film camera.—Knapp, Sheilings, Foreland Rd., St. Margarets Bay, Kent. [3652]

WANTED.—Zeiss Tele Tessar 10-in. Lens, suit $\frac{1}{4}$ -pl. Miroflex, exchange 9×12 Etui, Tessar f/4.5, or sell £9.—P. Pritchard, 24, Broad St., Hereford. [3654]

WANTED.—Rolleiflex Accessories, 6×6, suitable Vertical Enlarger, cheap.—Dr. Saleh, L.D.A., Hartwood. [3664]

CAMERA, good lens (Tessar preferred) and shutter, $3\frac{1}{2} \times 2\frac{1}{4}$ or less; description and lowest price to—219, Cotton Rd., Nuneaton. [3669]

REFLEX Wanted, $\frac{1}{4}$ -pl. or less, folding or otherwise; particulars to—Perry, City 10, Walsingham House, E.C.3. [3670]

16-MM. Cine.—Wanted, developing outfit, Correx or Tripoflo, also printing apparatus, also editing bench.—Mather, Deepdene, Audenshaw Rd., Audenshaw, Manchester. [3675]

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The smallest roll-film reflex camera on the market: measures only 5 $\frac{1}{4}$ x 2 $\frac{1}{4}$ in. The Pilot springs to "infinity" position on pressure of a button. Magnifier over ground-glass screen for ultra-sharp focussing. Simple lever movement to change the film, automatic exposure indicator.

Gives 16 exposures 3 $\frac{1}{4}$ x 4 cm. on V.P. film.
With f/3.5 Zeiss Tessar lens. £18 15 0
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Leather case. £1 0 0

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The full-size view camera, giving twelve exposures on 2 $\frac{1}{4}$ x 3 in. size roll film, with automatic exposure indicator, gives a brilliant image of the actual picture which will be recorded on the film.

With f/7.7 Voigt lens, in focussing mount. £2 5 0

With f/6.3 Voigt lens, in focussing mount. £4 5 0

With f/4.5 Skopar lens, in focussing mount, Compur shutter, reduced price £6 5 0



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THE ROLLEICORD, an inexpensive camera by the makers of the well-known Rolleiflex, gives 12 exposures 2 $\frac{1}{4}$ -in. square on 2 $\frac{1}{4}$ x 3 in. roll film, with Zeiss f/4.5 Triotar lens. Compur shutter. £10 10 0

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A new roll-film reflex, giving 12 2 $\frac{1}{4}$ -in. square pictures on 2 $\frac{1}{4}$ x 3 in. roll film, full-size reflex image, focussing hood fitted with magnifier, RACK FOCUSING, automatic exposure indicator. Price, with Victor f/3.5 lens. £10 10 0
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With Hugo-Meyer f/2.9 lens. £16 10 0

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WANTED.— $3\frac{1}{2} \times 2\frac{1}{4}$ or $\frac{1}{4}$ -pl. Double Extension Plate Camera, not over £2.—Below.

EXCHANGE.—1a Kodak $2\frac{1}{4} \times 4\frac{1}{4}$, case, as new, for D.E. Plate Camera.—Kirby, 9, Castle Gardens, Kirkcudbright. [3676]

EXCHANGE.—Gibson L2 Spanish Guitar, cost £17, or Abbott Tenor Banjo, cost £25, both perfect, for Modern Reflex, f/4.5 or larger, or latest Exakta.—Watts, 452, Holderness Rd., Hull. [3679]

WANTED.—Reflex, $4\frac{1}{2} \times 6$ cm. or $3\frac{1}{2} \times 2\frac{1}{4}$, lens not essential, also Akriscope Focussing Magnifier.—Boxhall, 26, Eastbourne Rd., Middlesbrough. [3681]

NEW $3\frac{1}{2} \times 2\frac{1}{4}$ Etui, Radionar f/4.5, Compur slides, F.P.A.; cost £9/2/6; £5.—Wallis, Baldwin St., Nottingham. [3688]

WANTED.—Praxidos O Enlarger, for 6×6 negatives; particulars and price to—Rouse, Pendennis, Sevenoaks. [3694]

EXCHANGE.— $\frac{1}{4}$ -pl. Pressman Reflex, f/4.5 Aldis, E revolving back, 2 slides, F.P.A., case, for $\frac{1}{4}$ -pl. Electric Condenser Enlarger; or sell, £5.—Goodes, Oxford St., Dudley. [3697]

WANTED.— $\frac{1}{4}$ -pl. Sanderson, and Combinable, or Protar lens.—89, Gipsy Hill, S.E.19. [3696]

WANTED.—Modern $\frac{1}{4}$ -pl. Field Camera, and Accessories, with or without lens.—61, Brondesbury Rd., London, N.W.6. [3698]

ROLLEICORD and case, f/4.5 Zeiss, cost £11/10, sell £8/15; exchange for larger Reflex.—Hines, 8, Groveland Rd., Beckenham. [3706]

WANTED.—Postcard Book-form D.D. Slides, fit Soho Oblong Reflex.—Pacey, 20, Keyes Avenue, Gt. Yarmouth. [3707]

Trade.

WANTED.—Pathe Motocamera Chargers.—Bell, 45, Newington Butts, S.E.11. [3222]

WANTED.—Stereoscopic Negatives; write, stating type of subjects, size of camera used and price.—Mack Sheldon, 3030, Euclid Avenue, Cleveland, Ohio, U.S.A. [3662]

WANTED.—Dallmeyer 17-in. Dallon Telephoto Lens f/5.6; approval.—Kingsway House, Prestatyn. [3617]

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BOLEX G.916 Projector (9.5-mm. and 16-mm.), B 500-watt, latest model, complete with R.I. Transformer, all new condition; listed £51/10; accept £41/10.—Box 1482, c/o "The Amateur Photographer." [3660]

9.5-MM. Cine Nizo Motocamera Model A, also hand-turn and one-picture movements, f/3.5 Meyer Trioplan, 6 chargers, velvet-lined case, 55/-; Old Pattern Pathe Projector, motor, 10/6; Film Notcher, 2/6; Two-way Switch, 4/6; Pathoscope Films, all usable condition and complete, S/30008, 21/-; S/697, 12/6; S/628, S/605, 10/6; S/645, S/588, 6/-; *10010, 6/6; *10035, *10232, *10227, *10066, *10338, *10343, 5/-; 10085, 3/9; *10242, *10136, *10205, *817, 10/101, 2/6; 573, 1048, 10045, 1/3; 493, 682, 633, 26, 537, 472, 700, 10254, 835, 261, 262, 260, 1/-; 28, 497, 678, 9d. each.—Murdoch, 36, Bidwell Gardens, Bounds Green, N.11. [3689]

16-MM. Zeiss S10 Projector, 110-240, resistance, case, with screen, film winder, used five times; cost £25; definitely new, unscratched, £10, or part exchange good 35-mm. Projector.—Braun, 27, Ridgway, S.W.19. (Wimbledon 2740). [3692]

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ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1 (facing Film House, Oxford St. end); not a shop, but a warehouse packed with motion-picture equipment; your inspection invited. Phone, 6889 Gerrard. Free parking facilities. [2013]

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35-MM. Super Speed Cine Film, 10/6 100 ft. 16 mm. Gevaert Film; colour filters, silver paint for screens, 16-mm. rewinders and everything the serious amateur requires.—B. S. Productions, 1, Mitre Court, E.C.4. [3558]

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RITWAY Holder, suit $\frac{1}{4}$ -pl. Reflex, double slide fitting, cost 63/-, 45/-; Bewi Senior, with case, 19/6.—Aldwyn James, Ynysmudw, Pontardawe. [3648]

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All in Excellent Condition!

- 9×12 cm. Tropical Soho Reflex, f/4.5 Serrac, 6 D.D. holders, F.P. adapter..... £22 10 0
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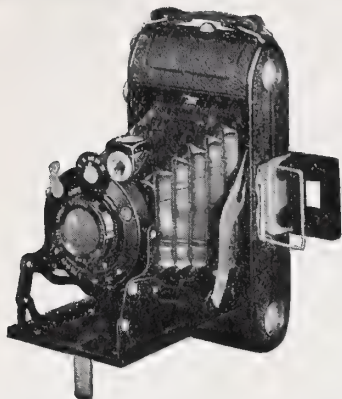
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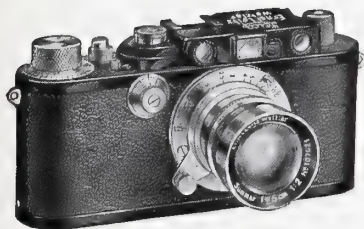
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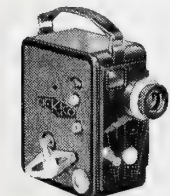
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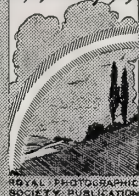
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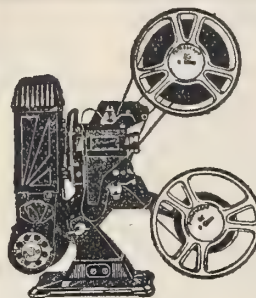
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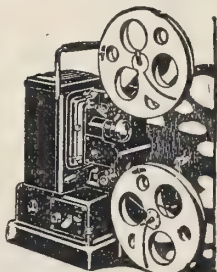
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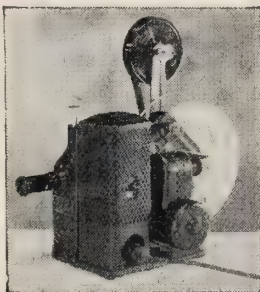
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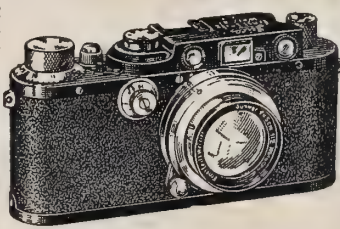
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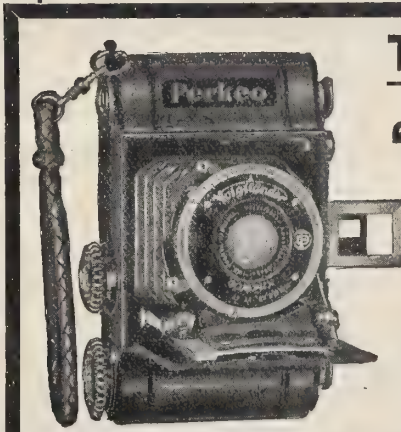


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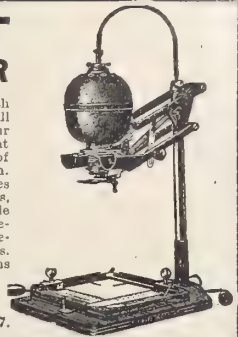
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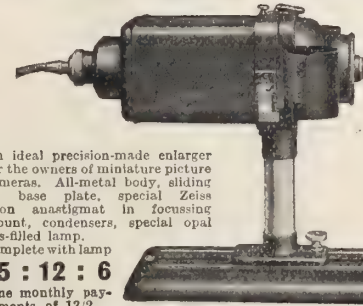
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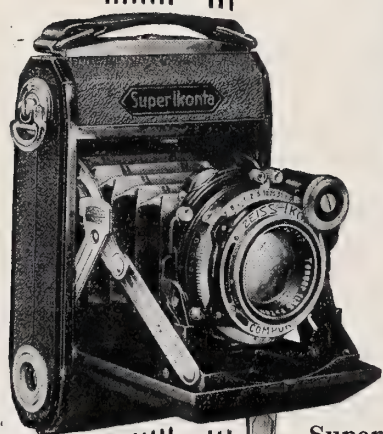
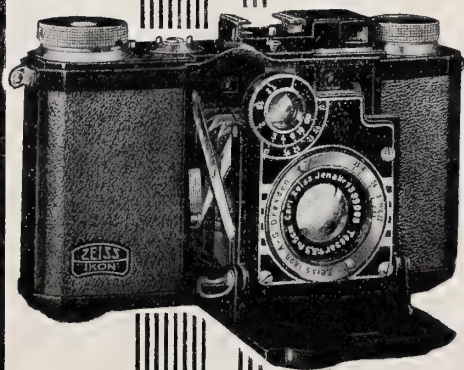
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THE special Autumn Number of *The Amateur Photographer* will be published next week. This, as in previous years, will be considerably enlarged in size, and in addition to extra art pages of pictures from the exhibitions, articles appropriate to the beginning of the autumn season will prove valuable to the large number of amateurs who are continuing their photographic activities. Nowadays the practice of amateur photography has ceased to be seasonal. Modern high-speed films and plates, coupled with big-aperture lenses as standard fittings for so many cameras, have definitely extended the season for outdoor photography, even for the snapshotter. This work is therefore within range of practically every camera to-day, in addition to the enormous amount of photography that can be conducted indoors, either by artificial light or in the dark-room. All these matters will be dealt with in the Autumn Number, and our readers are advised to secure copies of this special issue at an early moment. It will be published next Wednesday. The attractive all-over three-colour cover should be looked for on the bookstalls.

R.P.S. Entries.

The number of workers who sent in prints for the pictorial section of the Royal Photographic Society's Exhibition was 670, of whom 350 were British, 58 from the Dominions, 140 Continental, and 110 from America. Only 200 of them, with 257 prints, had the honour of selection. The Dominions, numerically, have rather a poor showing; on the other hand, the Continent is represented by 49 exhibitors with 53 works, and America by 44 exhibitors with 52 works. Among

TOPICS of the Week



CORFE CASTLE.

A subject that has been photographed many times receiving treatment from a painter who makes a useful foreground object for the photographer.

the lantern slides there is shown, according to Mr. Dudley Johnston, who has made this section of the exhibition, as well as the pictorial section, his own particular care, a distinct improvement upon the rather disappointing level of last year. A larger entry—about 800—was also received. It was possible from these to select about 180 slides of satisfactory quality. The slides indicate a tendency to revert to the good old browns and warm tones. Only about half a dozen thiocarbamide slides are included, and this year that process has been confined to subjects really fitted to it. The effort of some workers in past years to represent certain landscapes in a blue tone cannot be regarded as an emphatic success.

Undressed.

If Mrs. Grundy were informed, without qualification, that there were five-and-thirty nudes on exhibition at the Salon, she would probably make her way there at once, armed with a very pointed umbrella, and she would not be much appeased by the fact that the exhibition also includes the portraits of a few clergymen. But really the set of pictures is remarkable as showing in how many ways the unclothed human figure can be treated, always free from offence. What one feels in front of these examples is, not that they are just put in because they are nudes, to satisfy a vulgar curiosity, or to evidence a spirit of daring on the part either of the worker or of the hanging committee, but that they are there because the human body—after all, creation's noblest work—does present opportunities for strong and delicate pictorial treatment such as no other subject can afford.

Entrance and Exit.

There is a little bit of good psychology in arranging the first and last works on an exhibition wall. The Salon has always been very happy in this respect. This year it strikes a musical note. No. 1 is a man playing a sousaphone, and the picture nearest the door by which the visitor leaves is an arrangement of bagpipes. The Royal begins with the jolly spectacled head of a man prepared to enjoy good things, and ends with an open gateway to bow you out. Comparisons are never more odious than between the two exhibitions. One little difference we note is that the size of the picture is, on the whole, rather smaller in the Royal than in the Salon. There is something which dictates the proper size, within limits, of the exhibition picture. It is the size of the great bulk of the pictures in these two exhibitions. One feels that if they are very much smaller or very much larger they begin to lose interest. To the Royal on Press day there came a lady reporter, whose very first reporting job it was, and who knew nothing

about photography. Her naïve reaction to the exhibition was shown in her acclamation of an immense commercial enlargement on the landing—a picture of a baby, measured by yards—as the picture of the show! Which rather goes against what we have just been saying.

Prohibitions.

The man who carries a camera must have about him a constant awareness of prohibitions, much as a motorist has the traffic lights or the policeman's signal ever in his consciousness. The camera is a suspected instrument. The less the authorities concerned know about photography the more deeply suspicious they grow. It is, of course, not for the photographers under interdict to challenge the opinion of authority.

"Theirs not to make reply,

Theirs not to reason why."

Yet, in fact, they often wonder, even supposing a photograph were taken within a zone of prohibition, what possible use, honest or nefarious, could be made of it. Such

a photograph as any casual person could obtain of, for example, the exterior of an arsenal, is much less likely to convey useful information than an intelligent description by someone who had seen it and had afterwards made a few notes. It is readily granted that there are occasions when a photograph, obtained with some carefulness and showing intricate detail, as of machinery, may be useful to other parties, but in general this suspicion of photography is a vestige of war psychology. It is the fear of document. Things which are merely said are forgotten. Things which are written can be explained away. But things which are photographed are unimpeachable evidence, or at least so think those who have an exaggerated idea of the camera's capabilities. All the above is inspired by two inconsequent news paragraphs of the same date—one that air passengers in Germany are to be prohibited from taking photographs while flying, and the other that at a nudist conference near London members will not be permitted to bring cameras.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Pyro-Ammonia for Slides.

Although I have succeeded in making some satisfactory warm-tone slides, I cannot get the brilliance and transparency of some exhibition slides I see from time to time. I am told that the only way to obtain this quality is by using a developer with pyro and ammonia in combination. If this is so, can you give me a reliable formula?

B. L. (Northampton.)

It is not correct to say that pyro-ammonia is the only developer that will give warm-tone slides of the highest quality, as such slides can be, and are, produced with other developers. At the same time pyro-ammonia is capable of giving excellent results, with an image of fine grain, and the shadows rich yet properly transparent.

What you must bear in mind is that the perfect slide is not merely the result of a particular developer. Much depends on the negative from which the slide is made; on the character of the lantern plate; and on exposure and development being "correct" within narrow limits, and properly adjusted to each other.

We give a formula and a few hints, the information being abridged from the article on lantern slides in "The Dictionary of Photography." You should first make up three stock solutions, which will keep very well separately, and from which the working solution can be prepared just before use.

| | | | | | | |
|-------------------|----|----|----|----|----|---------|
| A. Pyro | .. | .. | .. | .. | .. | 1 oz. |
| Sodium sulphite | .. | .. | .. | .. | .. | 2 oz. |
| Citric acid | .. | .. | .. | .. | .. | 40 grs. |
| Water to | .. | .. | .. | .. | .. | 10 oz. |
| B. Ammonia (.880) | .. | .. | .. | .. | .. | 1 oz. |
| Water to | .. | .. | .. | .. | .. | 10 oz. |

| | | | | | | |
|---------------------|----|----|----|----|----|--------|
| C. Ammonium bromide | .. | .. | .. | .. | .. | 1 oz. |
| Water to | .. | .. | .. | .. | .. | 10 oz. |

Various working solutions can be used, but it is advisable to keep to one only at first, until its working is understood, exposures noted, and the tone given on different plates studied. Such a solution, giving tones round about warm black, is A, 30; B, 60; and C, 30 minims per ounce of water. With this, development at about 65° Fahr. will range from two to three minutes, and exposure should be adjusted so that the development time is within these limits.

Warmer tones are secured by increasing the amount of C solution, without varying the other quantities. This should not be done at random, but to a definite quantity; and a further series of experiments must then be undertaken to arrive at data for the necessary increase in exposure, and the longer development time. As variations in colour give more or less deceptive visual densities to the slide, it is advisable not to rely only on inspection, but to work by time and temperature, or by the factorial system. The latter is, for several reasons, more satisfactory here than in the case of negative-making.

Another point to note is that slides made in this way can be judged properly only by actual projection; the appearance in the hand may be very misleading. Tones that are beyond a certain warmth are seldom satisfactory, and care should therefore be taken not to go too far in the direction of further restraining the developer, and unduly increasing exposure and development time.

An acid fixing bath should be used, and the slide should on no account be exposed to actinic light till fixation is complete and the slide has been well rinsed.

"Seeing" the Big Exhibitions

THE first thing that strikes the tyro on his first visit to the "Salon" and "Royal" is the remarkably fine technical quality of the work shown. This is inclined to depress the beginner, making him feel inclined to scrap all his own efforts and give up the craft. It should be remembered, however, that all the exhibitors represented at these great shows were once in a similar position, and probably experienced the same sensations, so let the new-comer take heart.

To the visitor with unlimited time, the tour of the exhibitions can be done more or less haphazardly, with a pause at will before those examples which most specially appeal. Quite a large number of visitors will, however, have only a very limited period at their disposal, and it behoves them to use some kind of system for viewing the exhibits in the most beneficial manner.

The Salon.

Let us take the Salon first. It is easy of access, adjoining, as it does, Trafalgar Square, which is a convenient spot to reach from any of the great London termini, or, indeed, from any suburb.

A catalogue is obtained at the office on the stairs, and the first tendency is to open this list at once. A better idea is to go round the walls casually first, before consulting the catalogue, viewing the pictures with what might be called a grouping idea.

Pick out those pictures all the work of one artist, and see how his individuality stands out in that particular sphere. It is surprisingly easy for even a novice to group pictures together in this manner. The fact of the Salon exhibition being housed in one large apartment also makes this idea easy of accomplishment.

Now open your list and go steadily round, spending as much time as possible over each work. It is amazing how soon one picks out the kind of work that makes a special appeal. Having found a favourite type of subject or mode of expression, here is the place to pause. Sit down and look at it leisurely, and find

Visitors to the London Salon and the Royal Photographic Society's Exhibitions, which are now open, must view the exhibits with varied feelings, and the casual visitor is usually surfeited with such a large assortment of subjects and treatments that he does not actually "see" the exhibition in the most beneficial manner. A little attention to details, as indicated in the following article, may make quite a lot of difference in this respect.

out what there is about it which is so much different from the ordinary photographs which grace your own albums.

So-called "stunt" pictures will be found on the walls, and should by no means be ignored, even though that type of work is abhorrent to some visitors. Every such picture has a tale to tell in the disposal of its masses, the line of its curves, the splashes of its light, and it is for these reasons that they are selected by the Committee for a place on the walls.

Prints are made by various processes, and the worker who is used to only one kind of printing medium will have an opportunity of judging the advantages or otherwise of other processes shown. The mounting should also be observed.

The "Royal."

While the Salon is concerned only with pictorial work, the R.P.S. has other varied phases of the craft, and the visitor to Russell Square will find the array there rather bewildering. If he has just come from the Salon, it is quite a good plan to go round one of the departments other than the pictorial one, so as not to be too surfeited by the array of pictorial excellence.

The transparency section is a splendid place to start at in this connection, and as it is housed in the studio on the ground floor it does not entail travelling through other rooms to get to it.

Note should be taken of the tones of the lantern slides shown. Here the finest gradations in tones are

shown on perfectly-made slides by famous slide-makers, and here the would-be slide-maker can get an excellent idea of what the appearance of his slide must be before it is entered in the annual slide competition of this journal.

Trade and Technical Exhibits.

Trade exhibits are fairly numerous also, and the visitor has an opportunity of seeing what excellent results are obtainable on the various materials abounding when the work is done by expert manipulators. The array of apparatus will also delight the enthusiast.

A smaller number of people, probably, will be interested in the natural-history subjects and X-ray photographs, but they should not be missed, as they give an excellent indication of the assistance photography has been to science, and, as such, help the amateur to feel that the hobby he is pursuing is not just a playtime occupation. Infra-red photographs will interest most amateurs, and although the process is by no means an amateur's pastime, the results the experts produce cannot fail to interest.

It is well to finish the round of this exhibition with the pictorial section, and the method applied at the Salon may be equally effective here. The visitor is able to leave the exhibition with two or three prints stamped in his memory, as examples to follow in his own work.

Lessons to Learn.

Two important points must be stressed in closing. Spend as much time as possible at both exhibitions, and do not try to rush them in a brief interval. Go with an unbiased mind, prepared to learn from the exhibits, whether they please your fancy or not.

Even if the visitor is not himself an exhibitor he can make useful mental comparison of his best prints with the work seen. Are they of equal quality, colour, etc., and do they appeal in the way that a good piece of technical work always does appeal to the keen photographer? If not, the reason should be sought for and the fault remedied.

Border Your Prints

By DONALD G. SHELDON.

MOST photographs are improved by being printed with a neat margin. D. & P. firms are well aware of this, and turn out their prints with a white edge, obtained by masking. These white edges do not suit every picture, and many subjects look better when "framed" in a darker border.

Such dark borders may be produced quite simply on both contact prints and enlargements. The only requirements are a piece of glass a little larger than the prints and some opaque paper. For contact prints use a spare glass which fits the printing-frame. The opaque paper may be some of the black wrapping used for gaslight or bromide paper.

Take a piece of the paper and cut it accurately and cleanly to the exact size of the space you wish the picture to occupy. This space should be small enough to leave a quarter-inch margin when laid on a piece of the printing paper. Paste the black paper on to the glass, taking care to wipe away any surplus paste at the edges of the paper.

If a piece of printing paper is now placed behind this black "disc" in a safe light, and then exposed to the printing light, only the uncovered margins will be affected. For contact prints this exposure to light may be done in the usual printing-frame. For enlargements, the bromide paper is laid face upwards on a table, the glass and disc placed over it, and the exposure made by switching on white light for a few seconds. The glass and bromide paper should be kept in even contact by pressure in the middle.

If the opaque disc is in contact with the printing paper, the resulting border will have a sharp edge. Sometimes a slightly diffused margin is preferred; in this case the border is printed with the glass interposed between the two papers. Examples of both kinds of margin are shown here.

Having printed the border, the next step is to print or



"A Call from the Gang." Printed with diffused border.

enlarge the picture on to the paper in the usual way. With development papers, the dark edge will appear along with the picture in the developing dish. With printing-out papers it is already visible when the paper is removed from behind the opaque disc.

When the print has passed through its various stages and is ready for finishing off, the dark border should be trimmed to a width to suit the print. In some cases the merest suggestion of a margin is all that is required.

A dark border is particularly effective for portraits with plain backgrounds, and for views in which lines tend to "run out of the picture." Since the discs of opaque paper are easily cut to any shape or size, it is very little extra trouble to "frame" such pictures in this way, and this trouble is well repaid by the improvement in the resulting print.

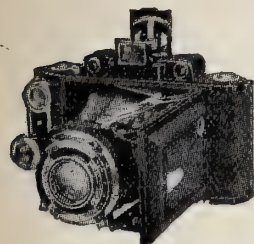


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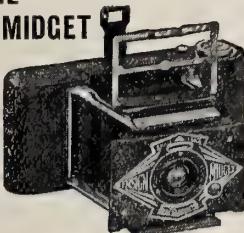
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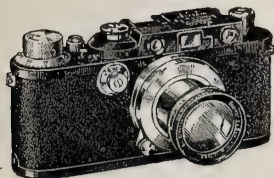


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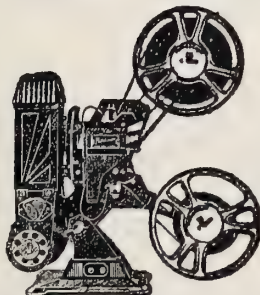
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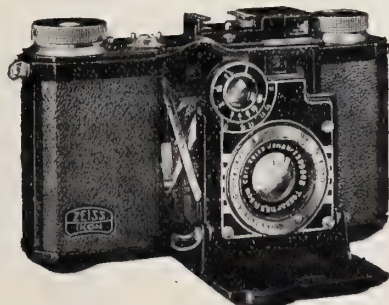
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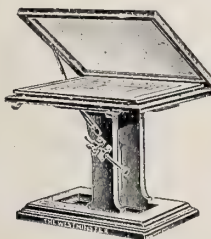
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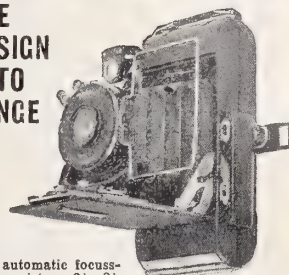
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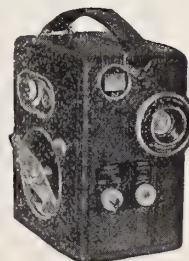
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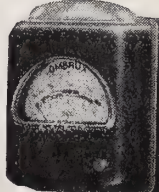
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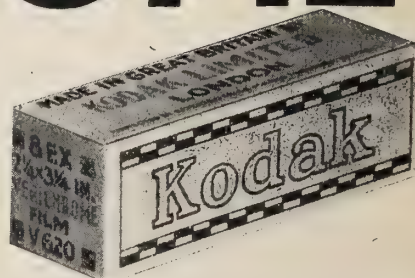
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September 19th, 1934

TOP LIGHTING

By D. SWAINE.

IT is said that rules are only made to be broken ; this can be applied to photographic rules on many occasions, and the results will fully justify the proceeding. It is a sound dictum that a subject should be lit from one side by a fairly low light, so as to bring out modelling and give a long shadow. I am acquainted with one photographer who never thinks of making outdoor exposures in summer between 10.30 a.m. and 4.30 p.m. But in thus arbitrarily confining himself to these morning and evening periods I am sure he misses many promising pictures.

My two illustrations, which I think prove my point, were taken about noon on a sunny day. The *motif*

*Cutting the Sunshine.*

in each is an effect of sunshine with a suitably balanced composition to form a foil and setting. The effect in each case is caused entirely by the extreme height of the sun, and is quite different from that which would be evident if the sun were lower in the heavens.

*The Sunlit Lane.*

From this it would seem wiser to be always on the look-out for pictures and have one's camera ready at all hours of the day ; it is a mistaken idea to be determined that at such an hour no good photographer could possibly work. For in both cases I had to snap quickly ; my yacht came into view round a headland, and the children passed into the lane suddenly from a cottage garden.

Surface-silvered Mirrors for Reflex Cameras

By BENJAMIN ALLWRIGHT.

FINDING it necessary about three years ago to replace the mirror in my reflex camera, I made enquiries at a large dealer's, and was informed that the cost would be about half a guinea ; the mirror, of course, being surface-silvered.

As this was more than I was prepared to pay I decided to try to make one. After silvering a piece of plain glass, I found that I was unable to polish the silver without removing part of it.

Eventually, after experimenting with pieces of mirror of various kinds, such as hand-bag mirrors, scraps of plate glass, etc., I bought a piece from the local glazier's cut to the size that I required, costing twopence-half-penny.

This I treated in the following manner and obtained an excellent surface-silvered mirror :

The mirror was immersed in methylated spirit in a photographic dish and left to soak for 10-15 minutes. By this time practically all the backing had come off leaving a bright, yellowish metallic surface. Adhering particles were removed with a piece of cotton-wool with gentle rubbing.

The surface was then carefully polished by rubbing gently with cotton-wool moistened with methylated spirit and dipped in jewellers' rouge.

The polishing, requiring ordinary care, took only a few minutes, and the result was a perfect silver-surfaced mirror. This was then washed well in methylated spirit and wiped with cotton-wool to remove the rouge.

Finally, the surface should be coated with a *very thin* solution of celluloid in amyl acetate.

This is important. When I first made

a mirror I neglected to protect the surface in any way, and in a few months it became black and had to be replaced. After trying various oil and spirit varnishes I found that very thin celluloid varnish was by far the best, and the resultant mirror was hardly affected by the thin film on its surface.

It should be noted that amongst the pieces of mirror that I used for experimental purposes, in one or two cases the backing would not loosen with methylated spirit, but came off quite readily with benzene ; also, in one of these instances after removing the backing there was another yellow varnish-like coating which I found came off easily with methylated spirit.

Only in one case did I have a failure ; I could not remove the undercoating of varnish except by friction, and this damaged the silver film.



Dinner-time.

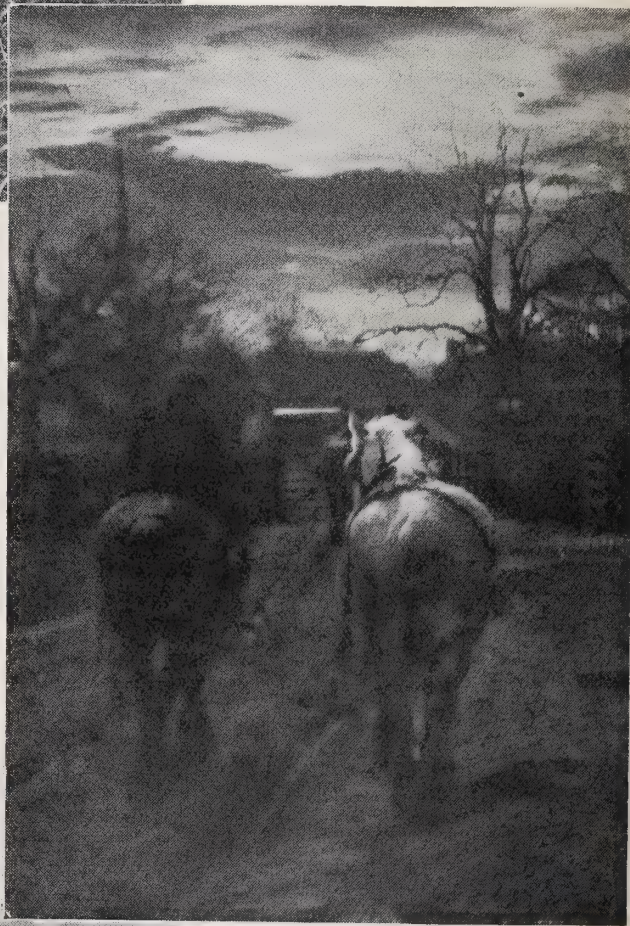
FARMS and farm life have always an appeal as subjects for the amateur photographer. The live-stock and architecture of the farmstead, and the men at work, offer all-the-year-round possibilities, so that a visit at any time will yield interesting pictures. The present time is as good as any other period of the year for securing typical pictures of farm life. High-speed exposures are rarely necessary, therefore any simple camera worked intelligently within its capabilities is adequate for most farming subjects.

As the later autumn days approach, however, the light becomes poorer in actinic quality, and in the afternoon is distinctly yellow in character. For this reason panchromatic films or plates should be used, and preferably of the high-speed variety.

Assuming we want pictures—or at any rate well-arranged mementoes—flat lighting must be avoided, the background must show up the subject instead of absorbing it, and the composition should be as pleasing as possible.

In composing, the photographer should avoid trying to include too many animals or figures at one time, so as to make it fairly easy to prevent them wandering to the picture's edges. Where geese or ducks in water are concerned, they show up best when sky reflections can be avoided.

For subjects in action,



Homeward bound.



Field workers.

Photography

By W. PYE.

such as ploughing, harrowing or rolling, allow more space in the direction of motion, so avoiding the appearance of going "off the map." The suggestion of toil or effort can be secured by snapping the moment a start is made after a stoppage.

Broadside views of teams at work do not usually compose into pictures

so well as those taken approaching or receding at an angle of 30 to 60 degrees from the camera. This also helps exposure, for an object moving thus can receive three times as much exposure as one moving directly across the field of view. The legs of slow-moving animals move about four times as quickly as the body, and the exposure should be made

September 19th, 1934

on a FARM

A good Autumn subject for picture-making.

when the feet are comparatively still.

Never approach too near your subject (horses, cattle, etc.) or your picture will show distorted perspective, particularly with short-focus lenses.

The farm workers play a useful part in picture-making when suitably



The poultry farm.

are beginning to fall. It is here that panchromatic material and a suitable filter will score, and will, in fact, be a necessity if the best results are wanted. A light tripod may prove useful for such work, but for the farm subjects almost any type of hand camera will be sufficient.

Finally, if the farmer helps you, thank him, and thank him properly, too, by sending him some prints. It will make it easier next time the farm is visited either by you or by a fellow photographer.



The last load.

introduced with their implements. Where the old idea of "standing still to have your photograph took" dies hard, a polite request to carry on with their job will obviate the stiff, unnatural pose they are accustomed to adopt. Whether the subject be live-stock only, or coupled with human interest, the aim will be to secure pictures which are characteristic rather than those which are exact records of actual things and people.

In the neighbourhood of the farm the landscape worker will also find many attractive subjects that will be at their best now that the leaves



Feeding the sheep.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

DIFFICULT VIEWPOINTS.—II.

AS I was saying last week, there are many buildings, like St. Paul's Cathedral, of which it is impossible to get the most satisfactory photographic view. Obstructions make it out of the question. It is the same with other subjects besides buildings. Many a landscape would be ideal from a certain position, but that position is unattainable; or a view would be perfect, but for some obstruction or disfigurement which mars the whole thing.

Perhaps we shall come to regard electric pylons scattered about an open landscape with as much indifference as if they were sheep or daisies; and we may even in time sink as low as those Americans who consider they have vastly improved an imposing cliff by carving it into the semblance of some vulgar dollar-hoarder. Even as it is, we cannot but notice how increasingly difficult it is becoming for us to find a viewpoint from which the subject we wish to record can be shown at its best. The only thing we can do is to try our utmost to find such a spot if by any chance it exists.



Some time back I showed some photographs of the demolition of a London building, and told how a beloved demolisher shot a ton or so of dust and masonry over me and my Sibyl. On the site sprang up Unilever House, seen in the two prints here. In my opinion it is an impressive and beautiful building, and is not difficult to photograph from several positions. One of the best aspects of it is from a window on the other side of the river, high enough up to dodge intervening buildings and advertisements. But it is not high enough to dodge a beast of a factory chimney—a "stalk," as it is pleasantly called in the North.

So I proceeded to spy out the land; and leading from a side street I discovered a narrow alley-way which led right to the water's edge; and there was a wooden bar to prevent my falling into the river, and to serve as a convenient support for my camera. It was just the viewpoint I wanted.

Here I would ask you to notice the differences between Fig. 1 (above) and Fig. 2. They were taken from the same spot; there was no room to dodge about, the alley being only about a yard wide. The main difference



between the two renderings is due to a slight swing of the camera, and this is a most important point to bear in mind. Viewpoint is not only a question of the actual stance, but of the direction in which the lens is pointed. Even a slight movement one way or the other will often make a vast difference in the composition.

In Fig. 1 two buildings are shown side by side. If it was necessary that the record should include the two buildings, well and good; but it undoubtedly leads to division of interest, and in many kinds of pictorial work this would be fatal. In Fig. 2 the one building is dominant, and the fact is disclosed that the building is close to one end of Blackfriars Bridge. Of the two I much prefer this.

Then, again, this viewpoint being about right on general grounds, there was the opportunity of waiting for passing craft, which came along at intervals. I should have liked something a bit nearer, but conditions

were not favourable, so I had to make the best of what offered.

And another important thing—the lighting. The viewpoint found may be the best for the aspect and arrangement of the subject, but not the best for the lighting, except at certain times. Taking this one building, for example, there is part of the day during which the sun shines full on the sweeping front, which is then too uniformly white. Later on the light falls as shown in the photographs; and still later the whole front is in shadow.

So that there is a good deal to be done and thought of in getting the best viewpoint. The everyday subjects to which I have referred are unimportant; it is the general ideas that must be borne in mind, for these apply to a greater or less extent to practically every photographic subject with which we may deal.

W. L. F. W.

WATCH THE BACKGROUND

WHEN the negative of this print was developed and I saw the figure in the background, it seemed impossible that I could have had no knowledge of what was passing in the background when I made the exposure, but it was so.

My model was contentedly dropping handfuls of sand into the pool, and so absorbed did I become in watching, ready to snap at the right moment, that I became oblivious to near-by happenings. This occurred some years ago, and it is unlikely ever to happen again, because from this I learnt a valuable lesson. It is one that every beginner in photography, particularly when taking snapshots, should remember on every occasion—always watch the background.

When photographing on the seashore or in the street I have trained myself to keep one eye on the subject and



Not an ideal background.

By "KIN."

the other on surroundings, particularly the background. This is a useful accomplishment, and should be learnt by all who like to use their cameras on subjects which include moving figures in different planes.

A sharp look-out should also be kept for buildings, telegraph poles, lamp posts, trees, etc., that are in the background, and may come in awkward positions in relation to figures in the foreground.

The subject should be visualised, either directly or in the finder, as a completed picture or print, and all parts seen in relation to each other.

It is good training to do this on every occasion, even if no exposures are made. And notice must be taken of the fact that we may be misled by objects which are clearly on widely separated planes, yet which come into unpleasant proximity in the print. We must watch the background.

DO NOT WAIT TOO LONG

THAT it is unwise to rush impetuously into action with a camera when a good subject is seen, has often been proved very true. But while it certainly pays to study the proposed picture from different angles and wait for the best moment, this waiting can be overdone. The result is disastrous to one's peace of mind!

I want to put forward the plea that photographers considering subjects over which they have no control, should release the shutter at the first possible moment. If the composition is anything like suitable in the disposition of its parts, take it. Should the conditions or arrangement of moving objects become absolutely perfect a

moment later, take another; it is better to have the two than nothing.

Not long ago I had all ready for taking a picture which was to include a fine pair of white farm horses which had been making regular turns up and down a field, in a plough. I almost took my photograph on one turn, but decided to wait for the next, which would bring them into a perfect position. The next turn never came; instead, the team went off to the farm, and I went away very disconsolate.

But it is in attempting pictorial compositions in the streets of small towns and villages that vigilance is required. I have several times been robbed of a picture by waiting too

By D. S.

long for figures to move into perfect positions. The not-so-perfect figure would have pleased me better than nothing, for this is what can happen.

I waited three years—perhaps thirty visits—for appropriate foreground interest to be present in a certain village square; last week my patience was rewarded. A man with a horse and cart passed from house to house as refuse was collected. Excellent! The light was right, and my subject was slow-moving or stationary. I would snap at the next stop. Alas, this was opposite the inn, and round the corner swung a huge brewer's lorry to pull up where the horse and cart should have been.

How I make my EXHIBITION PICTURES

No.
CCXLVII.

Mr.
STANLEY
SCHOFIELD.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"IT is difficult to explain within the limits of a short article how I make my exhibition pictures, as in my opinion practically every subject demands individual consideration and treatment. The only thing I can do is to sum up the general principles on which I work.

"I always aim at keeping the composition of a picture as simple as possible; I strive at the best technique; and I endeavour to ensure that the picture shall tell

its own story. By the last, I mean that the various parts of the picture should not only be linked together in the composition, but they must also have some definite connection in the imagination. Take, as a simple example, the print, 'Down to the Sea,' on this page. This at a glance conjures up in the mind an affinity between the steps in the foreground and the boats beyond, and the title emphasises this. The print on the opposite page also tells its own simple story, and the low key in which it is rendered helps to strengthen the rather solemn character of the subject as it presented itself.

"For this type of pictorial work it is necessary to have a large-aperture lens, in order to get, when required, a shallow depth of definition, so that interest in any given portion of the subject can be stimulated by its being in sharp focus while the remaining portions are rendered less obtrusive and insistent by a certain amount of diffusion. For such effects, calling for critical selective focussing, I find the reflex camera without equal, and I consider that quarter-plate negatives are the best size for serious work. But as the bulkiness of this camera renders it impracticable to carry it with me on all occasions, I invariably carry in my hip pocket a miniature camera loaded with 'Panatomic' film, so that if I come across an unexpected picture I can record it in a moment.

"For my reflex camera I use Kodak super-sensitive panchromatic cut film, but usually without a filter, as I find that aerial perspective in landscapes is liable to be somewhat lost if a light-filter is used. For my exhibition prints I use Kodak Royal, Kovita or Kodapal.

"The mounting and finishing of the print are by no means the least important factors in turning out satisfactory exhibition pictures. A visit to any photographic exhibition will generally reveal a certain number of otherwise first-rate pictures simply ruined by bad mounting, careless spotting, and so forth. I therefore finish all my work as carefully and neatly as possible. I also endeavour to select a simple and expressive title that harmonises with the subject and enhances its appeal."



DOWN TO THE SEA.

Stanley Schofield.



SACRIFICE.

BY STANLEY SCHOFIELD.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



SUMMER MORNING.

BY ISMAY TAYLOR.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)



IN A CORNISH HARBOUR.

BY F. J. MORTIMER.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)



1.—"Windswept."
By G. F. Brewitt.

2.—"A Quiet Backwater."
By W. G. Halliday.

3.—"Evening—Fountains Abbey."
By Miss F. Blythe.

4.—"Heather Terrace, Tryfaen."
By A. R. Serrallter.

5.—"The Way Across."
By H. N. Russell.

6.—"Tropical Palm."
By S. H. Kwa.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

NOTWITHSTANDING the fact that No. 1 of the prints reproduced on the opposite page—"Windswept," by G. F. Brewitt—is of excellent workmanship and exhibits a fair idea of arrangement, it seems somewhat disappointing if considered in relation to its title. It suggests a mood that is more characteristic of quietude than of storm, which is what its title implies.

Subject and Title.

In order that the title may be sustained, the subject should, either in mood or the disposition of the subject material, convey a feeling of the effect that is produced when a wind exists.

Here, however, nothing of the sort is suggested. It may even be the case, in actual fact, that there was quite an appreciable amount of wind when the exposure was made; but, while it is not visible in itself, its effect on the objects composing the subject material—trees, shrubs and clouds—could be seen, and something of this effect should be conveyed in the print.

This is by no means easy to accomplish unless it is possible to include something that is obviously under the influence of wind, as, for example, a figure with flowing garments, or unless the lines of the subject are such as to convey the impression that the objects are similarly affected.

In the first case, the influence is suggested by a departure from a normal shape. That is to say, the garments of such a figure, instead of falling vertically as usual, would be extended in the direction the wind was blowing, and the degree of extension would afford an indication of its strength. In the alternative, a similar impression must be suggested, and, to enable this to be done, it is necessary to have some idea of the influence of line.

Lines of Movement.

There are, of course, exceptions to every rule, but, speaking generally, horizontal or vertical lines alone, or a combination of both, are static in the impression they convey.

They suggest a sense of peace and quietude or absence of movement, whereas slanting lines convey a feeling

of action or motion. If, therefore, a picture contains a preponderance of horizontal or vertical lines, its mood is quiet and peaceful, and, if a majority are definitely on the slant, there is a suggestion of movement.

The most pronounced lines in "Windswept" are those of the trees in the foreground, and the horizontal line where landscape meets sky. Neither shows a sufficient departure from the true vertical or level to do other than provide a static impression. The clouds, it is true, are of an inclined direction, but their influence is not strong enough to counter the dominant impression of the tree and horizon line. On this account, and because the title implies movement, subject and title are not concordant.

In certain parts of the country—near the sea and in areas similarly exposed—the force of the prevailing wind causes isolated trees and small collections of them to grow in a twisted formation, and more or less on the slant. With one of these as the most prominent object; a landscape that shows a pronounced slope against the sky, and the sky itself with clouds of marked formation having a definite departure from the level or vertical, it might be possible to make up a picture that would live up to such a title as "Windswept," assuming, of course, that such lines are arranged to form a harmonious composition.

Directional Impulse.

A picture so made up should not only convey an impression of wind, but an indication of the way it is blowing, and, if it should be the prevailing wind, little difficulty should be experienced. If the line of sight is across its path—as it must be to get the tree or trees at the right angle—the line assumed by the clouds will incline upwards in more or less the same direction as the trees.

The line of the uppermost edge of the landscape might run in a counter or the same direction. It would not matter a great deal, for the dominant lines of trees and sky would combine to suggest what is known as a directional impulse.

None of the examples shown on the

opposite page this week gives an idea of the sort of thing that is in mind, but No. 4, "Heather Terrace," Tryfaen," by A. R. Serrailter, provides an instance of the unrestful tendency imparted by the presence of a strong sloping line.

Rest and Unrest.

Nevertheless, there is little suggestion of movement, principally because the directional impulse of the hillside is countered by the opposing tendency of the lines of the clouds and that of the mountain.

Nor does it seem to be needed either to satisfy any implications of the title—which has none—or any essential feature of the subject. On the other hand, there is an indication in the title of No. 2, "A Quiet Backwater," by W. G. Halliday, which is amply sustained by the impression conveyed by the print. The main lines here are horizontal and the secondary vertical. The feeling suggested, therefore, is one of rest and peace, and the direct opposite of the impression conveyed by No. 4.

A similarly static suggestion is imparted by Nos. 3 and 5, "Evening, Fountains Abbey," by Miss F. Blythe, and "The Way Across," by H. N. Russell.

In both these cases, the predominant lines are horizontal, though, in the latter, the feeling is to some extent impaired by the sloping lines of the prominent boughs.

Dignity and Height.

A preponderance of vertical lines, such as is displayed in No. 6, "Tropical Palm," by S. H. Kwa, in addition to the static impression, has the effect of suggesting dignity and height.

In this case, that effect is heightened by the vertical shape of the picture and by the fact that the line contains the brightest light almost throughout its length. The way this tone is shown up against the darker sky is very well managed indeed, and, in point of fact, all the prints this week which include the sky show an appreciation of the value of a proper tone therein—in which respect a not inconsiderable advance over the average standard is attained. "MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"IN A CORNISH HARBOUR," by F. J. Mortimer.

IN its rendering of an aspect of harbour life; in its presentation of a group of sea-gulls in their natural haunts; and in its fine display of an effect of sunshine upon their plumage, this picture is undoubtedly attractive. It is also interesting, by the way, in the fact that it is an enlargement from a negative taken by one of the real miniature cameras of to-day.

Exhibition Work.

The original, from which the reproduction is taken, is a 20x16 in. print from a portion of a negative about the size of a postage stamp, and is on view at the exhibition of the London Salon of Photography, now open at 5a, Pall Mall East, London, S.W.1.

Seen from a reasonable viewing distance, there is nothing from which the really enormous degree of enlargement could be inferred. There is no suspicion of grain; the image is perfectly sharp, except, perhaps, where a slight degree of movement in the wings of the birds is just perceptible; and the tonal rendering is in every way equal to that which could be obtained from a negative many times the size. Technically, the print is an achievement, and it is also a tribute to the efficiency and accuracy of the instrument employed, just as much as it is to the skill and capacity of the man behind it.

Possibly, the success which the work achieves is partially attributable to the fact that the subject is one of a series of exposures made in rapid succession, an expedient to which the type of camera in use lends itself admirably. In the case of a larger instrument, changing is a much longer operation, and, where a succession of exposures can be made with negligible loss of time, the chances of securing a successful result are appreciably increased.

The best of the series can be selected at leisure, whereas, if the result is dependent upon a single exposure, the

probability is that the scene at its best will be missed and something occur that will either involve a certain amount of after-work or the inclusion of something that would better be avoided.

A Circular Composition.

Here, not only is there nothing that can be dispensed with, but the

degree of unity. It is desirable that, within that area, one point or series of points should present a supreme attraction, in order that the group may seem finished and complete. Otherwise the interest would be dispersed over too large a proportion of the picture space and its attraction correspondingly impaired.

Such an unfortunate state of affairs is obviated in this particular instance, for the bird (1) is definitely the principal point of attraction. It has a not inconsiderable power of placing; its position upon the periphery of the circle enhances its importance, and its significance is emphasised by the fact that it forms as bright a note as any other in the whole thing. Its principality is still further stressed by the contrast of that brightness against the dark—the deepest tone in the picture—of the hull of the nearer of the two boats at the top. It therefore serves its required purpose in rounding off the group; in ensuring the needful degree of unity in the picture as a whole; and, because of its brilliance of tone, it lends point and value to the suggestion of an effect of sunshine.

Depth and Perspective.

That, of course, provides the pictorial motive, and the picture itself shows how well it is conveyed, nor is it such as to need any further explanation.

It is self-evident and self-explanatory, but, as it is possible that the contention might be advanced that the lines of the rigging which run across the picture from the top towards the bottom right might be regarded as interfering with the full enjoyment of the motive, it may be mentioned that such an objection could not be sustained, for the lines in question enable perspective to be suggested. The viewpoint was evidently selected carefully and the lines retained deliberately.

They provide an illusion of relief, which, in the original, is almost stereoscopic in effect. "MENTOR."



form the composition assumes—always a difficult thing to control in subjects of this character—is agreeable and pleasing. It is circular in shape, and suggested by the imaginary line formed by joining up the various points provided by the birds at the edge of the group. This formation is indicated on the accompanying sketch by dotted lines, and, as will be seen, it has the effect of limiting the interest to the area which is enclosed.

A certain measure of concentration is so secured, but, while that is good as far as it goes, it is scarcely sufficient in itself to ensure the necessary

The Clerical Side of Free-Lancing

By "FLEETWING."

THE clerical side of free-lance Press photography is often sadly neglected, due perhaps to the excitement of seeing one's prints in the picture pages of the newspapers, a thrill which I think never fails to give pleasure, however long one has been free-lancing.

Slipshod methods always lead to confusion sooner or later, and a few minutes' work with the pen when dispatching photographs to the editors will not be wasted. Confusing accounts are not kindly dealt with in newspaper offices, and may result in financial losses to the photographer if he relies too much on his memory.

A book should be kept, and kept up-to-date, ruled out and including the following headings: "Subject," "Date of dispatch," "Name of paper, etc.," "Date published and page number," and, in the event of rejection, "Date returned." A column for "Date paid" will prove of use.

These headings will enable the photographer to make out his accounts correctly and without loss of time. They will also assist in searching the papers for possible reproductions when several photographs have been issued all round.

Photographs which have been published should be cut from the newspapers and retained. A good idea, which I have always found useful, is to paste the cuttings in an album. Cheap photographic albums are ideal for this purpose, and can be obtained

from the leading London stores for about a shilling each, and large enough to hold a considerable number of cuttings.

Photographic paste of a well-known make will not injure the newspaper

as a useful guide for reference. All free-lances strike slack periods, when nothing goes right and the postman brings those neatly printed notes commencing "The Editor regrets, etc." A glance through the album



on which the photographs are printed. The name and date of issue of the newspaper should be typed or written on or under the print.

Apart from keeping one's results neat and protected, this method, if carried out systematically, will serve

gives the photographer confidence and courage to go forward and repeat those successes resulting in further reproductions and remuneration.

The accompanying photograph shows a few leaves from an album and how it should be made up.

The Week's Meetings

Wednesday, September 19th.

Camberwell C.C. Table-top Photography. C. Howard.
Hucknall and D.P.S. Newtown Linford.
Partick C.C. Receiving date for Prints for Criticism.
Rochdale P.S. "Pictures I have made this year." J. C. Wild.

Thursday, September 20th.

Middlesex P.S. "More about Movies." H. L. Wallis.
Nottingham and Notts P.S. Newstead Abbey.
Oldham P.S. Lantern Slide Postal Club Slides.

Saturday, September 22nd.

Bath P.S. Bathampton and Tea at "I-Kaya."
Beckenham P.S. Bankside and the R.P.S. Exhibition.
Bristol P.S. Leigh Woods. Meet at Suspension Bridge, 3 p.m.
Exeter C.C. Exmouth.
Hackney P.S. River Roding.
Hull P.S. Hedon and Paull.
Ilford P.S. Upminster to Ockendon. Meet at Ilford Station, 2.30 p.m.
London County Council Staff C.C. London Outing.
Luton and D.C.C. Lilley to Hexton.
Nottingham and Notts P.S. Clifton Hall and Village.
Oldham P.S. Marple and District.
Photographic Society of Ireland. Kenure Park, Eden Quay, 2 p.m.
Plymouth Inst. P.S. Mt. Edgumbe Park.
Sheffield and H.P.S. Lodgemoor to Rivelin.
Sheffield P.S. Chesterfield.
Small Heath P.S. Fillongley.
South Suburban and C.P.S. Westerham.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session, or from time to time.

Saturday, September 22nd (contd.).

Walthamstow and D.P.S. Wake Arms to Theydon. Meet at Wake Arms, 3 p.m.
Stafford P.S. Colwich.

Sunday, September 23rd.

Camberwell C.C. Aylesford and Loose Valley.
Hanley P.S. Chester.
Leigh Lit. Society. Chester and Delamere.
Medway A.P.A. The Pilgrim's Way.
South London P.S. Aylesford and Loose Valley.
York P.S. Alum Pot and Ling Gill.

Monday, September 24th.

Bournemouth C.C. Annual General Meeting.
Southampton C.C. Competition Evening.
South London P.S. Visit to R.P.S. Exhibition.
Walthamstow and D.P.S. Annual General Meeting.

Tuesday, September 25th.

Manchester A.P.S. Lantern Slide Postal Club Slides.
Nelson C.C. Slide Competition.
St. Bride P.S. "Street Scenes" Portfolio.

Wednesday, September 26th.

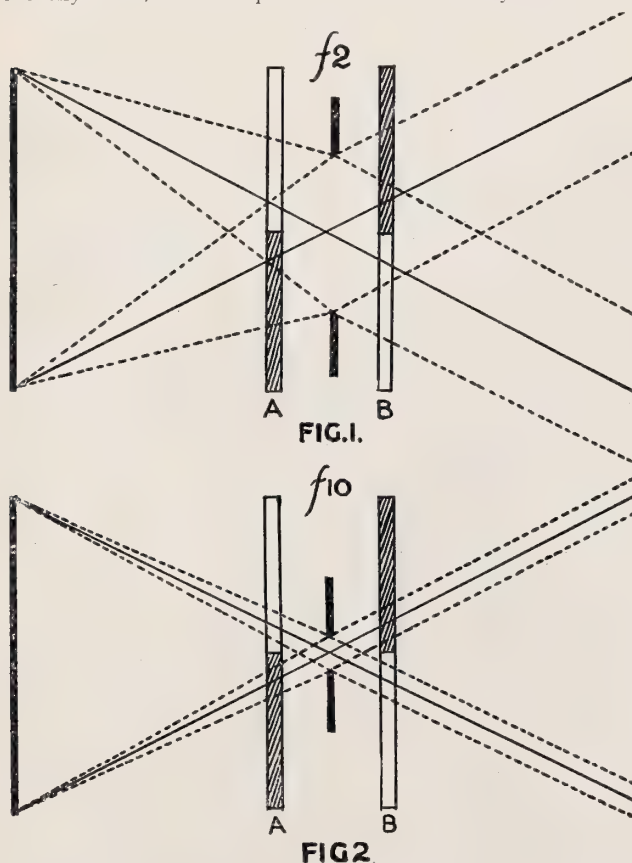
Camberwell C.C. Jumble Sale.
Luton and D.C.C. Lilley to Hexton.
Partick C.C. Print Criticism.
Rochdale P.S. Night Photography.
Stockport P.S. "Finishing the Exhibition Print." Mrs. Satterthwaite.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

SKY FILTERS.

SIR,—I would endorse that portion of Mr. J. H. Barnett's letter in a recent issue of "The A.P." to the effect that anyone who draws the paths of the light rays can see the effects of the sky filter, but the paths must be correctly drawn.



I enclose herewith two elementary diagrams showing the effect of a sky filter (a) behind the lens, and (b) an equal distance in front of the lens at $f/2$ in Fig. 1, and $f/10$ in Fig. 2, from which it can be seen:—

(a) For an object at infinity, the difference between the two positions is negligible in practice.

(b) At $f/10$ the uppermost part of the object is completely corrected and the lowest part completely uncorrected.

(c) At $f/2$ the upper part is more corrected than the lower part.

(d) With the filter behind the lens, a "hard line" separation between corrected and non-corrected portions is obtained only when the filter is in the focal plane, and this is not desirable.

(e) The ratios to be taken into account involve separation of lens and filter, focal length of lens, and aperture. The distance of the sky being practically infinity, it cannot be, and need not be, taken into account.

(f) For objects closer than the sky the ratio of correction between upper and lower parts is slightly increased, but the use of a sky filter for such objects is rarely necessary.

(g) For sky and near foreground, the proportion of correction of the foreground is decreased by the coning of the rays, and still more so by the smaller aperture required to give depth of definition.

(h) The sky filter only operates as a complete filter of average density when it coincides with the optical centre of the lens.

—Yours, etc., A. WHITTEN BROWN.

THE PERFECT CAMERA.

SIR,—Now that Ihagee "Exakta" reflex camera has appeared with a great improvement in its shutter speeds, i.e., from $\frac{1}{2}$ to $1/1,000$ th sec., the ideal camera is nearly approached. Thanks to Dallmeyer—they supply an $f/1.9$ Super Six lens. The camera with 7.5-cm. focal length and $f/1.9$ lens makes night snaps comparatively easy on S.S. pan-film. There is also the Telephoto lens to suit it. It has various finders, optical direct, wire-frame, and reflex, which are a great advantage for all-round photography. But this camera, with all its facilities, is lacking one great thing, and that is a plate-back. If this were to be introduced (of course, it should be a revolving plate-back), I am sure not only more amateurs (from more advanced downwards, including myself), but also professionals, would go in for this type of camera.—Yours, etc., T. V. KANNAN.

(India.)

SIR,—I have been interested in the correspondence *re* the "perfect" camera, and ultra-small cameras. The latter, with their numerous gadgets and ingenious focussing arrangements, appear to me quite unnecessary. The depth of focus is so great in miniatures that focussing is practically foolproof.

Simplicity, size and cost is in my opinion the keynote to the "perfect" camera. I recently acquired one of the new Ensign Selfix "20" cameras, with an excellent $f/4.5$ lens of 4-in. focus, at 70s. It is all I could wish for really quick work, ready in an instant, well designed and finished, and extremely rigid. It compares favourably with foreign makes at a much higher figure.

I have no interest in the Ensign makers, except that they are British. My only desire is to pass on the opinion of a photographer of thirty years' experience. With best wishes.—Yours, etc., IFOR B. EYNON.

DEVELOPING TANKS.

SIR,—There is still room for a really foolproof roll-film tank, notwithstanding the various new devices which are appearing on the market.

The circular tank with apron is, to my mind, the best so far, but the celluloid apron is fragile, and one can only eliminate airbells by vigorous tappings and violent movement for the full ten or twenty minutes of development.

The circular tank with a spiral arrangement into which the film has apparently to be pushed—in the dark—would be excellent if it were not for the element of friction which effectively defeats all efforts to insinuate more than a foot of film at most.

I incline towards a long "tray" to take the whole length of film, and a light-tight and liquid-sealing cover.

The one difficulty to my mind would be the prevention of the film from adhering to whatever "mattress" was employed for the film to rest upon. Possibly a strip of perforated celluloid would do—or some sort of gauze. The fewer parts the better.

It would be very interesting to have readers' opinions on the subject of tanks.—Yours, etc., L. LONGFIELD.

A MINIATURE CAMERA.

SIR,—From the way in which your correspondent, Miss Minnie A. Chure, trails her skirt it is evident that I have not fully explained my meaning. I charged the ciné film miniature cameras with being too small, too heavy, too expensive, and too difficult to use.

My contention is, and I admit that it is based on theory only, that the tendency towards the miniature is a natural one, that if a really good camera, preferably with coupled range-finder, were made for the vest-pocket size it would be as small, and have nearly all the advantages of the ciné film size with great advantages in certainty in use. I admire the Leica and Contax cameras immensely, and would buy one if I were convinced that the size is not too small. But I am not, and I urge the superior claim of the 16 on "120" film.—Yours, etc., R. E. DICKINSON.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Notes on Panchromatism and Ciné Interiors

By S. E. L. M.

The behaviour of panchromatic emulsions is not constant for daylight and for artificial illuminants as well. Notes on the various differences which may be experienced are contained in the article which follows.

OWING to their paramount suitability for almost any phase of indoor cinematography, panchromatic, and especially super-speed panchromatic, emulsions enjoy the greatest measure of popular favour at this time of the year. But they require especial care in handling—or results may be worse instead of better than usual.

In the first place, there are several exposure adjustments to be made. When the lighting used is the ordinary indoor illumination, for example, they may be from two to five (or even more) times as fast as they are to daylight of the same intensity; and normally, of course, they are appreciably faster than the fastest makes of non-panchromatic film.

And it is in connection with these things that the greater bulk of exposure adjustments will have to be made.

Unrecognised Assistance.

Further adjustments will require to be made through the presence of helpful factors that are not at first easily recognised. These include walls, ceilings and other adjacent surfaces. Such surfaces are of far greater assistance than is generally realised, and if properly employed they may be made to reflect as much as thirty per cent of the original light used. In these circumstances, then, it cannot be marvelled that efficient reflectors are quite legitimately regarded as a further source of illumination.

Owing to the great variety of such factors, and their immense influence on panchromatic cinematography, it is essential to take accurate meter readings far more frequently than would suffice in the case of exterior work on ortho or even on panchromatic stock. (One instance is on record where the *measured* exposure on an interior dinner-table set was quite upset by the moving of a Korean folding screen used in the action itself. In the retake, readings were carefully taken, first with the screen in position,

and then after its removal, the lens stop being altered actually during the filming.)

It might be advisable here to mention the need for acquiring a reliable type of meter where the present model is apt to be influenced by the personal equation or, indeed, by any factors, apart from those immediately concerned with the light to be read. Most meters of the photo-electric type fall into this category; and in view of the many complications attendant on present-day cinematography, I regard them as the only real solution to the amateur's exposure problems.

Filters.

The question of filters is one which need not be included amongst these

complications, but it is one which nevertheless has tremendous bearing on the subject of filming ciné interiors. First and foremost, let me say that in practically every case it is extremely unwise to use the familiar light filters at any time during interior shooting. Their effect is at once to cut down the exposure value of the light employed—poor enough in a good many of the more modest cases—and to create a flatness of image that is not at all required in the circumstances concerned.

Readers anxious to remind me that filters are occasionally used in some of the well-equipped professional studios will appreciate this point better when I say that the kind of light used in these places approximates to daylight much



The Bracken Harvest, now in full swing. A further example of a simple action subject of country life to form part of a series of educational and record films referred to last week.

more closely than does the light which most of us are accustomed to using on our own interior activities.

Nor should we forget that amateurs and professionals alike sometimes make use of *over-correction*—on which occasions it would be permissible and even necessary to make use of suitable filters.

The fact that light filters are not recommended for interior filming need

not prevent the enthusiast from enjoying the fullest benefits of colour correction, for even in the normal course of events the light used does not contain that super-abundance of violet-blue which makes it necessary to use a filter.

An even greater degree of correction is possible where *panchromatic* carbons are substituted for the more

orthodox variety in arc lighting—and this without need for increasing the number of arcs.

Apart from these considerations, a high degree of colour correction is possible through the use of green, yellow and amber reflectors in conjunction with ordinary incandescent lighting; but in all cases panchromatic stock must be used.

Write Family Scenarios Now By R. H. ALDER.

THE winter months are approaching; summer films are all edited; Christmas decorations and snow are still to come. The exposure meter will soon show impossibly large apertures.

Genius like Chaplin "shoots off the cuff." This is all very well when there is a studio, hordes of staff, a wealth of material and a lifetime of experience. Such improvisation is not for the amateur, who usually finds that he never has "the time, the place, the loved one" and the light and the camera all together.

"Real" Life Stories.

Certainly one cannot invent artificial stories beforehand—family scenarios must be real. The baby on the lawn is no creature of the imagination, but a very stern reality. The scenarist who tries to treat baby as a puppet is in for a thin time, especially as mother will be there.

There is, however, no need to invent—the past provides a wealth of stories. We live our lives over and over again—one day is very like another—our surroundings may alter, but we ourselves go on unchanged.

To make a film entitled "Saturday Afternoon," we can take outstanding incidents from the Saturdays we have

spent and weld them, with due regard to tension and climax, into one story. Sooner or later the opportunity of filming each of those incidents will come again.

To preserve the air of reality shots must be selected carefully, choosing habitual actions. Whenever the director tries literally to "direct," camera consciousness steps in.

Often a family sequence starts with a title such as "During the afternoon father, mother and Elsie took the dog for a walk." Then follow medium shots of a self-conscious family attiring themselves, coming out of the door, passing down the garden path and out of the gate.

Habit is Natural.

Imagine by way of contrast, the following: (1) Fade in on clock at 3.15; (2) Angle shot of father leaning out of window, shouting; (3) Subtitle, "What about a walk?"; (4) Short closer shot of father at the window.

Then comes (5) Semi-close of Elsie dancing with glee; (6) Mid-shot of mother putting sewing away; (7) Close-up of the dog, alert and expectant; (8) Close-up of Elsie's hands, hastily lacing boots.

Finally, (9) Semi-close of the dog, pawing at the inside of the door until

it starts to open; (10) Ground-level shot, outside, of the door opening and the passage of the dog followed by three pairs of feet.

Every one of these actions—except, perhaps, father's—is habitual and therefore natural. The bulk of them are in close-ups, because a friend is remembered not as a whole, but as a collection of individual mannerisms. The function of medium shots in family movies is merely to link together the close-ups.

The shooting-script is fully detailed; from the very beginning the editing must be kept in mind. All the incidentals are noted—their enormous value for continuity may be learnt from abstract and documentary films.

These little shots must be seized when they occur and therefore must be clearly defined in the mind from the beginning.

Something in Hand.

Don't stop at one scenario; it is worth the effort to keep two or three on the stocks. The shooting may be spread over some months. In one family it would be possible to shoot in the course of a summer four distinct scenarios such as "Wax Doll and Golliwog," "Tea Time," "Party Dress," and "Picnic."

The Brondesbury Ciné Society are holding a projection evening on the 5th and 6th of October, at 8 p.m., at their headquarters, 100, Chamberlayne Road, Kensal Rise, N.W.10, and they invite any amateur or club to come along and criticise a new film they have made. They will be glad to have their visitors' opinions, and there will be no charge. At the same time, they are officially opening their new projection theatre and studio. The club will welcome anyone interested in amateur cinematography, but as the number of seats is limited, they ask readers of "The A.P." to apply for free tickets immediately. Application should be made to B. Ludin, 134, High Street, Notting Hill Gate, W.11.

The Exhibition of Cinematography organised by the Royal Photographic

Society will be opened at the Society's House, 35, Russell Square, W.C.1, on Tuesday, November 6th, and will remain open until Friday, November 30th. As previously mentioned in our reference to this event, the display will comprise apparatus, "stills" and films, and a feature of the exhibition will be a series of lectures on various aspects of cinematography, with projections of films. In conjunction with the exhibition, a sub-standard film competition, for films not previously submitted to competition, will be held, open to amateur and professional workers alike. There is a class for amateurs only, in which entries will be limited to films not exceeding 100 ft. 16-mm. silent, or its equivalent in other sizes. Films accepted by the judges will be shown during the period of the exhibition, and will be awarded certificates. A plaque will

also be placed at the disposal of the judges for the most meritorious film submitted in each class. In the meantime, readers of *The Amateur Photographer* who wish to enter the sub-standard film competition should apply to the Secretary, Royal Photographic Society, for a copy of the entry form with rules. Entries must reach the Royal Photographic Society on or before October 1st.

Owing to the success of the Midland Salon of Photography, of which a notice appeared in *The Amateur Photographer* last week, the Director of the Nottingham Castle Museum and Art Gallery has requested that the exhibition closing date be postponed for an additional week. The exhibition will, therefore, remain open until September 22nd.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Again this year the Royal Photographic Society have issued their annual publication, "The Year's Photography." This contains over fifty pages of reproductions in photogravure of prints and lantern slides from the Society's Annual Exhibition, which is now open at 35, Russell Square, W.C.1. The reproductions are admirably done, and give a very good idea of the work in the exhibition. It should be obtained by all those who are unable to visit the show, while those who do see it should secure this attractive souvenir. Articles by H. B. T. Stanton, J. Dudley Johnston, Ian M. Thompson and Edwin P. Jelley, dealing with different sections of the exhibition are also included. The price of the book is 2s. 6d., and it can be obtained through photographic dealers or booksellers, or ordered from the Royal Photographic Society at the address given above.

The photographic classes at the Cripplegate Institute, Golden Lane, E.C., will start for the winter session on Wednesday, October 3rd, at 6.30 p.m. Readers of *The Amateur Photographer* who join these classes will find all facilities available for helping them in their practical work and technique. The subjects dealt with are comprehensive, and the instruction is given by Mr. John H. Gear. A special feature will be the use of modern miniature cameras and practical applications of the small negative. Application to the Manager of the Institute at the above address will secure full particulars.

The army of Rolleiflex camera users will be interested to hear that "The Rolleiflex Book" is now available—a translation by John L. Baring from the German of Dr. Walther Huring. We understand that in eighteen months 15,000 copies of the German edition have been sold, and we shall not be surprised to learn of an equally large sale in this country. It is a complete and lucid exposition of the camera, its manipulation and uses, and the illustrations are exceptionally good. The continual reference to Scheiner speeds is rather unfortunate, but this is a minor point in a book so packed with valuable information. The price of the volume is 6s., and if there is any difficulty in obtaining it from Rolleiflex stockists, application as to the nearest source of supply should be made to the sole wholesale distributors, Messrs. R. F. Hunter, Ltd., 51, Gray's Inn Road, London, W.C.1.

A new top focussing screen for reflex cameras has just been put on the market by the Thornton-Pickard Manufacturing Co. Ltd., of Altrincham. This is a patented invention and will be known as the Stevens Screen, after the name of

the inventor, who has discovered that a top ground-glass screen cut from a plano-convex lens with the flat side ground and placed downwards in the place usually occupied by the ground glass in the reflex camera gives a much more brilliant image than the ordinary flat ground glass. We have examined one of these screens in a reflex camera, and it is at once apparent that a very considerable gain in the brilliance of the image occurs when using the Stevens Screen. In addition, there is a definite suggestion of magnification given by its construction which adds appreciably to its utility. Messrs. Thornton-Pickard are now able to supply their most popular form of reflex camera, namely, the $2\frac{1}{2} \times 3\frac{1}{2}$ revolving back model, with the Stevens Screen, which can not only be fitted to reflex cameras as they are purchased, but also to practically any old model reflex camera without any alteration being made to the camera, the old screen being simply lifted out and the new one fitted. These screens are supplied as an extra to the Thornton-Pickard revolving-back reflex camera at the additional price of 21s., whether fitted to a new camera or an old one.

We hear from the Regent Exhibition (organising "Advertising of To-day and To-morrow"), which was due to be held at Bush House, Aldwych, that owing to the heavy letting of space for the requirements of the exhibition, the larger premises of Dorland Hall have been secured, and this has meant postponing the date of the exhibition until December 12th-22nd. The extra time at their disposal will enable the organisation to develop two new sections for the exhibition, (1) original work by famous creative individuals, and (2) important advertising developments. Full particulars of the exhibition are obtainable from the Secretary, Regent Exhibition, 19, Buckingham Street, Adelphi, W.C.2.

At the Borough Polytechnic, Borough Road, S.E.1, the new winter session is just starting, and the classes devoted to photography are again covering a very wide range of subjects in practical and theoretical work. The course on Mondays gives an excellent training in the art of portraiture and retouching the resulting negatives, and the finishing of enlargements—a most valuable course for those desirous of taking up professional studio work. The classes on Fridays instruct in all branches of practical photography, and are suited both to the beginner and more advanced worker. Reduced fees are available for those learning the business or under eighteen years of age. The instructor at these classes is Mr. Robert Coombs, to whom application should be made, or to the Secretary at the above address.

Working instructions for Agfacolor Roll Film, Film Packs and Flat Films have been issued by Agfa, Ltd., 1-4, Lawrence Street, High Street, W.C.2, in the form of a remarkably well produced little booklet, giving full details and all practical instructions for producing colour photographs with these materials. Copies of this booklet can be obtained on application to the address given above.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 29. Rules in the issue of August 29.

Seventh International Photographic Salon of Japan.—Open, (Tokyo), October 1-10; (Osaka), October 20-26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8-October 6. Secretary, 53, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8-October 6. Secretary, 35, Russell Square, London, W.C.1.

P.P.A. Annual Exhibitions, Royal Institute Galleries, 195, Piccadilly, W.1. "Modern Portraiture," open, September 19-29. Secretary, A. F. Bucknell, Sundial House, 357, Euston Road, N.W.1.

Victorian International Salon (Melbourne Centenary, 1934).—Open, October 29-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17-20. Secretary, E. George Alderman, Ruardeen, Newton St., Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9E).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakow.—Open, August 26-September 30, 1934. Secretary, Fotoklub Polskiej, Y.M.C.A., Krakow, Krowderska, 8, Poland.

Photographic Society of Ireland, Members' Annual Exhibition.—Entries, November 1; open, November 26-December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 19; open, December 10-15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, October 6. Particulars from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Securing Clouds.

Can you tell me why the clouds have not come out in the enclosed negative? The clouds were dark and patchy, and I used a pan. film and a four-times filter. B. G. B. (Broadstairs.)

Judging from the negative we can only conclude that it was over-exposed for the clouds, and subsequently over-developed. It is not always possible to secure clouds unless they are strongly marked and of sufficient contrast, but in nearly every case clouds are more or less lost by too prolonged development. It does not follow that panchromatic film and a filter will help with all kinds of skies. Much depends on the colour. With shades of grey an ordinary plate without a filter is quite capable of rendering the clouds properly, given suitable exposure and development.

Anastigmat.

What is the meaning of the term anastigmat lens? N. S. S. (Forest Hill.)

In optics, astigmatism indicates the inability of a lens to give sharp definition of vertical and horizontal lines at the same time, especially near the edges of the circle of illumination. An anastigmat lens has been corrected so as to eliminate this defect.

Exposures.

Will you kindly give me the correct exposures for Switzerland? A. E. (Westcliff.)

The question you ask cannot be answered in any useful way. Any given exposure depends upon time of day and year, the strength and colour of the light, the character of the emulsion, the stop used, and the kind of subject being photographed. The only really reliable guide is an exposure meter, intelligently used according to the instructions. The fundamental facts of exposure apply everywhere, and are in no way affected by the name of the country in which the photography is being done.

Parallax.

What is meant by the term "compensation for parallax"? A. A. (Lymminster.)

The term you quote has several meanings in different connections, but we presume that you are referring to an adjustment between the taking lens and the finder lens in certain cameras. There must always be a difference in the amount of subject included by the two different lenses, and this becomes more marked with objects close to the camera. To counteract this, as the taking lens is racked out, the finder lens is correspondingly tilted downwards, so as practically to eliminate any difference of view.

Enlarger Distances.

What are the measurements to enlarge from $2\frac{1}{2} \times 2\frac{1}{2}$ to half-plate, from negative to lens and from lens to paper? F. W. G. (Stoke.)

We have frequently given the formula for finding the distances for any definite degree of enlargement, but this cannot be done in your case, as no degree of enlargement will make a square picture fit a half-plate. You will have to decide how much paper and film you are going to sacrifice. In any case, you cannot make an enlargement merely by measurements, as the final focussing has to be done by observation. All such distances, too, are affected by the focal length of the lens, which you do not state, although you mention the maker's name, which is immaterial.

Thin Negatives.

I used a fine-grain developer for some panchromatic plates, but the negatives were thin and useless. Uranium intensification has not improved them much. As exposure was adequate is it possible to bleach and redevelop them? J. R. (Shelley.)

As far as we can read between the lines of your letter we should consider that the development time was quite insufficient for the particular plates you

were using, as you must remember that different emulsions require different development times to get the same contrast. Before you can do anything further you must remove the whole of the uranium stain by washing the negatives and placing them for a sufficient time in a bath of water to which a little ammonia has been added. You can then proceed to bleach and redevelop in the manner described in our beginners' article in the issue of August 22nd

Modifying Background.

If I have the enclosed print professionally enlarged would it be possible to tone down the background? F. J. H. (Greenwich.)

We do not know exactly what you mean by toning down the background. It might be lightened or darkened, or something of each. In any case, any treatment of the kind would have to be handwork of a pretty highly skilled nature, on negative, or print, or both.

Platinotype.

Where can I obtain paper for the platinotype process? Can you give me the name and address of the manufacturers? J. L. C. (Spilsby.)

Any photographic dealer can supply you with the paper to order. It is made by the Platinotype Company, of 66, High Street, Penge, London, S.E.20, who will no doubt supply you direct if you wish.

Filters.

Is a sky filter or a colour filter best for taking snapshots? What is the price of one? D. H. B. (Peckham.)

It is not a question of one filter being better or worse than the other. Taking everything into account, however, we should advise a filter of the same tint all over, and we should also advise the use of a rather pale one, which would not increase the exposure more than about twice with ordinary films. Otherwise you will not be able to take snapshots with it at all. You must consult a dealer as to the price, as this varies according to the quality and size of the filter.

Setting Shutter.

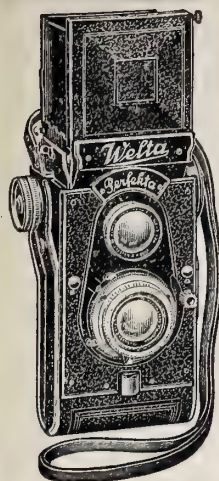
In working a Compur shutter would setting it between two marks give an intermediate speed? Is any damage done by altering the speed after the shutter is set? E. H. G. (Cardiff.)

You should certainly not attempt to set your shutter at intermediate speeds; the very construction of the shutter forbids this. We know of no reason, however, why you should not alter the speed after the shutter is set.

Stereoscopic Cameras.

Would you give me a list of stereoscopic cameras, with the names of their makers? H. B. (Bolton.)

We regret that we are unable to compile a list of stereoscopic cameras, especially as you do not even state the size you require. There are so few stereoscopic cameras made in proportion to others that we should advise you to decide what size you wish to use, and then look out for one second-hand. Most dealers in second-hand apparatus have a choice to offer, and often at very low prices.



Perfecta

**The unique
folding reflex
camera**

Takes 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in. on $3\frac{1}{4} \times 2\frac{1}{4}$ in. standard 8-exposure film. With Trioplan

£13:10:0 Anastigmat lenses F/3.5 and Compur Shutter.

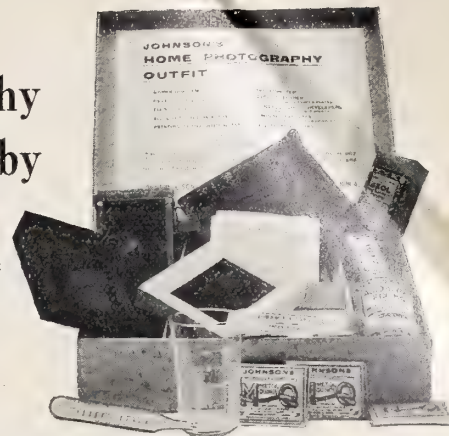
Other models available priced up to £19:5:0. See the Welta cameras in this and other types at your dealers, or send for price list to the sole importers

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it is easy
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Includes Dark-room Lamp, 2 Dishes, Printing Frame, Glass Measure, Thermometer, Wallet, Azol, Amidol Packet, 3 M.Q. Packets and Tin of Acid Fixing, and complete instructions for Developing and Printing.

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" " " f/2.8.. £26:0:0

EXTRAS:

Dallon Telephoto f/5.6 .. £8:15:0

Hugo-Meyer " f/5.5 .. £9:15:0

Solid Leather Cases .. £1:0:0

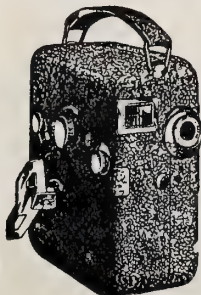
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Business Notices

Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watloo, London." Telephone: Hop 3333 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—
12 words or less 1/-
1d. for every additional word.
PROFESSIONAL AND TRADE:—
12 words or less 2/6
2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post **FRIDAY** for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham. 2; £60, Deansgate, Manchester. 3; 28s, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'". Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1. and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

L EICA Chromium Model III, f/3.5 Elmar, £21; also f/2 Summar, £12; Photoskop Meter, £4; Vidom Universal Finder, £3/5; will sell separately; all as brand new; owner buying cine.—Gibson, 66, Algernon Rd., Lewisham, S.E.13. [3534]

3 2 1/2 Ensign Special Reflex, f/3.4 Aldis, 1/15th to 1/1,000th, 6 slides, F.P.A., R.F.A., filters, leather case, £6; excellent condition.—Butterfield, 36, Augusta St., Grimsby. [3682]

L EICA II, Elmar f/3.5, in purse, No. 99805, perfect condition. 2 spool-chambers and case, Correx tank, Valoy enlarger, exposure meter, tripod, film, paper, etc.; complete equipment, £20 cash or near offer.—Dent, Maney Cottage, Sutton-Coldfield 1038. [3713]

1-PLATE Graflex Reflex, 6 D.D. slides, Beck 4 Isostigmat f/5.6 lens, £4/10; Folding Daylight Enlarger, 21/-; sent C.O.D.—Houghton, 7, South Parade, Doncaster. [3714]

R OLLEIFLEX 2 1/2 x 2 1/2, automatic, f/3.8 Tessar, leather case, 2 pairs Proxar lenses, light and medium filters, lens hood; excellent condition, £17/10.—Box 1554, c/o "The Amateur Photographer." [3716]

Z ODEL 3 1/2 x 2 1/2 Folding Plate, f/3.8 and D.A. Compur, double extension, rise and cross front, 4 slides and R.F. adapter; all complete, as new, in solid leather case, £5; will include Ensign R.F. developing tank free.—Weatherill, Sunninghill, Ascot. [3718]

3 1 x 2 1/2 Folding Ensign Roll Film, f/11, leather case, perfect condition, 15/-; V.P.K., Model B, leather case, 12/6; Justophot, case and instructions, 15/-.—Manager, Bootshop, 131, Queens Rd., Bayswater (opp. Whiteleys). [3720]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

N O. 3 Brownie, tripod 4 extension, 1-pl. Cascade washing tanks, electric D.R. adapter, 2 dishes, 9x7 and V.P.K. Portrait attachment, 30/-, or single items; offers.—193, Sandford Rd., Bradford. [3722]

3 x 4 cm. Piccochio, f/2.9, Compur, purse, antinous release; shown London district.—Box 1555, c/o "The Amateur Photographer." [3723]

F OLDING Kodak, 1-pl., excellent condition, 35/-, or reasonable offer.—Reply, E. S., 17, Twyford Avenue, Acton, London. [3729]

6 1 x 4 1/2 Ensign Triple Victo, Busch f/8, 2 book-form slides, tripod, case; 4 1/2 x 3 1/2 Cameo, Aldis f/7.7, 6 single slides, F.P.A., lot 27.—Bennett, 50, Eton Rd., Burton-on-Trent. [3734]

CAMERAS AND LENSES

Z EISS Ikon Contax, f/3.5, 1/25th to 1/1,000th, in ever-ready leather case, accessories, filter (light), lens hood, new developing tank; cost £27/10; only 6 spools exposed, £18, for quick sale.—Box 1556, c/o "The Amateur Photographer." [3724]

1-PLATE Sanderson Hand Camera, 3 D.D. slides, 4 leather case, 25/-.—D. McMartin, Kirriemuir. [3726]

Z EISS Ikon Icarette Folding 3 1/2 x 2 1/2, plates or roll films, Zeiss Tessar f/4.5, Compur, 1 to 1/250th, double extension, rising front, focussing screen, 2 finders, Distar lens, filter, hip-pocket tripod, 8 dark slides, dishes, measures, thermometers, etc.; whole outfit in perfect order, £10 the lot; cost about £24; Cine Camera wanted.—Smith, 106, High Rd., Ilford. Phone, Ilford 0615. [3728]

S OHO 3 1/2 x 2 1/2 Reflex, revolving back, Tessar f/4.5, 3 book-form slides; perfect, £10/10.—Balston, 24, Dickenson Rd., N.8. (Mountview 2185). [3737]

3 1 x 2 1/2 Ernemann Double Extension, f/3.5 Ernon, Chronos shutter, 1 to 1/250th sec., 3 slides, F.P.A.; perfect condition, £6/10, or offer.—V. Clifford, 16, Westbourne Rd., Walsall. [3739]

F OR Sale.—3 1/2 x 2 1/2 Ihagee Folding Reflex Camera, Tessar f/4.5 lens, 1/10th to 1/1,000th, complete in leather case, with 6 metal slides and F.P.A.; in new condition; bargain, £15.—Thacker, Wilford, Haslingden. [3741]

V .P. Tenax, Goerz f/4.5 Dogmar, Compound S shutter, 12 slides, F.P.A., 3 filters, £3/15; also Zeiss Binoculars, Deltrintem 8x30, in case, £7/10; both excellent condition.—Preece, 1, West Avenue, Finchley, N.3. [3743]

CAMERAS AND LENSES

OWNER Deceased, immediate sale.—1-pl. Cameo, f/6.8, 35/-; Zeiss Icarette, f/6.8, 35/-; 2 Kodak Tanks (new), 17/-, 5/-; V.P. Box Roll Film, 2/6; Daylight Enlarger, postcard, 6/-; host of gadgets, frames; write, list.—52, Market St., Thornton, Bradford. [3744]

30/- Ensign Midget, f/6.3, almost new.—40, Brampton Grove, Hendon. [3745]

AGFA Speedex, 3½×2½, f/7.7 anastigmat; listed £3/3; condition as new, accept 25/-; Collishaw, 30, Southgate, Slough. [3746]

ETUI, 3½×2½, f/3.9 Supracomar, double extension, Compur D.A. shutter, 3 slides, purse; perfect, £8, or nearest.—Below.

F/2 Meyer Plasmal, 3½-in. focus, sunk iris focussing mount, as new, £7/10, or nearest.—Below.

12 V.P.K. Nickel Dark Slides, 1/- each, 10/- lot.—66, Nethergate, Dundee, Angus. [3748]

3½×2½ Dallmeyer Speed Camera, f/2.9 Pentac lens, 4 double slides, F.P.A., case; all perfect, £10.—Below.

V.P. Ernemann, f/1.8 Ernostar, as split new, 12 slides, F.P.A., plate-changing box, hide case, £15.—Carswell, 11, South Tay St., Dundee. [3753]

N. & G. Latest 1a Roll Film Sibyl Excelsior, f/4.5 Ross Xpres, sky-shade, filter, release and pigskin case, new condition, cost £35, sell £15; Jaynay Tripod, cost 21/-, sell 10/-; 2½-in. Kodak Developing Tank, 10/-.—1, Coudson Rise, Coudson, Surrey. Phone, Downland 411. [3754]

CAMERAS.—Maker, Dallmeyer, London: Square Brass-bound Double Swing-back Studio Camera, panelled and screw, with lens for same; Ditto, 9×7; Stereoscopic Camera; Stand for Studio Camera; all in perfect condition.—Apply: Curwen, Elms, Frome, Somerset. [3755]

DECKEL Folding ¼-pl., double extension, all movements, f/4.5 Tessar, Compur, 1 to 1/200th, D.A. 3 slides, roll-film adapter for 3½×2½, all excellent condition, £5.—Coldwell, 290, Lordship Lane, Dulwich. [3758]

3½×2½ All-metal Minimum Palmos, Zeiss Tessar f/4.5, speeds 1/15th to 1/750th, 2 D.D. slides, F.P.A., leather case; absolutely new condition, £12/10 or near offer.—Tyson, 98, Southtown Rd., Gt. Yarmouth. [3759]

1-PLATE Sanderson, regular model, Beck f/7.7 4 double Aplanat Convertible lens, Automat shutter, 1 to 1/100th sec., reversible back, long extension, rising and swing front, spirit level and large view-finder; good condition, £3/10.—15, Cholmeley Crescent, N.6. [3760]

2½×2½ W.P. Carbine, Aldis-Butcher f/4.5, 24 Compur shutter, 2 finders, new condition, £3/10; 3½×4½ Kodak F.P., Cooke Series III f/6.5, shutter, 1 to 1/100th, 19/6.—Chandler, 89, Whiteladies Rd., Bristol. [3764]

1-PLATE Sinclair's Una, Tessar, Compound, 4 Distar, 12 slides, tan case; perfect, £7/15.—Below.
1-PLATE Anschütz S.C., Celor f/4.8, completely 2 overhauled, 4 D.D. slides, leather case, £8; exchange P.C. Reflex; Unused 6-in. Pentac f/2.9, £10.—16, Bonsor Rd., Folkestone. [3765]

1934 Baldax, 16 on 3½×2½, f/3.5, Compur shutter, 1 to 1/300th, filter; only 2 months' use; first £5 acquires.—P. Johnson, 8, Hillside Gardens, Highgate. [3766]

DALLMEYER Reflex, ¼-pl., f/3.5 Dallmeyer lens, 6 slides, F.P.A., leather case; perfect condition, £9.—Below.

GOERZ Anschütz 5×4, self-capping shutter Goerz f/4.8 lens, 9 slides; condition perfect, £6/10.—Below.

MENTOR Folding Reflex, 3½×2½, Voigtlander Heliar f/4.5, 3 D.D. slides, F.P.A.; a beautiful outfit, £10.—Below.

REFLEX, ¼-pl. Ensign Popular, 6 slides, Beck f/4.5, £5.—17, Hounsell Rd., Sheffield. [3768]

ZEISS Ermanox 4½×6 cm., f/1.8 anastigmat, self-capping focal-plane shutter, 6 slides, F.P.A., leather case; perfect condition; ideal outfit all year round outdoor or indoor photography; selling £13.—25, Park Rd., High Barnet. [3769]

ENSIGN Speed Film Reflex, Ensar f/4.5, F.P. shutter, speeded to 1/500th, latest 1934 model, as brand new in carton; list £6/17/6; first cheque for £4 secures.—Below.

ENSIGN Midget, f/6.3 model; as new and unsoiled, price 25/-.—Chard, 20, Mill St., Maidstone. [3771]

ZEISS Super Ikonta, 3½×2½ (8 or 16), recently purchased, as brand new, in carton with instructions, etc., including new de luxe case; cost £17/12/6; accept 12 guineas; no offers.—M., 21, Greenend Rd., Moseley, Birmingham, 13. [3773]

"SERVICE" SPECIAL

FOLDING PLATE CAMERA

Size 3½×2½

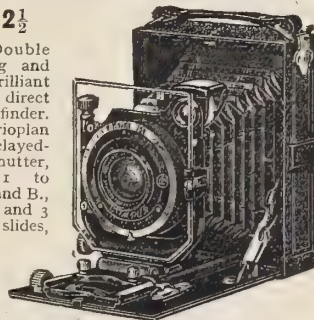
Specification.—Double extension, rising and cross front, brilliant reversible and direct wire-frame finder. F/4.5 Meyer Trioplan anastigmat, delayed-action Compur shutter, speeds from 1 to 1/250th sec., T. and B., focussing screen and 3 single metal slides, wire release.

Cash Price

£5:15:0

Or 12 equal payments of 10/6 per month.

F.P. Adapter, 7/6 extra. Roll Film Adapter, 15/- extra. Extra Slides, 1/6 each. Leather Case, 12/6.

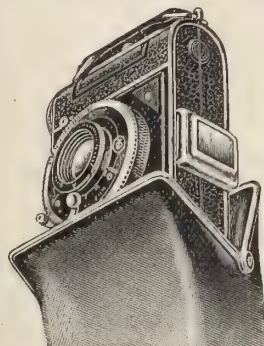


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16 Exposures on
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Fitted F/3.5 ZEISS
TESSAR, COMPUR
SHUTTER.



For roll films 4×6.5 cm. (1½×2½ in.), 16 pictures 3×4 cm. on a film giving splendid enlargements.

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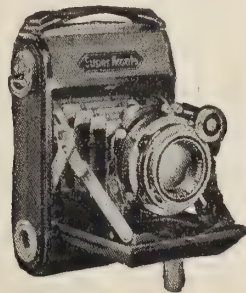
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16 on 3½×2½, with f/3.5 Tessar, Compur shutter and range-finder **£16:12:6**

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| 4½×3½ in. | 1/9 | 3d. | 3/- | 6d. |
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289, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

BARGAIN.—De Luxe Ensign No. 3, f/4.5 Aldis-Butcher, D.A. Compur, 1 to 1/200th sec., double extension, uses plates or roll films, 3 yellow filters, 5 slides and leather case; all in perfect condition, £9, or exchange for folding reflex.—Horsfield, 32, Warwick St., Barrow. [3776]

TENAX Folding ¼-pl., f/4.5 Goerz Dogmar lens, 1 to 1/200th sec., F.P. carrier, 9 single slides, all in a leather case; good condition, £6/15.—Edwards, 22, Gilling Court, Belsize Grove, N.W.3. [3779]

BABY Ikonta, Tessar f/3.5, fitted optical finder, new, £6/10; Correx Tank for above, 15/-; Kodak V.P. Tank, extra cup, reel and apron, 7/6.—Box 1568, c/o "The Amateur Photographer." [3783]

SIX-20 Kodak, K.S. f/4.5 anastigmat, D.A. Compur, latest model, with case; unsoiled; cost £7/16; accept £4/10; no exchanges entertained.—Box 1567, c/o "The Amateur Photographer." [3784]

ROLLEIFLEX, latest 2½×2½, Tessar f/4.5; condition perfect; deposit system, £13.—Box 1569, c/o "The Amateur Photographer." [3785]

3½×2½ New Special Sibyl, Ross Xpres f/4.5, 3 double slides, F.P.A., leather case; good condition, £10.—Box 1572, c/o "The Amateur Photographer." [3788]

PICCOCHIC 3×4 cm., f/2.9 Meyer Trioplan in Compur, lens hood, filter, purse, £5; Rajah Vertical Condenser Enlarger for above, f/4.5 lens in iris mount, £7; Correx Tank, 17/6; all above new this year, in excellent condition; seen Manchester.—Box 1573, c/o "The Amateur Photographer." [3789]

OWNER recently Deceased.—Sanderson de Luxe ¼-pl., £21/10 model, with extras, £12/10; Zeiss Ica Ideal Stereo, 6×13, Tessar f/4.5, Compur, with extras, £12/10; Lancaster No. 6 Amplus ¼-pl. Vertical Enlarger, and baseboard, cost £17/2/6 recently, £10; all new condition, approval, or can be seen after 6 p.m.—Monk, 23, Kirklees St., Tottington, Lancs. [3790]

LENS.—Cooke Anastigmat f/4.5, 10½-in. focus, soft-focus adjustment, flange and leather case; new condition, £7/15.—Dunn, 14, Warwick Rd., New Barnet. [3740]

DALLMEYER Pentac 3-in. f/2.9, perfect condition; bargain, £2/5, or near offer.—Liddle, 2, Batchelor St., Chatham. [3780]

Trade.

NEGRETTI and **ZAMBRA**, 122, Regent St., W.1, camera specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

VOIGTLANDER Superb Reflex Camera, fitted Voigtlander Skopar f/3.5, Compur shutter, D.A., 1 to 1/250th and time, cable release, ever-ready case, 2 yellow filters in purses, 2 pairs Focar lenses No. 52 and 30, Correx tank and thermometer, Dremoscop exposure meter in case, lens hood, telescopic tripod, ball-and-socket head, in case, Ilford tri-colour filter, etc.; all as brand new; list price over £25; £15/15.

8-IN. Series II Cooke Anastigmat f/4.5, Koilos shutter, 1 to 1/150th and time, complete with cap and flange, £4/15.

16-MM. Agfa (Movex 12) Cine Camera, f/3.5 lens, and leather case; as new, £6/15.

3½×2½ Ihagee Folding Reflex, cross front, deep shutter, 1/15th to 1/1,000th and time, fitted Tessar f/4.5, focussing, 4 slides, F.P.A., release, leather case, £11/17/6.

NEW Cameras.

3½×2½ K.W. Reflex Box Camera, for 3½×2½ roll film, self-erecting focussing hood, all-metal slit shutter, 1/25th to 1/100th and time, fitted Steinheil Actinar anastigmat f/4.5, spirit level, cable release, £6/6.

AUTOMATIC Rolleiflex Reflex, takes 12 exposures on 3½×2½ roll film, fitted Tessar f/4.5, £20; 9 monthly payments £2/4/6.

ROLLEICORD Reflex, fitted Zeiss Triotar f/4.5, £10/10; 9 monthly payments £1/3/4.

ZEISS Ikon Contax, with focal-plane shutter, Zeiss Tessar f/3.5, £27/10; 9 monthly payments £3/1/2.

3½×2½ T.P. Horizontal Reflex, Dallmeyer f/4.5 32 anastigmat, 3 single slides, £8/15; 9 monthly payments 19/6.

LEITZ Leica Camera, Model III, with f/2 Summar lens, in collapsible mount, £33/13; 9 monthly payments £3/14/10.

This advertisement continued on next page.

WHY WAIT?

Why waste your life waiting for that lovely new Camera, High-power Projector, Enlarger, or Accessory? Write to us explaining what you want, and get it for use this week-end.

★ Why waste life waiting? Life is precious. Time is valuable. Get it NOW and enjoy it whilst you can.

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Latest.—3½×2½ T.P. Reflex, latest steel-geared self-capping, 3 to 1/1,000th sec., latest swing unique front with extra rise (giving unique portraits, building corrections, etc., etc.), new full aperture focussing, no parallax complications (focus at full aperture, and stop automatically replaces just before exposure), deep hinged hood, long extension (for close-ups, portraits, still life, etc., no supplementary neck), revolving back, sky shade. The perfect camera for pictorial pictures of unique quality.

Dallmeyer f/4.5 £15:15:0

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Ensign f/4.5, D.A. Compur, £9 15 0 Zeiss Tessar, £12 15 0
Ross Xpres Fine f/4.5 £13 12 6

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3½×2½ Etui Wafer Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise, cross, wire-finder, slides. Snip £10 10 0

45×107 Ontoscope, Steller f/4.5, 1/15th to 1/400th, changing-box, F.P. adapter, case, all metal compact, centre finder. £6 17 6

3½×2½ T.P. Reflex, Pentax Famous f/2.9, 1/10th to 1/1,000th deep hood, revolving back, slides, case. Real bargain. £11 10 0

40×30 Colibri Beaded Screen, leather hux case. £3 17 6

3½×2½ Dallmeyer Snapshot Roll Film, f/6, 3-speed £2 2 0

Rolleicord Reflex, Zeiss f/4.5, latest type £7 15 0

16-on-V.P. Zeiss Ikonta, Novar f/4.5, 3-speed. As new. £2 17 6

3½×2½ Ensign Roll Film Reflex, Aldis f/4.5, latest 1/25th to 1/500th, latest dead-register, fine outfit. As new. £4 17 6

16-mm. Bell-Bowell Projector, f/1.8, 250-watt, resistance, case, all movements, tilting head. Tested, perfect. £18 18 0

16-on-V.P. Ikonta, Tessar f/4.5, new Compur. As new. £7 7 0

3½×2½ New Egolex Vertical Enlarger, double condensers, interchanging opal, enlarges to 13×12, reduces to half size, diffusion screen, micro focus, semi-automatic focussing, adjustable focus, electric or gas, oil oxidized fittings. Unused. Takes your own camera and enlarges with same lens. £5 0 0

6-ft. Crystal Beaded Screen, in auto. metal case. New. £10 10 0

16-mm. Ensign Super Projector, f/1.8, 250-watt, forward, reverse, rev. wind, stills, resist. case. Cost £50. Like new. £21 10 0

4-pl. T.P. Reflex, Cooke f/3.5, 1/10th to 1/1,000th, deep hood, revolving back, slides. F.P. adapter, case. Bargain. £7 15 0

50×20 Kodak Jiffy Roll Film, auto. erect. Cost 50/- £1 10 0

3½×2½ Zeiss Icarette Roll Film Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise front, slides. £11 11 0

F.P. Adapters, 4-pl. Zeiss, as new. Soiled. 4×3½ 7s. 11d.

3½×2½ N. & G. Sibyl Plate, Ross Xpres f/4.5, silent famous shutter, rise front, rigid front, slides. As new. £8 0 0

3½×2½ Goerz Famous Tenax Plate, Goerz Dogmar f/3.5, Compur, double ex., rise, cross, slides, case. Cost £20. As new £7 15 0

3½×2½ Auto Kodak Roll Film, f/7.9, 3-speed. As new. £1 1 0

8-mm. 16-mm. Bolex Projector, 250-watt, resist. Like new £25 0 0

16-mm. Ensign Turret Camera, f/2.6, turret 3-lens head, 7 speeds, title crank, 100 ft. hide case. Cost £45. Bargain. £25 0 0

200-B Projector Pathe, 250-watt. Hardly used. £11 11 0

V.P. Bebe Plate, Zeiss Tessar f/4.5, 1 to 1/1,000th, case. £3 17 6

9½-mm. Pathe Luxe Motocamera, Zeiss Tessar f/2.7. £19. 19 17 6

8-mm. Kodak Projector, in case. Hardly used. £17 6 0

14 Graflex Press Roll Film, Tessar f/4.5, 1/10th to 1/1,000th, take 14 quality pictures on test, hide case. As new. £17 6 0

3½×2½ Ihagee Roll Film, f/4.5, Compur, rise front. £23 17 6

16-mm. Victor Super Projector, f/1.8, 500-watt, auto. film trips, 4-way rewind, gear tilt head, all bronze case. Snip. £45 0 0

400-ft. Empty Aluminium B. els. new. Four for 10s. 0d.

Cases, Reflex, new, 35s. 0d. Roll Film, new, 7s. 6d.

9½-mm. Coronet Motocamera, f/3.9, tested. Perfect. £17 6 0

16-mm. Kodak A Projector, 250-watt, Kodacolor, case. £25 0 0

3½×2½ Duoflex, Dallmeyer f/4.5, unique metal shutter, 1/15th to 1/800th, very compact, real leather covered. £17 6 0

3½×2½ Ensign Speed Cameo, Dallmeyer f/4.5, D.A. Compur, double ex., clip-on slides, bronze. As new. £10 10 0

400-ft. Humicans, 16-mm., brand new, first quality, for 10s. 6d.

Super Ikonta 3½×2½, Zeiss Tessar f/4.5. Good condition. £12 12 0

16-mm. Zeiss Ikon Wafer Motocamera, Tessar f/2.7. £19 17 6

P.C. Cameo, Ross Homocentric f/6.3, Compur, double ex., convertible lens, rise, cross, slides, case. Cost £15. £3 17 6

CAMERAS AND LENSES

Trade.

This advertisement continued from previous page.

PATHE de Luxe Motocamera, f/3.5 anastigmat, £10/10; 9 monthly payments £1/3/4.

1-PLATE Thornton-Pickard Duplex Ruby Reflex, 4 double extension, rack rising front, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th and time, fitted Goerz Dogmar f/4.5, Mackenzie slide, 6 envelopes, F.P.A. and leather case: perfect, £9/15.

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CAMERAS Exchanged; largest stock in S. London; special attention to Pathescopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

ALLENS.—Camera Bargains: Piccochic, f/2.9 model, £4/19/6; F/2.7 model, £5/10 (cost nearly £9); Ikonta 520, Tessar f/4.5, Compur, £6/19/6.

ALLENS.—Ihagee Parvula for 3×4 film (or plate), Tessar f/3.5, £9/17/6; Rolleicord, £7/19/6, Case 14/-; Ensign Midget, f/6.3, 39/6.

ALLENS.—Foth-Derby, f/2.5 lens, £5/19/6; Kolibri, Tessar 1/2, £12/19/6; Dekko Cine Camera, f/1.9, £6/19/6.

ALLENS for highest allowance on modern apparatus, part payment, subject approval.—168, Oldham Rd., Manchester, 4 (7 minutes from Piccadilly, 22 Car). Open to 7, Wednesday, 1. [0087]

J. H. TURNER, 9, Pink Lane, Newcastle-on-Tyne, for part exchange, highest allowance for saleable apparatus; all modern cameras in stock, including Zeiss Ikonta, Super Ikonta, Contax, Rolleicord, Rolleiflex, etc. [3742]

LOYD'S.—London's Largest Store Second-hand Photographic Appliances.—87, Lamb's Conduit St., W.C.1. Holborn 6250. [3791]

EXCHANGE AND WANTED

STEREOSCOPIC Kinema Film wanted, 35-mm., or 16-mm., also Projector for same, no lens; also Stereo Attachment for Camera.—Graham, 29, Perham Rd., London, W.14. [3646]

TELEPHOTO Lens and F.P.A. for N. & G. 3½×2½ Special Folding Reflex, f/2.9, wanted.—Box 1557, c/o "The Amateur Photographer." [3717]

WANTED.—T.P. Duplex Reflex, without lens preferred.—25, Grace St., South Shields. [3719]

ENGLISH Alpha 16, resistance, bands, spare parts wanted; For sale, Alescope 9-mm. Projector, 110-240 volts, £2/2.—69, Chatsworth Rd., N.W.2. [3721]

WANTED.—Zeiss Baby Box, best price to—Paulsen, 67, Farm Rd., Edgware. [3727]

EXCHANGE.—4-pl. Ica, f/4.5 Dominar in Compur, 1 to 1/250th sec., 5 slides, F.P.A., for 3½×2½ Film Camera; particulars.—Power, Livingston Terrace, Uddingston. [3732]

WANTED.—Telescopic Lens, Dallon, Ross, Cooke or other good make, 4-pl.—Ridley, Crowhurst, Tenterden. [3735]

WANTED.—Second-hand Home Cine Films, 50 or 100 ft., 16-mm., for children, Mickey Mouse, Charlie Chaplin, etc.; state price.—Younger, 21, Douglas Crescent, Edinburgh. [3736]

EXCHANGE.—Interchangeable Leica No. 1, f/3.5 Elmar, 3 chargers, sky-shade, case, wire release; wanted, good 3½×2½ or 4.5×6 Plate Camera (single extension).—28, Kirkham Rd., Bradford. [3747]

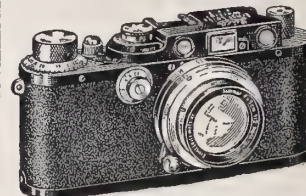
WANTED in First-class Condition, 4-pl. (not 9×12) Folding Plate Camera, Zeiss Maximar, or similar high-class make, Zeiss Tessar f/4.5 lens, slides and F.P.A.—Box 1560, c/o "The Amateur Photographer." [3749]

EXCHANGE Modern Microscope Outfit for Leica or Rolleiflex.—Box 1561, c/o "The Amateur Photographer." [3750]

WANTED.—2½ square Voigtlander Brilliant, exchange 3½×2½ Film, Ensign Selfix 20, f/6.3, case, new; cash adjustment.—Powell, 109, Fitzroy Avenue, Belfast. [3751]

WANTED.—Automatic Rolleiflex 2½×2½, f/3.8, case, condition, accessories and lowest cash price to—Geo. Gilbert, 54, Chatsworth Rd., Morecambe, Lancs. [3767]

ALLENS of MANCHESTER for the LEITZ 'LEICA'



Model III.
Fitted with
ELMAR F/3.5
LENS. £25

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SUMMAR F/2
LENS (collapsible
mount),

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ROLL-FILM REFLEX. 16 PICTURES ON 3½×2½ FILM, VICTAR F/3.5 LENS, AND FOCAL-PLANE SHUTTER £10:10:0



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F/4.5 Skopar lens, Compur shutter.

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£2 Reduction on recent price.



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Two-thirds (approximately) allowed as part payment on modern cameras when purchasing new cameras. (Send for free booklet explaining.) Cameras as part payment must be subject to our approval. Write, stating exactly what you have in part payment, the price paid and date purchased, with particulars of new apparatus required.



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EXCHANGE.—Latest Type Coronet 9-mm. Cine Camera, leather case, filters, etc., cost 93/-, and Pathe Kid Projector, cost 55/-, both as new, for 1/2-pl. Reflex, fitted f/4.5, in good condition.—23, St. Anne's Avenue, Grimsby. [3757]

DISTANCE Meter wanted.—Heydes, Zeiss or similar; lowest price.—BM/HB7E, London, W.C.1. [3770]

WANTED.—V.P. Camera, plate preferred, f/7 or faster; Condenser, minimum diameter 4 1/2 in.; must be bargains.—Donoclift, 64, Dock View Rd., Barry, Glam. [3772]

WANTED.—Bolex Dual Projector, needing repair no objection if cheap; deposit system.—Wildbore, 87, Kirby Rd., Leicester. [3781]

WANTED.—Omburx Exposure Meter.—Box 1570, c/o "The Amateur Photographer." [3786]

WANTED.—1/2-pl. Vertical Enlarger, gas or battery illuminant; also Paper Negative Enlarger.—Stewart, 33, Hilltown, Dundee. [3792]

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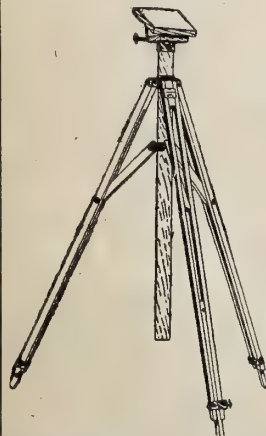
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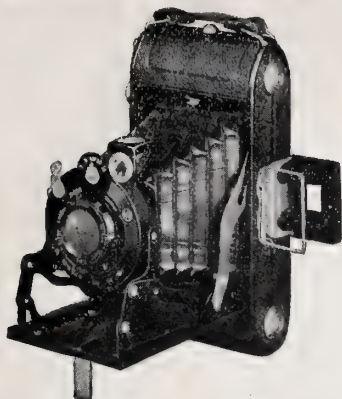
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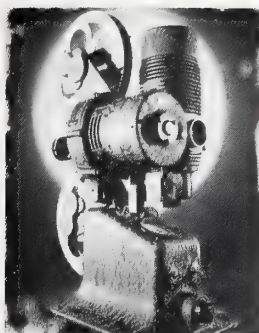
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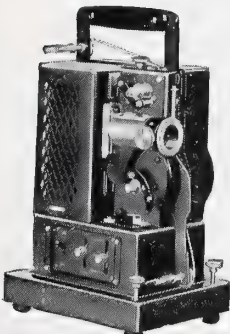
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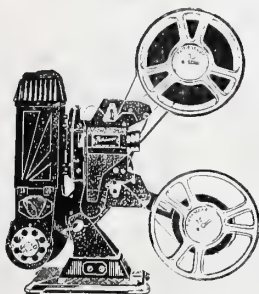
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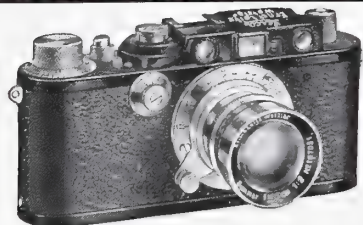
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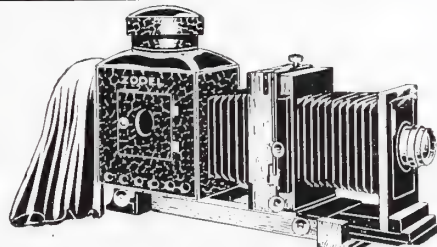
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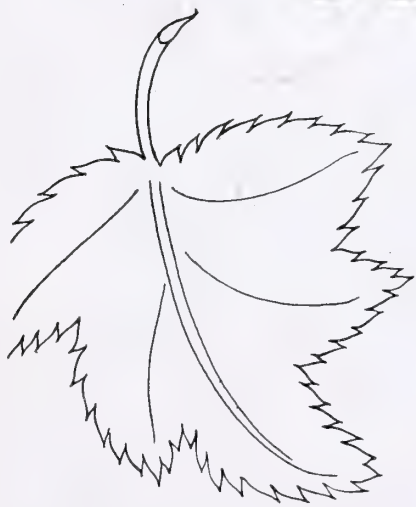


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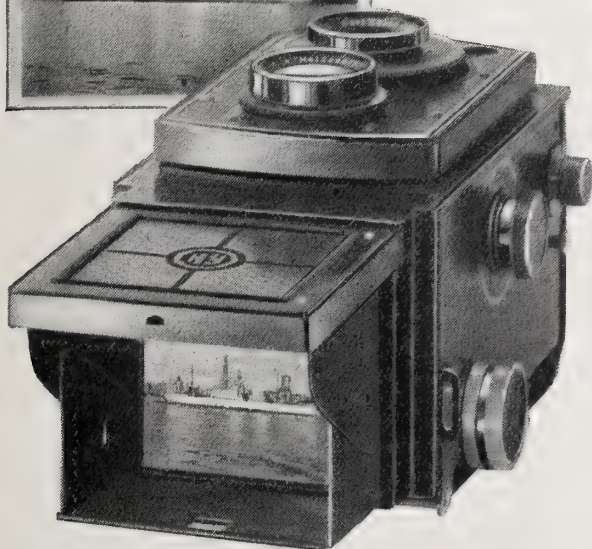
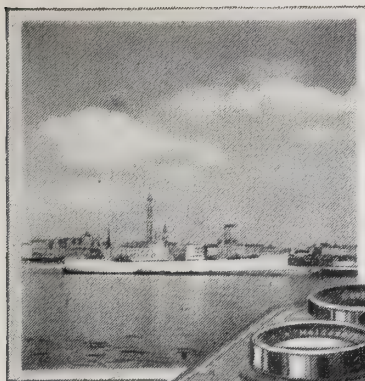
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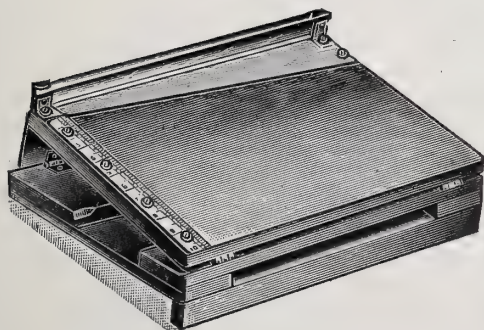
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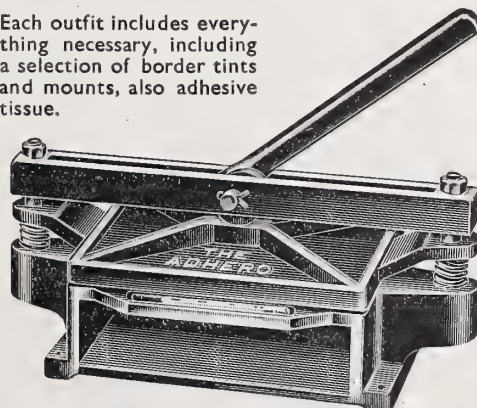
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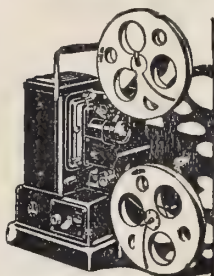
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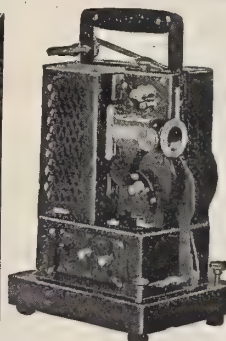
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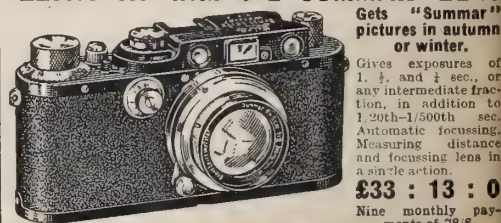
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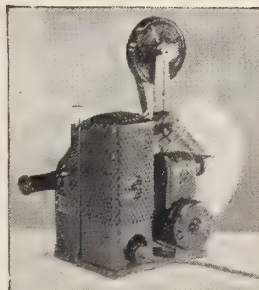
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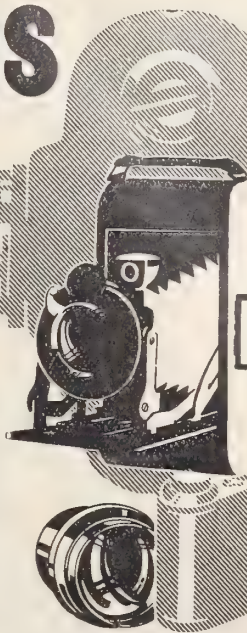
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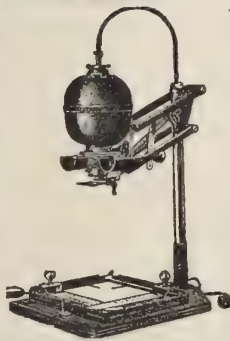


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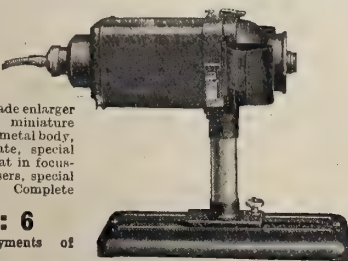
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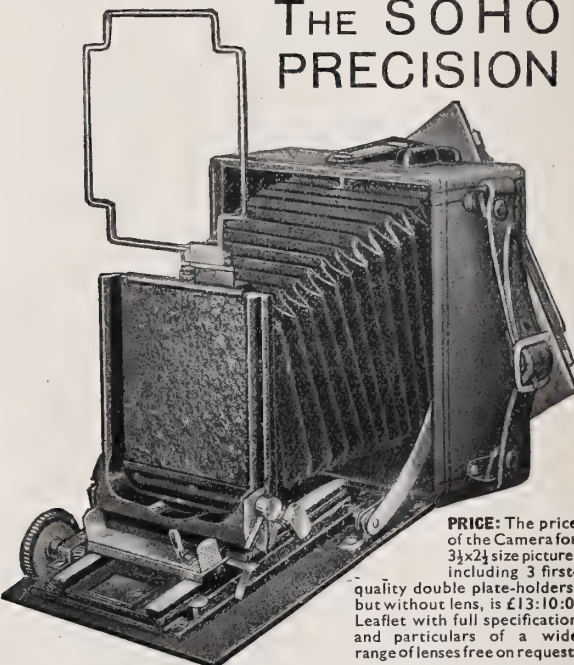
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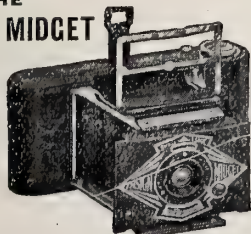
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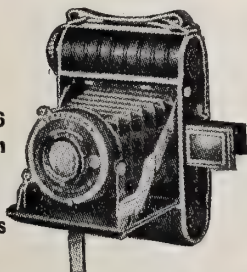
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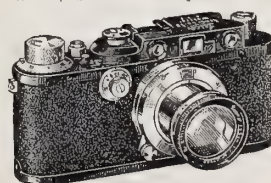
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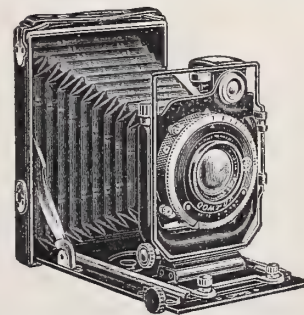
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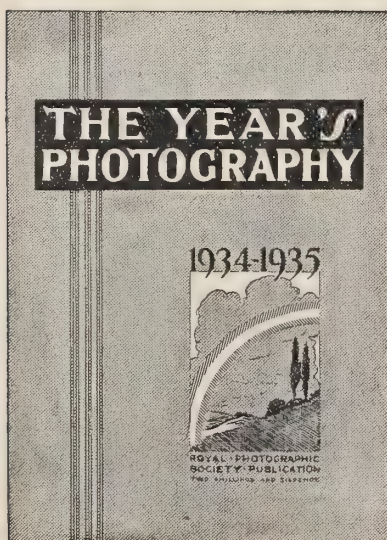
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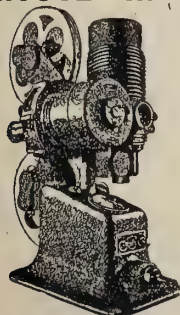
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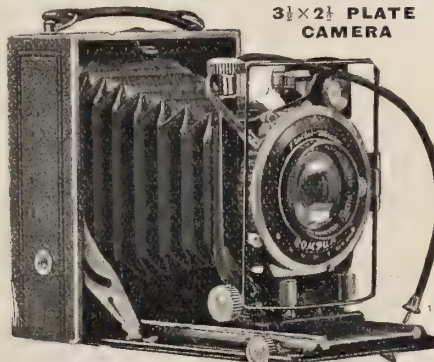
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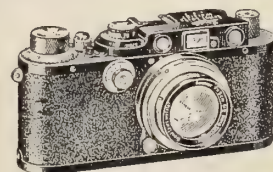
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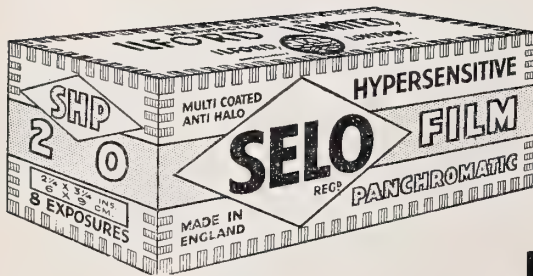
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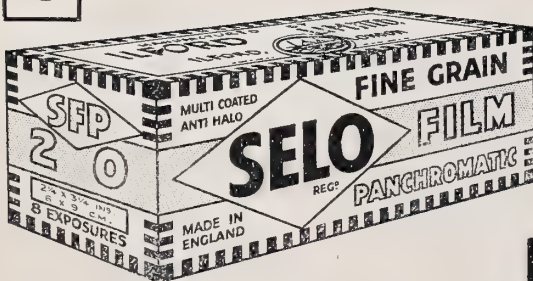
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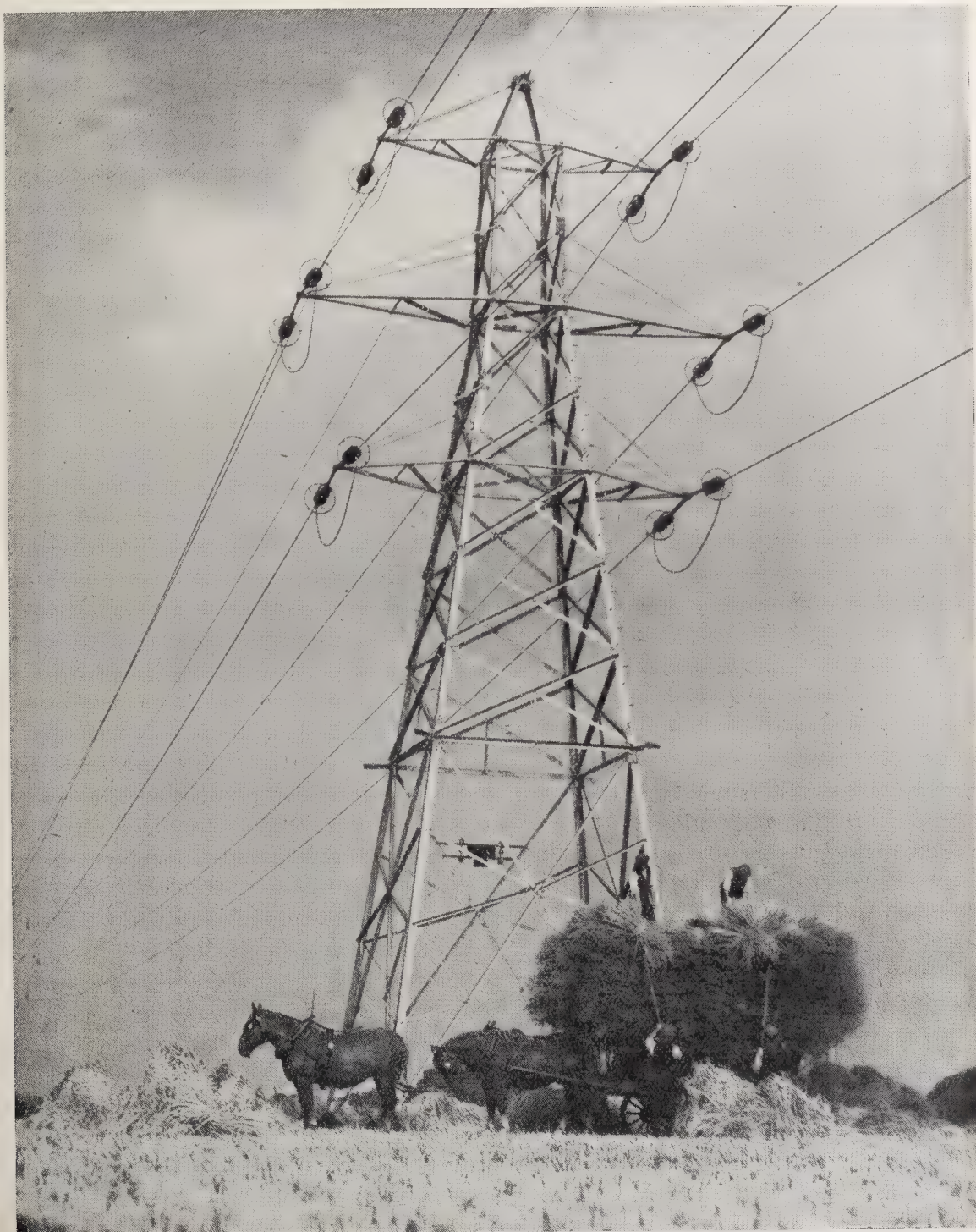
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AUTUMN NUMBER

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An Autumn Landscape

A modern version of the
familiar Harvest Field scene.

Non-Stop Photography.

The "all-the-year-round" qualities of amateur photography have never been more clearly demonstrated than at the present time. In the past, the approach of autumn was the signal for abandoning outdoor camera work and packing up apparatus until the following spring. There were, of course, a few enthusiasts who realised the beauties of autumn and winter landscapes, and continued the work to their own great advantage. The chief reasons advanced by the others for not continuing photography in the open were: unsuitability of the light during the darker months of the year and the difficulties in making hand-camera exposures. To-day all that is changed; the numbers of amateurs who will continue to use their cameras for autumn and winter snapshots have increased to an enormous extent. This is due partly to the desire for picture-making that has steadily grown year by year, and partly to the great strides made

by manufacturers in the production of high-speed sensitive material and big-aperture lenses. With the modern apparatus and films available—and both within the reach of every pocket—there is no excuse for putting away the camera on the score of the reduced quality of light. Ultra-speed panchromatic film now gives the amateur the same power of making snapshots on the duller days of winter that was only possible on the brightest summer days in past years. Apart from the usual indoor activities of the keen amateur during the autumn and winter we look for a notable continuance of interest in outdoor photography during the next few months.

Our Annual Lantern-Slide Competition.

Among the indoor activities that attract the amateur photographer during the autumn and winter months the making of lantern slides is claiming a steadily increasing

interest. A glance at the magnificent display of slides at the Royal Photographic Society's exhibition will convince everyone that better slides are made to-day than at any previous time. We know, too, that more slides are being made, and although not so many brands are advertised, the lantern plates that are now being manufactured in this country are the finest in the world. "The A.P." Annual Lantern-Slide Competition is always a good test for the slide-maker's abilities, and on another page in this issue will be found full particulars of the competition for this year. We hope that all our readers who are making slides will send in their best examples, as the standard is a high one; but any slide that reaches that standard can be sure of inclusion in the prize set that tours the country until the following spring. The closing date, October 31st, should not be overlooked. In the meantime, Secretaries of Societies should apply for "The A.P." Prize Slides without delay.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Filter with Ordinary Plate.

If I use one of the usual yellow filters on an ordinary (not ortho) plate, will it be an advantage and improve the colour values?

J. W. M. (Blackpool.)

For autumn photography out of doors, or with flower subjects indoors, is it really necessary to use special plates and filters? If so, is there any simple method of improving results, or are these matters beyond the comparative novice?

F. F. G. (London.)

We are dealing with these two questions together, as the same fundamental principles apply in each case. The whole question of specially sensitised material and the use therewith of a wide and varied range of colour filters, is a highly technical one; but as it affects the amateur photographer in his ordinary work the underlying facts may be simply stated and easily understood.

An "ordinary" plate is most actively affected by ultra-violet, violet and blue light. It is slow to yellows, and blind to reds. Daylight is rich in the very rays to which the ordinary plate is most responsive, and to cut out a large proportion of these rays by means of a yellow filter simply has the effect of "slowing down" the plate. There is therefore no advantage in using it, and no improvement in colour values would result.

With any orthochromatic emulsion the sensitivity is carried into the yellow region, and with a panchromatic emulsion into the red. Such plates or films will be affected by rays which would have little or no effect on an ordinary plate with normal exposures. At the same time both orthochromatic and panchromatic plates are disproportionately sensitive to ultra-violet and blue, and a yellow filter serves the purpose of damping down these rays, by complete or partial exclusion, while the other rays are doing their work.

Let us consider an autumn landscape which includes a blue sky and both yellow and red foliage, and imagine its rendering

on an ordinary, an orthochromatic and a panchromatic plate respectively. All three plates will be over-sensitive to blue, and without a filter the sky will be more or less over-exposed. With a filter this exposure of the sky will be reduced in all cases, but the ordinary plate will respond to neither yellow nor red; the orthochromatic to the yellow, but not the red; the panchromatic to both yellow and red.

It follows that the best method of treating the subject is to use a panchromatic plate (or film) which will respond to all the three colours, with a yellow filter which will prevent excessive action of the blue. This is what is done, and must be done, in the case of screen-plate colour processes, and the accuracy of the resulting colours is proof of the soundness of the procedure. With monochrome processes there is a corresponding accuracy in the tone values by which the various colours are represented.

When it comes to indoor flower photography the same principles apply, and could be exemplified by photographing together blue, yellow and red blossoms, on the three classes of plates, and with or without a yellow filter. But this holds good only if daylight is used. With various artificial lights different conditions arise, both in the exposure factor of a given filter, and in the tone values resulting.

Taking typical ordinary, orthochromatic and panchromatic emulsions, and a yellow filter of the order of the standard Wratten K3, the factors for daylight have been given as 32, 12 and $4\frac{1}{2}$; but with the same plates and filter with a clear Mazda lamp, the factors are 3, 3 and $1\frac{1}{2}$; and with a Cooper-Hewitt lamp, 20, 32 and 5. That is to say, we must take into account the constituent rays of the light itself; the sensitivity of the emulsion to these rays; and the filtering effect of the rays exercised by any given light filter. This is why, in the colour processes referred to, it is necessary to have special filters for lights of different character.

FOR many photographers the autumn period is one of the finest in the whole year for picture-making out of doors. In the first place the sun is at its highest for a very brief space of time during the day, with the consequence that better shadow effects can be obtained in brighter light than was possible in summer evenings.

It must be remembered that good shadows give the suggestion of sunlight to a picture, but care should be taken that they possess detail, and are not just patches of clear glass or celluloid on the negatives.

Scenes which were brilliantly lighted in the height of summer are now much more softly lighted, and an exposure in the autumn on many town scenes which were too hard in outline under the glare of the summer sun will often prove well worth attempting again at the present time.

One of the most important phases of autumn photography, if not the most important, is the appearance of wooded districts, when the trees take on their many-hued brilliance, and the carpet of leaves below covers up many an ugly spot which would normally have marred the composition.

Reds and golden browns predominate in this class of picture-making; but a great deal of the beauty of the scene will be lost if the use of panchromatic material is not resorted to, with the accompaniment of suitable filters.

This stipulation need not deter the owner of modest apparatus. Filters can be obtained at prices to suit all pockets now, and while it is always advisable in photography to buy the best, a compromise may be effected by purchasing the best that can be afforded.

With regard to the man using just a humble roll-film instrument, he is no longer debarred from taking part in this seasonal work, since

AUTUMN WORK with the Camera

The finish of the brilliant days of summer is by no means the end of the camera season, even for the amateur with the cheapest apparatus, providing he will observe the necessary precautions. In the following article some suggestions for autumn work with the camera are given.

he can obtain fast panchromatic roll films for the expenditure of a few extra pence, and can develop them in a daylight-loading tank, without even the need for desensitising.

The brown earth at this time of the year makes a good setting for

are to be seen on our south and west coasts at this time of year, and dramatic cloud effects are quite easily obtainable, even with an ordinary box camera if no close foreground subjects are included.

Perhaps one of the finest effects of autumn is the mist in the mornings, and many an ugly outline can be softened and turned into a presentable picture by taking advantage of the atmospheric haze. Filters should not be used for these effects, as they are inclined to cut out the mist altogether; nor should development be taken too far.

One of the best flowers of the year from a photographic point of view is the chrysanthemum, and these abound in the autumn. Wonderful blooms can be photographed indoors, or out of doors if sheltered from the wind, and the tyro looking for

fresh worlds to conquer will find here a fascinating subject for his camera. Side lighting, not too strong, a small stop to give sharp detail, and a full exposure to retain all tones, are the points to note when photographing these flowers.

Care should be taken when out on autumn days that moisture does not collect on the lens or filter and spoil the definition. The camera should be carefully wiped also before it is put away after an outing, as there is much moisture in the air. Exposure should also be estimated very carefully, using a meter whenever possible. The light is beginning to take on a red hue, especially in the evening and very early morning, and if panchromatic material is not being used this may lead to disastrous under-exposure.



Autumn Morning.

farm operations, and the owner of a large-aperture lens should try for pictures of the birds following the plough or other farm implement round the fields.

Clouds are practically essential to the success of this kind of picture if any sky is included, and nowadays these can be obtained by the use of a medium filter, where the lens aperture will allow of it, although sometimes clouds are caught without any filter at all during the autumn months, usually if the picture is under-exposed a little.

Careful development is very necessary with this class of subject, otherwise the cloud effects will be lost, and hard, contrasty landscapes will result. A short development is preferable, yielding a thin but finely-graded negative.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

SOME AUTUMN SNAPS.

THE other afternoon I spent a couple of hours testing a new camera, and as this is something we all have to do at times I will describe how I did it. Further, I had the autumn season in my mind, and a little farther back in the same mind I had a vague idea of the coming winter. The camera had a lens working at $f/2.9$, and I was wondering whether this would not be a useful acquisition for use in the shorter and duller days.

As it happened, the day of the test was a sunny one. There was not the hard glare of some summer days, but a soft light with a suggestion of haze in the distance. Such days are ideal for many kinds of work, and now is the time for us to take every possible advantage of them. Skies, too, are often attractive, and we ought to retain them without much trouble, even on ordinary film or orthochromatic plates, especially if we have a lens that will work satisfactorily at fairly large apertures, so that we can use a light filter without making exposures too long for ordinary "snaps."



Fig. 1.

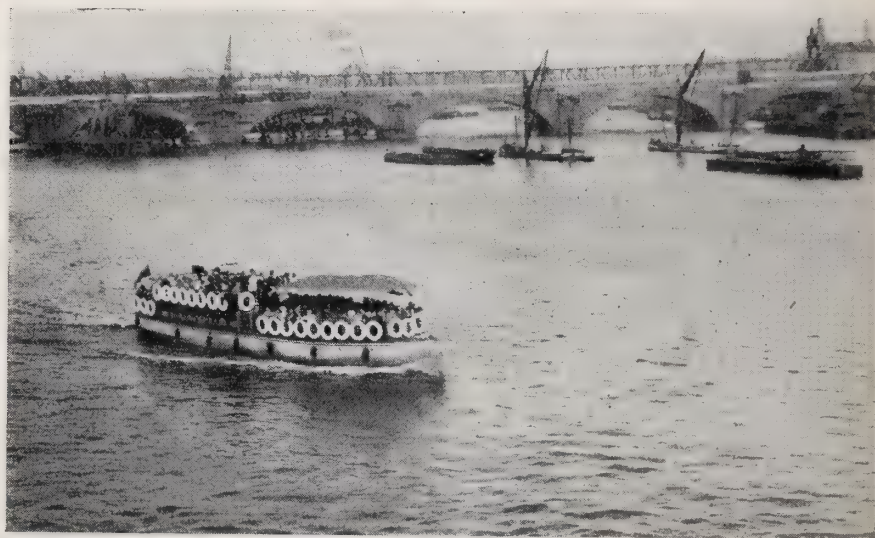


Fig. 2.

The camera I was using takes sixteen exposures on the usual eight-exposure $3\frac{1}{2} \times 2\frac{1}{4}$ film—a size which I prefer to the smaller ones, as it leaves a margin when the subject would otherwise be a tight fit. This camera was a new one recently put on the market, but it is not my business to review it here. It has an $f/2.9$ Meyer Trioplan lens in a delayed-action Compur shutter, working to $1/250$ th of a second. Some of us cannot afford an expensive small camera, but as this costs only about six guineas complete it gives some of us a hopeful chance.

My first exposure was a failure. Pressing the special release fitted to the shutter I found that my finger caught the moving lever of the shutter as it went off. Fortunately I noticed what had happened, or I might have been puzzled by that first negative. I repeated the exposure and the second negative was a good one.

I then proceeded to put the camera through its paces, using a variety of stops, shutter speeds, and scale distances. Fig. 1 was a special test for the small direct finder, and I noted carefully how the subject filled the space in the finder; it comes out very

accurately in the print. (Exposure $1/25$ th of a second at $f/11$.)

Fig. 2 is enlarged from only part of the negative—about the size of the familiar postage stamp. The original



Fig. 3.

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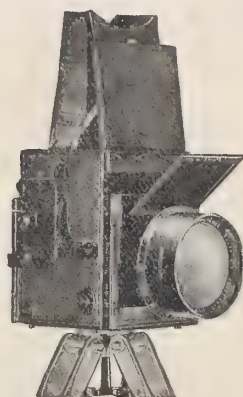
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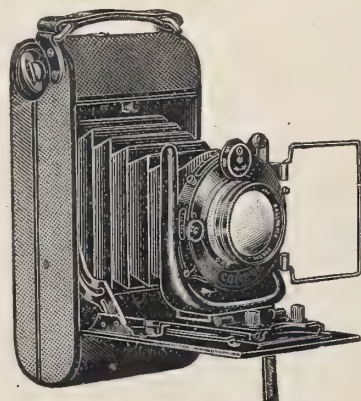
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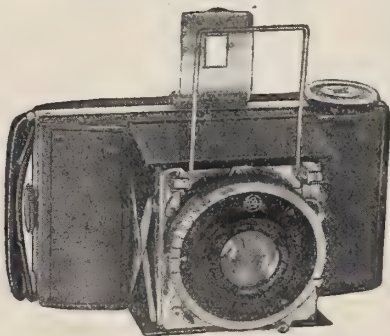


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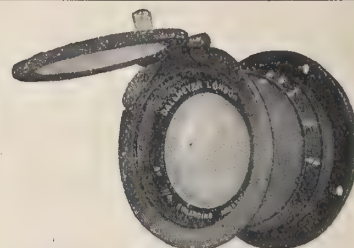
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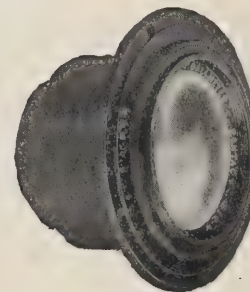
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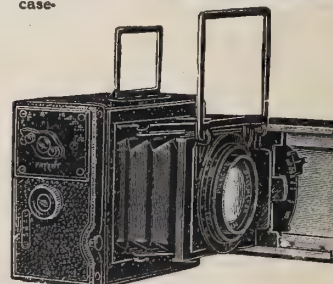
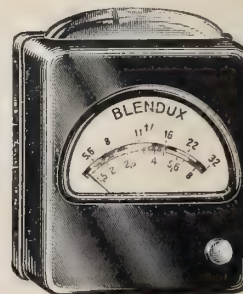
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Fig. 4.

is of good quality, and would make a first-rate lantern slide by contact, or, preferably, by slight enlargement. (Exposure $1/100$ th of a second at $f/8$.)

The gilded beastie in Fig. 3 is on the South African building at Charing Cross. The camera had to be pointed up to get it, and I have not corrected the distortion, although this could be easily done in enlarging. Here the scale was set at twenty-five feet and the depth of definition is considerable. The figure is dead sharp, and nothing in the negative, near or far, is much out of focus. (Exposure $1/25$ th of a second at $f/8$.) I took another subject at ten feet, and again found everything satisfactory.

In Fig. 4 there is the combination of sun and haze that autumn days so often bring. As figures were moving pretty quickly I put the shutter on to $1/50$ th of a second and opened up the lens to $f/5.6$. As the scale was left at fifty feet, the definition on all planes is good enough. In fact, all the tests showed that the lens was reliable at all apertures.

On another street subject which included a good deal of

lettering I got a result at $f/2.9$ which made me wonder whether I had not very slightly impeded the shutter lever. Fig. 5 was also taken at $f/2.9$, but my position was awkward, and there is slight camera movement, the exposure being $1/10$ th of a second. It would not do to draw a conclusion from a single result of the kind. I have not yet had an opportunity of making further exposures at

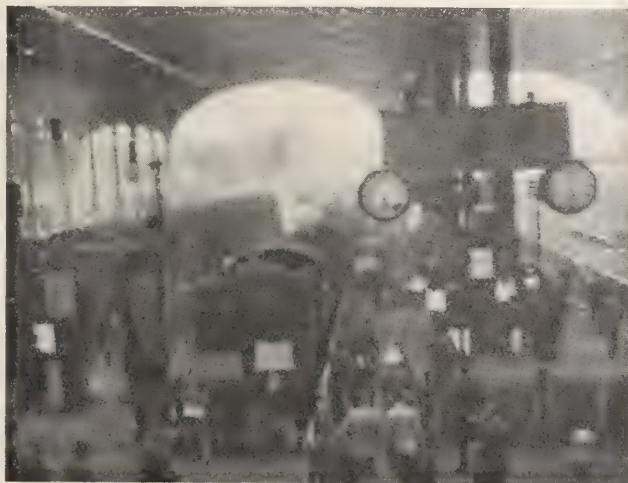


Fig. 5.

full aperture, but I have examined the image given on ground glass, and I should say it will be perfectly satisfactory.

Such a camera certainly increases our chances for good autumn and winter work, even under trying conditions; but even with simpler and cheaper cameras there is plenty of opportunity for pictorial results for many weeks to come. It is just the time for keeping our camera busy.

W. L. F. W.

"The A.P." Monthly Competitions PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are despatched on the fifteenth of the month following the announcement of the awards.

The closing date for the next competition is Saturday, September 29th, and for the October competition, Wednesday, October 31st.

How to Make Good Gaslight Prints

Autumn evenings are ideal for making prints from the numerous negatives the keen amateur has amassed during the summer. When the cost of the professional print is compared with the cost of doing it oneself, it will be found that many more can be made for the same amount of money. Provided the general principles of the process are grasped and normal care is exercised, prints can be made which will surpass in quality those made by D. & P. methods in shops.

By **ALASTAIR ATKINSON.**

VERY little apparatus is required for making gaslight prints and, therefore, little expense is entailed. A printing frame and a dish, equal in size to the largest print that will be made, and one or two half- or whole-plate dishes for fixing and washing will be required; also a graduated measure for liquids—a four-ounce conical one will do. A pair of blunt-nosed tweezers costing sixpence at the chemist's are useful for lifting prints out of the developer. This prevents transference of developer to places where it is not wanted, and fosters clean work. A threepenny packet of metol-quinol developer and a packet of acid fixer completes the list. Before commencing work these should be dissolved in water according to the instructions supplied with them.

Choice of Paper.

Choose a gaslight paper by any well-known maker. It is made with a variety of surfaces, the most common being glossy, velvet and matt. On enquiry it will also be found that each surface is coated with three grades of emulsion, namely, contrasty, medium and soft. The velvet surface is the best to start with and a packet of each grade should be purchased right away; no one grade will do for every negative.

The packet of paper should be opened well away from the light. A very suitable printing light consists of a pearl electric bulb of about 60 watts in a table lamp. If a cardboard screen is erected, the paper packet may be opened and the developing of the print done in its shadow. When the packet is opened the instructions should be read carefully, but at the same time it must be remembered that printing lights and negatives vary so much that these instructions can only be very general indeed.

The glass negative is put into the printing frame, film side upwards. If it is a film negative, a piece of plain glass should be fitted in the printing frame first. This can be done by the dealer who supplied it. The frame holding the negative is then held over a brightly illuminated sheet of white paper. If the image appears

brilliant and strong the soft grade of paper should be used; if it appears flat then the vigorous grade should be chosen. Usually, however, it is between those extremes, and therefore it is well to try the normal grade first. Should the resulting print prove dull the vigorous grade must be tried next, or, if the print is too contrasty, the soft paper will be satisfactory.

A piece of the paper to be used is cut into strips. It should be remembered that all handling of the paper must be done in shadow and never in the direct rays of the lamp. The mask for producing white borders is next placed on the negative, a strip of the paper placed face down on the film and the back of the frame replaced. The frame is covered with a card and held before the printing light at a distance of about one foot. The card is pulled back, exposing about one-quarter of the strip. At the end of, say, four seconds it is pulled back another equal distance, and so on. In this case we would obtain a strip with four portions exposed respectively for 4, 8, 12 and 16 seconds.

Developing.

The strip is then plunged into the developer waiting in the dish. The dish is kept rocking so that the strip may be developed evenly and airbells avoided. When it has been in the developer for the time recommended in the instructions it is lifted out by means of the tweezers, rinsed in cold water, and dropped face down into the fixer. It should be immediately pushed under with a glass rod and the dish rocked.

In half a minute or so the test-strip may be examined in bright light. The exposure which gives the most suitable depth of tone should be chosen.

If nothing appears on the strip at all, then the intervals used should be increased to ten or fifteen seconds as necessary. Now that the exposure has been decided a full sheet may be used in the frame and as good a print as is possible obtained from the negative.

This is easily done in practice, provided that several important points

are kept in mind. First of all care must be taken to see that the developer is in the neighbourhood of 65 degrees Fahr. If it is too cold it loses its activity and its action is too slow, while if it is too warm staining and fogging take place. The development time also should be adhered to closely.

It is a common mistake to expose a print too long to the light and then, when the image is seen to flash up, to pull it out too soon in an endeavour to save it. The resulting print will be weak and of a poor colour.

Each paper requires a minimum time in the developer so that the finest black tones may be obtained, and the maker's time is always in excess of this minimum.

On the other hand, if an attempt is made to force an under-exposed print by prolonged development, it will undoubtedly stain. About 45 seconds will prove correct at 65 degrees Fahr. for most papers and developers; but these are things which must be settled by experience.

The prints in the fixing bath should be kept submerged. After about fifteen minutes in fresh acid fixer they should be transferred to a dish containing clean cold water. Too long a stay in the fixer may cause loss of quality.

Finishing the Prints.

After all the printing has been done the prints should be washed from one to two hours. In the absence of proper washers this is best done by turning them over in a large dish and rocking them gently. At intervals of five to ten minutes all the water should be poured off, fresh water poured in, and the prints turned over one by one to make sure that the gelatine surface is exposed to the fresh water. If this is done a dozen times or so the prints will be free from hypo and amenable to subsequent treatment if necessary.

Prints are best dried by laying them face downwards on a piece of washed muslin suspended on rollers or stretched on a frame. They will dry almost flat and will be free from "tear drops." The appearance may be further enhanced by trimming the margins even with a trimmer and celluloid rule.



DAWN.

By G. L. HAWKINS.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)



NACH DER FAUSE.

BY J. DENKSTEIN.

(From the Exhibition of the Royal Photographic Society, now open at 35, Russell Square, London, W.C.1.)

September 26th, 1934

A Further Note on the London Salon

EVERY year the visitor to the London Salon of Photography has an opportunity of seeing and studying a great variety of the best work produced by well-known pictorial photographers in other countries.

This year is no exception, but there is little doubt that although the standard of these prints is remarkable, the British workers have also put up a fine display. It will be felt, however, that while there is no "picture of the year," the general level attained is very high indeed throughout the entire exhibition.

Almost any one of a big percentage of the exhibits would have been hailed as an outstanding production a few years ago. To-day, it is only one of many, all equally good, but among all that attract attention it is the wonderful technical quality that compels admiration.

Here we have photography at its best, and applied in a manner that confirms its personal possibilities. We realise that it is a medium with definite characteristics, and when used by an artist as a means of expression the result is indubitably a work of art.

To glance at the compositions of Ortiz Echague of Madrid, the figure work of Pierre Adam of Paris, the child groups of O. Ecclesia of Turin, the landscapes of J. B. Eaton of Australia, the still-life studies by Dr. E. S. Boon of Alassio, the character heads by M. F. Y. Coppens of Holland, the figures by H. F. Kells of Canada, the

portrait work of Jan de Meyere of Stockholm, the dainty nudes of A. F. Kales of Los Angeles, the bold viewpoints of J. Vanderpant of Vancouver, the rich figure treatment by Julian Smith of Melbourne, and the unmistakable landscape technique of Leonard Misonne of Belgium, to mention but a few of the pictures from the thirty or more countries represented in the Salon, we realise that they must be considered individual works of art.

We find, too, that national characteristics emerge in the photographs from different countries. This is notably so in the case of the Japanese workers both from Japan and from America. The innate feeling for right design that has distinguished the work of Japanese artists in the past is manifested in the newer medium, and for many years the prints by Japanese exhibitors have been a feature of the Salon.

To-day, however, their influence has spread, and compositions by other workers inspired by the earlier prints by these artists with the camera appear on all sides.

We have already referred to the British work in a previous note. In the meantime we commend the Salon to the attention of every reader of "The A.P." who wishes for a fine display of pictorial photography.

The show remains open daily from 10 to 6, until October 6th, at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1 (near Trafalgar Square).

At the R.P.S. Exhibition

A SECOND visit to the Royal Photographic Society's Exhibition at 35, Russell Square will amply repay any time spent on the scientific and technical exhibits. In a previous notice we have referred to some of the exhibits in these sections, and probably the visitor will have the greatest interest in the variety of subjects shown in Room 4 on the second floor.

Here are housed the astronomical, aerial and geological photographs that are always a feature of the show, while the sections devoted to photomicrographs and radiographs also occupy considerable space. The Press and publicity section is not so well supported, but a representation will be found in the same department. The outstanding exhibit in this collection is among the astronomical photographs, where the very large picture of the moon will claim immediate attention. According to the description accompanying the print, when this picture (which was made with the 100-in. telescope at Mount Wilson Observatory) is viewed at a distance of 10 ft. the moon is seen at an apparent distance of about 4,000 miles. The technical quality of this print is remarkable, and it can be examined in close detail.

Infra-red photography is exhibited in this room by A. L. Cranch, and other technical applications of photography are shown by G. R. Thomas, Harold E. Edgerton; aerial photographs by Aerofilms, Ltd., and Robert A. Smith and H. Frederick Low, have the usual fascination, and they have a high degree of technical excellence. Radiographs are again a notable feature, and some of the best are from the Research Laboratories of the Eastman Kodak Co. at Rochester. Ilford, Ltd., also show a number, and the Hood Medal, which was placed at the disposal of the Council by Mr. Harold Hood as an award in recognition of a meritorious performance in any branch of

photography, is awarded to George Aubourne Clarke for his series of meteorological photographs in this section.

Photomicrographs by F. Martin Duncan, W. Stephenson, T. S. Beardsmore and Ranald Rigby will further interest the visitor, while the collection is rounded off by a number of attractive record photographs by workers whose names appear in the pictorial section.

Another phase of the exhibition is the professional and trade section, and in this the exhibits are scattered throughout the building and appear in different rooms.

In the entrance hall are exhibits by J. H. Dallmeyer, Ltd., Kosmos Photographics, Ltd., The Autotype Co., Ltd., Kodak, Ltd., Elliott & Sons, Ltd., and Ilford, Ltd. Messrs. Kodak, Ltd., occupy the library also with a pictorial exhibition and demonstrations of home movies and other specialities.

In the inner entrance hall appear Messrs. Gevaert, Ltd. In Room 4 are exhibits by Finlay Colour, Ltd., and Ilford, Ltd., Ross, Ltd., and Soho, Ltd.

In Room 1 are Cameras, Ltd., Cinepro, Ltd., Cinex, Ltd., R. Gschöpf and K. Pokorny, with a new natural-colour process, G. B. Equipments, Ltd., Pathéscope, Ltd., Williamson Manufacturing Co., Ltd.

In the studio are exhibits by Agfa, Ltd., also R. Gschöpf and K. Pokorny. On the staircases are exhibits by Kodak, Ltd., Ilford, Ltd., Lascelles & Co., Ltd., and *The Amateur Photographer and Cinematographer*.

In Room 3 there is to be seen an exhibit by A. O. Roth and also one by Zeiss Ikon. In Room 5, the following firms are represented: E. Leitz (London), Ltd., J. A. Sinclair & Co., Ltd., David Allan, Ensign, Ltd., Ross, Ltd., Zeiss Ikon, Ltd.

The exhibition remains open daily until October 6th, from 10 to 9, Tuesdays and Fridays excepted (lecture evenings), when it is closed at 6 p.m.

Many practical articles appear from time to time on the subject of home portraiture under all sorts of lighting conditions, and with details of exposures and development, etc. It is not often, however, that the production of the final portrait picture receives the same consideration. The article on this page is, therefore, to be welcomed as dealing with a phase of amateur portraiture of considerable interest but frequently overlooked.

THE INDOOR SEAS

By
L. GORDON PAULE.

HOW TO MAKE THE MOST OF THE

It is usually taken for granted that the production of a perfect negative will lead, *ipso facto*, to the production of a perfect print, and whilst this is no doubt true enough in the ordinary sense of the words "perfect print," it is not alto-

gether true when applied to portraiture.

A successful portrait is something more than a perfect print—it is a combination of perfection in negative and print *plus* quality in presentation.

That is to say, however good a portrait negative is, a straight print made from it will not necessarily produce the most satisfactory result *pictorially*.

It is a curious thing, yet nevertheless true, that sitters to an amateur photographer seldom adopt the best attitudes for the purpose of securing a negative which can be printed without some alteration being necessary to make the result a success.

One of the reasons for this is, of course, the inability, or rather the lack of skill, in the operator to secure a correct pose. Another reason—and much more frequent with the amateur—is the inability to obtain on his plate or film only that portion of the figure which is wanted. The professional, with his experience, his long-focus lenses, and his studio props, can so arrange things that nothing extraneous appears on his negative, with the result that a contact print will produce, without any manipulation, all that is desired and no more.

The amateur, however, working in his own—or some one else's—home, and with only the limited apparatus he possesses, is handicapped by all manner of things. His backgrounds are improvised; his "studio" furniture, whilst appearing satisfactory, is not meant for the job, and does not photograph well; his lens is generally of too short focus, and his sitter, nine times



No. 2.

out of ten, does not bother to "make herself up." (For some reason the majority of home portraits seem to be of ladies!) The result, although perfectly lighted and exposed, is a print technically perfect, but including all sorts of details which contribute to its failure as a really good portrait, and is instantly branded as "amateur."

But the inclusion of unwanted detail is not the only bugbear with which the amateur is faced; he has to contend with the stiff, wooden attitude which most sitters, as I have previously mentioned, adopt. He has not the knack of posing them correctly, so that the finished portrait shows in all probability, besides unwanted detail, a model who is leaning too far back, or whose body is at some incongruous angle to the head.

These, then, are the chief faults in home portraiture, but if the photographer possesses an enlarger, they are comparatively easily corrected in the printing of the negative.

Dealing first with the question of unwanted detail, it is obvious that the only way of eradicating this is by enlarging that portion of the features which is required,



No. 1.

How I make my EXHIBITION PICTURES

No.
CCXLVIII
—
Mr.
JOHN LEE.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"TO reduce the making of an exhibition photograph to a definite formula is obviously impossible.

The work should be created in the photographer's mind before he enters into any technicalities; but given the inherent feeling for beauty that should inspire every creative photographer, it is then a matter of experience and knowledge before he can produce his picture.

"To my mind there is one quality in a photograph desirable before all else—spontaneity. Photography as a

'real' art needs an absolutely natural atmosphere, and any photograph lacking in this respect fails in its purpose.

"The poses of the subjects should be as simple as possible, and I have always found that the most successful pictures are those in which the models have more or less posed themselves. At the same time, it is most important to have gracefully posed figures, and I, personally, have learned more of this subject by studying the ancient Greek sculptors than by any other method.

"Lighting is one of the most fascinating subjects, as it governs most of the tone values of a picture. It is the little extra touch of lighting on the central object of the photograph which focusses our attention, and 'pulls' it away from the background, so giving the photograph its whole meaning. The balance of the lighting is much more important than the amount of light used, as it is possible by carefully balancing your high-lights and shadows to create a feeling of sunshine with quite a little light; always provided, of course, that your subject allows you to expose long enough to get a good negative.

"Nature gives us the finest lessons in composition, and if you take, for instance, a group of trees, you will find that they combine in some instinctive way to give a feeling of balance that is utterly satisfying, and which is most difficult to produce by artificial means. I think this is because one can feel a unity, a singleness of purpose, behind nature, that all but the greatest artists try in vain to emulate; and so, unless one is a genius, one must keep the composition as simple as possible, avoiding all ugly shapes and over-elaboration in background, and taking care that all lines in the picture tend to the single point that one wishes to bring before the observers' eye.

"And finally, in the making, or rather in the selecting of my exhibition prints I take into account the breadth of appeal, remembering that too high-brow a work is only appreciated by few. In the special realm of commercial and advertising photography the appeal must be strong, and so must the interest. There is no room for vagueness and doubt, and the necessary glossy bromide print imposes perfect technique on the author. It is significant that commercial photography has attained the exhibition stage."

(Technical.—The cocktail bar subject had 2 secs. exposure at f/22 on 10×8 Kodak pan. film. The picture of the hikers was taken by a single main light, with reflectors; $\frac{1}{4}$ second at f/11.)



Hikers.

John Lee.



COCKTAIL BAR.

(From the P.P.A. Exhibition of Industrial Photography at Princes Galleries, Piccadilly.)
(See article, "How I make my Exhibition Pictures," on the opposite page.)

BY J. LEE.
(Studio Sun.)



GEESE.

BY E. VADAS.

(From the Exhibition of the Royal Photographic Society, now open at 35, Russell Square, London, W.C.1.)

ANY OLD CORNER

By REGINALD CHARLES.

A.P." in search of new subject matter should try it.

It is a marvellously good tonic, and also a splendid training for photographic observation and technique. Even the dustbin, in its natural surroundings with a few old cans and other "junk," can give me as much satisfaction in photography as a view of Loch Katrine.

The majority of amateurs when looking for suitable subjects naturally endeavour to photograph something which pleases them and incidentally pleases their friends. In nine cases out of ten the result is the "picture beautiful," the pretty landscape or the beautiful street scene. But what of the dusty corners and rubbish dumps that abound in everyone's garden?



The Toolshed.

THE late Ward Muir showed us all how to appreciate photography for its own sake. As a disciple of that worker I owe him a debt of gratitude for pointing out so clearly that a photograph can be beautiful as a photograph, and not as an imitation of something else.

For that reason I find the keenest possible pleasure in walking round the house and garden at various times of the day with a camera and tripod, and allowing the lens to reproduce the pictorial compositions to be found in odd corners. Every reader of "The



Waiting for the Dustman.



A corner of the Greenhouse.

Pictures of subjects similar to those which appear on this page can be made out of most unpromising material, and it is not generally necessary to go very far afield to find it. That old box in the toolshed containing the gardening implements may look forlorn at one time of the day and positively fascinating at another.

Sufficient exposure should be given to obtain detail in the shadows, and it will be found necessary to stop down a good deal when working at close range to get all the planes as sharp as possible. Success with this type of subject depends largely on perfect technique.

Development must not be carried too far as this will only tend to clog the high-lights. If it is found that on developing the negative an error in exposure has been made, fresh attempts are easily made, for the subject is always there.

AUTUMN is here with all its beauties, colouring and effects, which delight the eye and perplex the photographer. Bracken and trees are tinged with russet and gold, and early morning mists with the sunshine streaming through the soft atmosphere are subjects that need care and knowledge if the best renderings are required. They are, however, the effects one sees on a typical hop-pickers' morning.

The hop-pickers swing along gaily to the hop-gardens, with their refreshments, coats and stools and any other articles they may require for the day; the children follow after, playing as they go, and then they settle down to work.

The "cribs," which are constructed of canvas and rough-hewn timber, are placed in their different



Hop-pickers and a "crib."

"houses," the hop twines are pulled down and the hops quickly stripped by experienced hands. The cribs soon fill with the perfumed burr, and the children sit around and pick into upturned umbrellas or boxes, which get emptied in turn into the crib, and here and there a small child has become weary and lies curled



Measuring the hops.



Beauty in the hop-yard.

up asleep on coats laid down in the aisles of the hop-bine.

As you pass the hop-yard there is bustle and activity, and many voices are heard. The picturesqueness is indeed fascinating; everything leads to make some really interesting and unusual pictures.



Ready for the kiln.

As the day goes on the measurer comes round with his bushel, and the sacks are filled ready to be heaped on the wagon to be carted away for the drying-kiln. This process being over, the dried hops which lie heaped in the barn are now ready to be pressed into "pockets."

At first the scenes for the photographer are so numerous it is difficult to choose, but do not be in a hurry to make your exposures. If possible get a sunny day, the contrast

Photographing the Hop Harvest

By JOAN LYNE.

in the lighting makes a great difference; if it is dull the tone becomes monotonous, and figures, hops and ground appear uninteresting. Have a quiet walk round the hop-yard, for the pickers to become accustomed to you; some stop work at once and think their portraits are going to be taken, and possibly gather the family round, and the familiar words "Look at the camera" are then heard! This

must be altered until you get them in different positions working at their jobs, either pulling the bines down, sitting on or standing round the crib, or lighting the little fire for the kettle to boil. What



The sampler at work.



The hop-kiln.



Shovelling into the "pockets."

stopped down to f/6 or f/8.

Any time of the day in the hop-yard is a profitable time, as scenes are changing always, and then to the hop-kiln, from the drying to the pressing in the "pockets." Here time exposures are needed according to the light of the hop-barn.

Many are delighted to pose for you, and a promise of a print is welcomed. You return from these harvesting scenes with pleasant memories, and a selection of interesting and picturesque exposures that will bring back to you the scent of the hops.

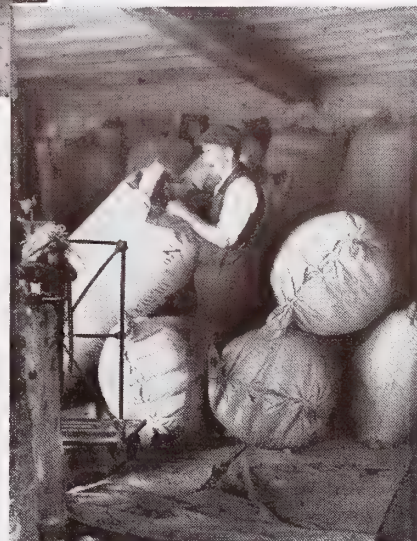


A day's picking in the kiln.

a host of subjects to choose from!

A small camera can be used, but a quarter-plate reflex is most useful, as your grouping can be watched so as not to overcrowd, your composition can be more thought-out, and single studies and close-ups can be taken.

Do not be afraid of making several exposures—and fast films are best. If there is one particular favourite picture, take several in different positions. Plan your proper lighting, your shadows falling sideways. Expose from 1/50th sec. to 1/100th,



Sewing up the "pockets."

Enlarging from a "Difficult" Negative

EVERY enthusiastic amateur at some time in his career produces a negative that appears to be unprintable, or at least incapable of giving a properly graduated print. It generally happens that it is of a subject that cannot be repeated.

Such a negative has been in my possession for many years. It is a record of a particular scene, an effect that delighted at the moment of exposure. It was made on an ordinary

to reduce the negative with persulphate with a view to equalising the contrasts; second, to make a new negative via an over-exposed positive; third, to mask carefully during the exposure of the enlargement.

Finally, on the score of expediency, the third alternative was chosen.

A rapid, soft-printing bromide paper was secured and test exposures made for (1) the rocks, (2) the white foam. The enlargement was to be 20×16 ,

exposure for the foam was made through the hole in the card. This was moved constantly so that the dense portion of the negative only received the light.

The card was held fairly close to the lens so that a light-area much larger than the hole was projected, but when the edges of the foam were being treated the card was held nearer the paper to get a smaller light-area with a sharper outline.

It was realised that to obtain a full five minutes' exposure the treatment would have to be continued for at least four times as long. This was considered necessary because the hole in the card acted as a vignette for the light, and because the whole image was not being exposed at any one time.

The exposure of the dense portion was therefore continued for twenty minutes, which proved about right, and a full two minutes was given to the sky. The card was then taken away and the entire picture received a final 15 seconds' exposure, which was the correct amount for the rocks.

Normal development gave a perfectly exposed print. A reproduction of the enlargement is given on the opposite page.

The production of the finished print from this negative conveys two lessons which may be of value to the beginner. First, assuming the subject itself has some pictorial quality, no negative (provided it is not hopelessly under or over exposed) is so bad that it is not possible to secure a passable print from it. In the ordinary way, had time permitted, the second alternative mentioned at the beginning of the article for treating this negative would have been the best for the purpose. The method adopted, while resulting in a successful print, had an element of guess-work that could only be countered by experience.

The second lesson, and one that has been stressed repeatedly on previous occasions in these pages, is that a part of the subject is frequently greater than the whole. The selection of a portion suitably enlarged will often give a much finer and more impressive composition than would a print from the complete negative, no matter how good it can be rendered technically.

F. J. M.



Contact print from the original negative.

plate, panchromatic material not being so good or so readily obtainable then as at present.

At the time of taking, late on a winter afternoon, a deceptive gleam of sunlight gave a fictitious actinic value to the light, and the exposure, although correct for the rendering of movement, was insufficient for the plate as a whole. The result was under-exposed and harsh in contrast. The negative was put away and forgotten.

It came to light again recently and created anew the desire to make an enlargement of that particular subject.

Three methods of dealing with the harshness presented themselves. First,

and this from a portion of the 5×4 negative ($2 \times 1\frac{3}{4}$) was approximately ten diameters.

In a condenser enlarger, with the lens set at $f/6$, the exposure for (1) was 15 seconds, and for (2) five minutes. To expose for the rocks left the foam plain white paper; to expose for the foam rendered the rocks solid black. The reproduction of a contact print is shown on this page.

The enlargement was therefore made as follows: A small hole (about the size of a sixpence) was made in the centre of a piece of dark card. With the sheet of bromide paper in position on the easel and the image focussed, the yellow cap was removed and the



THE CAULDRON.

By F. J. MORTIMER.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)



1.—"Architectural Interior."
By Miss W. Barraud.

4.—"Hazy Reflections."
By Mrs. D. Lawrence.

2.—"Morning Sunshine."
By Soh Kee Thye.

5.—"Storm Coming."
By J. K. Hood.

3.—"Last Man Ashore."
By J. K. Deane.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

ARCHITECTURAL interiors, except for an occasional representation of a village church, do not seem to attract the majority of beginners in photography, and it is but seldom that a subject of the class of No. 1, "Architectural Interior," by Miss W. Barraud, figures on the opposite page.

A Technical Test.

The fact is not surprising, for, in practically every case, an interior calls for a time exposure of appreciable duration. It may be a matter of a few seconds; may run into minutes; and, in some cases, into hours. A subject of this nature cannot be undertaken in the casual sort of way that most outdoor scenes are attempted. It requires deliberation, and, at least, some consideration for the claims of arrangement.

Moreover, the employment of a tripod is essential, and, speaking generally, the last thing the beginner of to-day wishes to do is to carry one.

It is too much trouble, but, if anything worth while in interior work is to be obtained, trouble must be taken. Sometimes, it is true, it may happen that a solid support can be found on a ledge or pew or something of the sort, but that is only a remote possibility, and, where it exists, the viewpoint must necessarily be circumscribed. A tripod does not impose any such limitation, and, besides, has the further advantage that the image can be conveniently studied on the focussing screen—a facility that cannot always be enjoyed where a temporary support is adopted.

Which was chosen in this instance is impossible to say, although, if the subject had been scrutinised with care, it is probable that the viewpoint would have been altered so as to exclude the rail in the bottom left-hand corner, and the table in the centre would have been removed from the field of view.

Spaciousness and Light.

These, admittedly, are drawbacks in a work that is otherwise very good indeed in its class. There is a sense of spaciousness and light, which gives the print something in the nature of a pictorial interest, and technically—

a subject of this type is a test for craftsmanship—the print is really excellent.

A feeling of light and spaciousness, but of a totally different kind, is to be seen in No. 5, "Storm Coming," by J. K. Hood, which is also of equally attractive workmanship.

The subject is somewhat reminiscent of a number of similar subjects which were exhibited and reproduced on our centre pages a year or so ago, but, nevertheless, it is not hackneyed, for most of them did not include the sky, and the wave, in general, was more continuous. There is therefore an element of freshness in this impression, and, for a beginner, the work is exceptionally promising.

Its luminous quality is very pleasing, but might be a little better brought out if the tone along the top edge were subdued a little, and that of the tumbled water of the wave at the base were also lowered. The pull of these two areas, slight though it may be, diminishes the attraction of the light along the crest of the breaking wave—where the main interest should centre—and the suggested revision tends to restrict their claim upon the attention.

Accents in Opposition.

It will doubtless be observed that accents in opposition are disclosed in the posts on the right and the patch of light along the horizon on the left.

These have the effect of emphasising the importance of the wave as the dominant attraction, and, whether introduced intentionally or instinctively, form an excellent compositional feature. Care and forethought seem to have been exercised, and they are repaid by the very high standard the effort achieves.

None of the other examples, this week, seems to attain the same level of artistic and technical achievement, but there is a suggestion of the value of an effect of sunshine in No. 2, "Morning Sunshine," by Soh Kee Thye, which, however, is somewhat impaired by a measure of overprinting and a rather excessive contrast. The subject itself has an extreme range, but this could have been countered either by a reduction in the time of develop-

ment of the negative or the substitution of a softer grade of paper for that employed in this instance. The light of the sky and that on the water is so brilliant that it detracts considerably from the effect of the sunshine in the foreground.

Design and Pattern.

That, of course, is where the chief attraction should lie, but the lights above introduce competitive notes which prevent that attraction from attaining the value it should.

If these competitive notes could be avoided, the alternation of bars of sunshine and shadow would make a very effective pattern, and introduce a suggestion of decorative design which would emphatically enhance the pictorial content.

In No. 4, "Hazy Reflections," by Mrs. D. Lawrence, there is a like suggestion of design arising from the way in which the lines of the rigging are contrasted against lines of opposing direction in the verticals and horizontals of the distance. Inasmuch, the work has points that are worthy of admiration, but the space on the left is inclined to suggest a sense of emptiness, and, perhaps, the arrangement would be improved by the removal of about five-eighths of an inch from that side.

Misty Sunshine.

The feeling of sunlight through a misty atmosphere is nicely conveyed, and the same impression is also a feature of No. 3, "Last Man Ashore," by J. K. Deane.

Here, also, the effect is stressed by the presence of very forceful darks in the immediate foreground, and, though the angle at which the boat and figure are seen is not altogether fortunate, the probability is that they had to be taken at that particular moment or the picture lost entirely.

As in the case of No. 2, however, the rendering is inclined towards an excessive contrast, the sky being regrettably blank in tone and the darks of the foreground too strong to enable printing to be carried any farther. A similar substitution of a softer, or less contrasty, type of paper would enhance the representation and is recommended.

"MENTOR."

OUR ILLUSTRATIONS

Some Notes on the Pictures reproduced in this issue.

REFERENCE has previously been made in these columns and elsewhere in this journal to the current exhibitions of the London Salon of Photography and the Royal Photographic Society, and we are



privileged to be able to reproduce four examples this week—two from each show. Both remain open a little longer, till the 6th October, to be precise, and any one of our readers who happens to be in London during the interim would be well advised to pay a visit to both.

The Autumn Shows.

The former is held in the galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, and the latter at 35, Russell Square.

One of the most pleasing of studies of the nude that has been seen in recent years is on view at the Salon, and is entitled "DAWN," by G. L. HAWKINS (Catalogue No. 32). It is a print in a high key, which is most appropriate for such a dainty figure, and its grace of form is enhanced in no small measure by the delicate and imaginative fancy disclosed in the choice of the setting.

The figure is, by reason of its comparative strength of tone, admirably displayed against the lighter setting, and the touch of brilliance on the head and arms lends a pronounced suggestion of relief. Besides stressing the separation of the figure from the background, these light notes, in conjunction with the dark note of

the head and the deeper shadows of the underside of the arms, emphasise its significance and enhance the importance already conferred by force of placing and human interest.

The attraction of the figure as the centre of interest is therefore rendered supreme, but the imaginative touch is to be seen in the inclusion of the sprays of foliage, which not only diversify the setting but also introduce a feeling of decorative design into the arrangement, and further stress the dominance of the figure by their suggestion of the form of radiation.

Their dark tone, too, tends to accent the delicacy of the setting, and the whole thing seems to be imaginatively conceived and finely executed. It could be wished, perhaps, that the bottom right-hand corner were not so obviously out of focus, but the slight defect is not very noticeable and certainly does not impair the appeal of the picture as a whole.

It is wonderfully well done. Everything—selection and arrangement of subject material; choice of key and treatment; and the incorporation of a suggestion of pattern—is in keeping, and the theme is admirably suited to the key. An utter contrast in treatment is to be seen in "NACH DER FAUSE," by J. DENKSTEIN, which is shown at the Royal (Catalogue No. 211). Here the key is sombre, and the touches of real light tone few and far between. The quality of the print is undoubtedly high, and the subject, to those whose interest lies in this sort of thing, quite attractive.

It is, however, of a domestic type, and scarcely comparable, from the æsthetic point of view, with its highly imaginative predecessor. Nevertheless, it is exceedingly good and attractive in its class, and the rendering of the texture of the cats' coats as well as the tones of the plate is exceptionally well managed.

Duality of Interest.

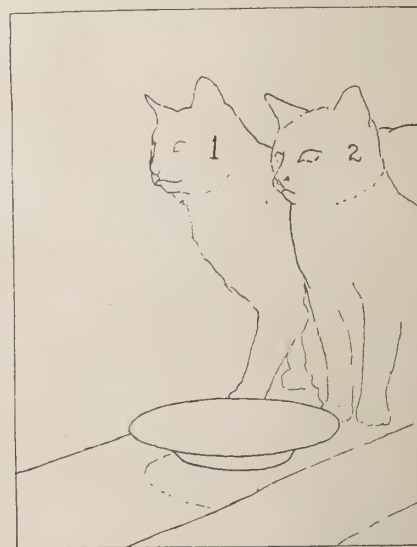
A feature of the print is the excellent way in which a suggestion of alertness is conveyed, the pose and attitude of both animals being instinct with life and true to nature.

The difficulty of arrangement, where two elements of nearly equal attraction exist, is well known, particularly in cases such as this, for, while one must predominate, the dual interest must be preserved, and neither can be allowed to sink into insignificance. Here, that

difficulty has been ably surmounted, the farther animal (1) claiming the major share of the attention, but the attraction of the other (2) is only a little less, and it admirably plays its part as the subsidiary member of the group.

As far as the relative positions of the two are concerned, there is not a great deal of difference in respect of strength of placing. Possibly No. 1, being nearer the centre and having the advantage of a little extra height, is somewhat more forcefully placed than the other, but the difference is slight, and the required supremacy of the first seems to be more attributable to its depth of tone than anything else. It is appreciably the heavier of the two, and on this account seems a degree or so the more important, while not unduly overshadowing the other. The precedence of the first is established, but, with the second exercising a proportionate pull, the unity of the group is maintained.

The plate is a useful introduction, for it both provides a connecting link between the two cats and furnishes a base which seems to complete a circular form of composition, the remainder of the line being suggested by the markings of the nearer animal



and the positions assumed by their two heads. The composition is well designed and singularly complete.

In comparison with "GEESE," by E. VADAS, which also comes from the Royal (Catalogue No. 170), the

simplicity of the former seems marked; although it must be admitted that, great as is the number of the birds, they are very well grouped and caught at a most fortunate moment. The effect of sunshine on their plumage is nicely suggested, and the outstretched wings and the dust thrown up by their passage gives an idea of the turbulent and clamorous character of these birds.

Dignity and Impressiveness.

The fact that the main line of the group lies along a diagonal holds the composition together quite well, and the inclined line suggests movement and action.

In the circumstances, this is peculiarly appropriate, and possibly the conflict of interest between the beginning and end of the procession has



been introduced with the idea of heightening that impression. The suggestion arises from the feeling that, while the attraction of the nearest lot of birds should be the strongest, the sunshine on the dust at the top makes so bright a note that interest seems to be divided between the two. Division of interest is by no means the same thing as duality of interest, for the first implies a dispersion of attraction and the second unification, and the wisdom of adopting such an arrangement of the chiaroscuro does seem open to question.

However, the subject is decidedly original and provides an intriguing experiment.

The qualities of dignity and impressiveness, together with a very real expression of artistic feeling, are innate in F. J. MORTIMER'S "THE CAULDRON," which is one of the outstanding successes at the Salon (Catalogue No. 29).

The dark masses of rock at the base, the elemental shapes of those on each side, the depth of tone in the sky, and the swift rush of the wave in the centre to break in an immensity of foam, supply an impression of the power of the sea that is striking in its intensity. It is extraordinarily powerful, and, what is truly remarkable, its effect does not rely upon any adventitious aid in the shape of a departure from a normal form of composition, but simply upon the natural resources of the scene and the choice of the precise moment for making the exposure.

Without any question, the centre of interest lies in the great splash of foam stretching across the picture. The attraction is localised in the bright patch of light at (1), and the suggestion of violent motion is highly stressed by

the employment of lines of a sloping tendency. These are chiefly to be seen in the upward impulse of the wave from right to left and in the backward slope of the foam from the left rising towards the right. Their



inclination creates an impression of motion as distinct from the static and peaceful suggestion of horizontal or vertical lines or a combination of them, and the feeling of force and power, in conjunction with the nature of the scene, originates from them.

Another factor of moment is the simplicity of the arrangement. This is apparent from the accompanying small sketch, and the part it plays can readily be seen. It enables the message of the picture to be instantly appreciated and its thrill to be immediately understood.

"MENTOR."

"The A.P." Monthly Competitions

AWARDS FOR AUGUST.

WE have come to look for many prints of outstanding excellence in "The A.P." monthly competitions, and the entries for August have again sustained this high standard. This particularly applies to the Advanced Workers' section. The Intermediate section has a number of fine prints also, while the increase in the number of entries in the Beginners' section is most marked.

We would particularly draw the attention of competitors, particularly in the Beginners' section, to the rules and conditions. They are very simple, but they must be observed or the prints will be disqualified. The rules will be found on another page in this issue. The awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"Glass Angel," by Edwin Broomer, Glendower, Falkland Road, Torquay.

Second Prize.—"The Bow," by W. T. Dawson, 5, Eric Road, Wallasey.

Third Prize.—"The Rising Generation," by Edward Alenius, 159-18-84 Road, Jamaica, N.Y.

Mounting Prize.—"The Turbulent Tide," by Chas. E. Rollinson, Oakcrest, Christchurch Road, Newport, Mon.

Certificates of Merit.—"Summer Days," by Mrs. N. Ashmore, 50, Union Street, Burton-on-Trent; "Queen of the Hillside," by J. H. Clark, 304, Camberwell New Road, London, S.E.5; "Babyhood," by Norman Crawshaw, 5, Beresford Avenue, Bebington, Cheshire.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3, respectively.

Those awarded Honourable Mention are as follows: Hubert M. Bond (Woking); F. Annis Burrows (Chalfont St. Peter); G. Crosby (London, E.); L. W. Green (Rheims, France); R. L. Griffiths (Horne Hill, S.E.); Hannah Hartley (Liverpool); H. How (Sheffield); W. G. Kennings-Kilbourn (Chertsey); N. D. Kooka (Bombay); G. Lea (Potters Bar); (2) Chas. E. Rollinson (Newport, Mon.); Geo. A. Slight (Forest Hill, S.E.); K. M. Trathen (Redruth); R. C. Wadham (Beckenham); E. Webb (Petersfield); Miss M. Whitcombe (Bewdley); R. B. Whitehead (Magog, Quebec).

INTERMEDIATE SECTION.

First Prize.—"The Rock Driller," by W. Griffiths, Solway House, Queensville, Stafford.

Second Prize.—"April Cloud," by Major D. J. Stevens, The Laurels, Headley, Bordon, Hants.

Certificates of Merit.—"The Paddler," by W. Achurch, The Nook, Great Glen, near Leicester; "Music Hall," by H. B. Church, 8, Westbourne Avenue, Great Lever, Bolton, Lancs; "One of the Old School," by Chris. T. Salmon, 5, Westward Rise, Barry, Cardiff; "July," by G. T. Yeng, 1, Ta Tien Shu Ching, Peiping, China.

BEGINNERS' SECTION.

First Prize.—"Coaster Battling with Strong N.E. Monsoon in Hai-tan Straits," by W. B. Haslett, 20, Elaine Street, Stranmillis Road, Belfast.

Second Prize.—"On the Bridge," by M. O. Sheffield, 2, Woodside Road, Sevenoaks, Kent.

Certificates of Merit.—"The Kiss of the Sun," by George Hilleard, 8, Undershaw Road, Bromley, Kent; "Patricia Mary," by W. Nixon, 17, Hunter Terrace, Sunderland; "The Estuary, Barmouth," by G. L. Mallett, 73, Baldwins Lane, Hall Green, Birmingham; "Margaret," by F. Sheldermine, Road End, Greenfield, Near Oldham.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

CAMERA PRICES.

SIR,—Assuming that camera prices *are* cheap and reasonable (and I don't agree that they are) what about the high prices charged for the other essential items in picture-making, i.e., plates (particularly), films and paper?

And can anybody explain and justify the ridiculously high prices charged for such accessories as filter mounts, lens-hoods and film-pack adapters?

This aspect of the cost of photography is often lost sight of, and conveniently so, by the manufacturers, who concentrate on telling the public about the cheapness, etc., of their cameras. The other essentials are rigidly controlled as to retail prices by one of the tightest "rings" in industry.—Yours, etc.

F. A. LIDDINGTON.

FOGGING ROLL FILMS.

SIR,—I have been interested in the discussion on the above subject and should like to bring forward a point which does not yet appear to have been grasped by those who have had trouble, viz., that the backing paper is opaque to all colours and therefore the light which fogs the film must get round the edge of the backing paper.

Some cameras seem to have been well designed and this edge is properly light-trapped; but for the others, I would suggest that they cut a ring of plush or velvet of black or any dark colour, other than red, and glue it to the inside of the back of the camera so that it encircles the red window, and then the backing paper (or the pressure plate) will press against the velvet and stop the light passing beyond that part of the backing paper where the numbers are. The dimensions of the ring will vary with different cameras, but the internal diameter should be the same as the red window and the external as much as possible up to one inch.

Users of the "Rollex" roll-holder will find that any fogging they get will not be due to the red window so much as to the use of red plush as light traps in various places, and particularly where the winding key protrudes. If black plush is substituted for this they should have no further trouble.—Yours, etc.,

VICTOR R. SHARP.

PLATES IN FILM CAMERAS.

SIR,—I am the possessor of a $3\frac{1}{2} \times 2\frac{1}{2}$ roll-film camera, but I quite often find that I want to take a photograph and to see the result a few minutes after taking. For an occasion such as this I keep handy a box of $3\frac{1}{2} \times 2\frac{1}{2}$ plates, and I find that one of these plates exactly fits on the grooves over which the film runs. So I take the camera into the dark-room and after removing the back I place a plate on the grooves and then

replace the back. Care must be taken to block up the red window beforehand with a piece of black paper.

I have shown this method to several of my friends, and it is equally effective with any type or size of camera.—Yours, etc.,
H. A. WAINWRIGHT.

THE DECLINE OF STEREO PHOTOGRAPHY.

SIR,—In your issue of 5th September I notice an article bearing the title "Stereo Photography with Single Lens Cameras."

The opening words of this article, "At a time when stereo photography is definitely declining," are significant, and give food for thought and enquiry. The fact is that stereo photography has never been as popular in Britain as in France and Germany. The reason is not far to seek.

I believe I am correct in stating that no British manufacturer has yet marketed a stereo camera in a popular size and with correct lens separation, whereas the Continental cameras are correct in this latter respect and their film manufacturers have supplied the necessary sizes, at any rate in film packs. On the other hand, the makers of these Continental cameras appear to favour the changing-box system which has never been popular in this country.

Again, the ordinary stereoscope, as sold in this country, is fitted with lenses of unsuitable focal length for viewing contact prints, whereas Continental manufacturers supply a stereoscope to suit their cameras.

A camera I frequently use is a stereo roll film, $4\frac{1}{2} \times 2\frac{1}{2}$ in., taking a No. 116 film, a size which is procurable at any dealers. It has correct lens separation, 63 mm. or $2\frac{1}{2}$ in. An ordinary eight-exposure roll will yield eight stereo prints, each single picture measuring about $1\frac{3}{4}$ in. in width by $2\frac{1}{2}$ in. in height.

Nowadays I usually have them developed and printed in the ordinary way by a dealer (at the usual prices for this size). I merely trim the prints, transpose the two halves and mount them, the mounts being ordinary "invitation cards," which I buy at 2s. per 100.

I have two or three stereoscopes (price 2s. 6d. each), which happen to be fitted with lenses of suitable focal length, and I am able to entertain a number of friends simultaneously.

From the interest displayed in these prints I am certain that very little effort would be needed to popularise this form of photography.

Of course, ordinary enlargements can be made from either half of the stereogram, just as with any other miniature camera.

It is not sufficiently realised that *any* lens separation will give stereoscopic results, but *only one* separation ($2\frac{1}{2}$ in.) will give the same effect that was seen by human eyes.—Yours, etc.,

W. M. LOVATT.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, September 26th.

Camberwell C.C. Jumble Sale.
Luton and D.C.C. Lilley to Hexton.
Partick C.C. Print Criticism.
Rochdale P.S. Night Photography.
Stockport P.S. "Finishing the Exhibition Print." Mrs. Satterthwaite.

Thursday, September 27th.

Hackney P.S. Outing.
Isle of Wight C.C. "The Chemistry of Photography." K. B. Emery.
Northants N.H.P.S. Re-Union at Headquarters, 8 p.m.
N. Middlesex P.S. "The Island of Walcheren." G. Herbert Dannatt.
Stourbridge Inst. P.S. Portfolio—Architecture. E. R. Bull.
Twickenham P.S. "This London or Ours." G. E. W. Herbert.

Friday, September 28th.

King's Heath P.S. "A Chat on Landscape." S. Bridgen.
Leytonstone and Wanstead C.C. Members' Methods—Exposure to Print.
Wimbledon Ciné Club. Members' Evening.

Saturday, September 29th.

Bath P.S. Bathford and Kingsdown.
Bristol P.S. Bristol Docks.

Saturday, September 29th (contd.).

Hanley P.S. Butterton and Hanchurch.
Hucknall and D.P.S. Newstead Abbey.
Sheffield P.S. Roche Abbey.
Singer C.C. Glasgow Harbour.

Sunday, September 30th.

Oldham P.S. Mystery Ramble.

Monday, October 1st.

South London P.S. Criticism of Prints and Slides.
Southport P.S. "The Use of Photography in Law." Kenneth Pack.

Tuesday, October 2nd.

Halifax P.S. "North Palestine and Syria." A. Keighley.
St. Bride P.S. Exhibition Picture—I. Exposure. A. J. Milne.

Wednesday, October 3rd.

Hucknall and D.P.S. Newstead Abbey.
Rochdale P.S. Annual General Meeting.
Scarborough A.P.C. Ayton and Forge Valley.
Worcestershire C.C. "Some Old Country Crafts." Miss M. Wight.

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Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

With the Ciné Camera in Autumn

By B. H. BRAITHWAITE.

THE coming of autumn brings unrivalled scope in outdoor work for the cinematographer. Landscapes acquire beautiful tints, and buildings take on a different hue, at this period of the year.

The sun lacks its summer brilliance, consequently foliage becomes deeper in tone. Distant views appear hazy, although near shots and close-ups will not be unduly affected. Town filming requires care in choosing the best viewpoint of the subject in relation to the available sunlight. The sun's rays will seem yellowish, owing to its inability to penetrate satisfactorily the smoky atmosphere so prevalent in large cities. Even so, unexpected detail will be brought out in architecture.

Lighting Effects.

Perhaps the most effective lighting is that which falls on the object to be filmed from one side, giving long, rich shadows, adding interest to the most ordinary shot.

Should morning haze be persistent, filming should be postponed until later, when the sun, reaching its highest point, will most probably break through, revealing wonderful, thin, colourful shadows.

In seascapes, although having the advantage of the sun's reflection from the water for normal shots, the horizon may be hidden in a persistent haze. Gracefully moving shipping, filmed against morning mist, will often make a fine shot.

Successful autumn filming requires care to enable correct exposures being obtained. Actinic light values are often visually misleading, especially in the early morning and late evening, when the shadows are long. Heavy shadows must be allowed for to enable correct rendering of the half-tones necessary for a successful positive. Scenes which owe their charm to colour alone may be deceptive photographically and tend to become disappointing when reduced to monochrome.

The use of panchromatic film, used

in conjunction with the appropriate filters, is a distinct asset in outdoor work in the late months of the year. Truer colour renderings, so necessary at this period, are possible by its use. Red and orange colours do not film too dark, grass and foliage appear in more correct tone, and each scene takes on an added sparkle.

Panchromatics.

When employing panchromatic film, if use is made of the filter, it may be necessary to set the lens stop to the next higher opening than that to which it would normally require. For instance, if the strength and quality of the light indicates by the exposure meter the use of $f/8$, then set the diaphragm to $f/5.6$. Excepting for this, panchromatic film is used

in exactly the same way as ordinary film. In many cases, however, it will be found that the filter is unnecessary when pan. material is used. This occurs when shots are made late in the day and the light itself is yellow in character. It is then that this film scores both in the matter of speed and colour rendering.

Giving increased naturalness over orthochromatic, panchromatic film renders tones more accurately, by registering them in much the same depth as the colours one sees.

Though the hours available for outdoor filming become somewhat restricted owing to the evenings being shorter, subjects which are definitely enhanced by autumn lighting are numerous and are excellent material for the skilful amateur.



An autumn sky-line. This type of landscape provides a very attractive action subject for the amateur ciné-worker at this time of year.

Winter Sessions in Ciné Studios

By M. A.
LOVELL-BURGESS.

WINTER sessions are about to begin in the amateur ciné studios, and secretaries are busy planning programmes and arranging talks.

The issue before many a club secretary this month lies between documentary or story films. Some clubs have already decided to work only on documentary films this winter. Others intend to specialise solely in story production. Personally, I believe the best arrangement is to have two units—more, if funds will allow it—one devoted to interest films and the other to film-play production.

It is true that documentary films offer a wide field to the ciné amateur, whether from a social, industrial, scientific or educational angle. Every town or village can provide subjects in this direction. Here is a simple way to discover a documentary subject. Every town has its own "atmosphere." Bournemouth is vastly different from, say, Birmingham. What are the outstanding characteristics of your town? What was it that in course of time developed those characteristics? Your answer may be in terms of modern or ancient history. Your film may be a mining epic, an island story, a rich pageant of ecclesiastical history. It may show the building of a ship or of those dormitories that we call suburbs. Whatever your subject it will be presented by

living men and women. It will be a documentary film.

There are two ways of making a documentary film. There is the news-reel type which faithfully reproduces given objects, and there is the film which, by means of angles, cutting and editing, dramatises objects to convey impressions. The only thing forbidden in the making of documentary films is faking.

It is unfortunate that so often when ciné amateurs set out to make documentary films their documenting is done in an intensely morbid mood, with the object of stampeding an unsuspecting audience into becoming supporters of some particular cause.

I am as much suspicious of the word "purpose" applied to the making of a film as I am of the moral at the end of a story. Purpose usually means putting over somebody else's point of view. A film studio without a play production unit is like a library without a novel—far too serious.

A story, all through the ages, has provided a means of escape. And although psychologists tell us it is not wise to stimulate emotions if they are not to be translated into action, experience has proved that a reasonable use of novels, plays and films has a beneficial effect. Men, women, even children, are always seeking, often subconsciously, a way out from the monotony, routine, and many com-

pulsions of life by means of stories. Imagination so used, blesses him that gives and him that takes. It masks, for a time, our limitations, and we are enabled to go back to the compulsions of life's routine all the stronger for our temporary respite.

It is true that amateurs need to produce better story films than they have done. Subject should be more carefully considered in relation to market or possible market. Many an amateur story film starts off as a thriller, borders on burlesque, adds a ghost to liven things up, introduces a comic policeman to give the funny member of the club his chance, and ends up as a solemn drama. Character is to be preferred to plot if one or the other must dominate, but if you don't happen to have people of outstanding personality in your club, do have a good plot.

Judicious make-up—not of the pretty-pretty type—can do a great deal to compensate for the serious fact that types are necessarily limited in a ciné society. Bear in mind that make-up should be able to interpret the mind. Your make-up specialist should be a psychologist. He should know the lines that tell of weariness or grief in the young; of the ageing mind as well as the ageing body. Special attention should be paid to the eyes. Bold lines and shadows are effective in stage make-up but the camera calls for subtle light and shade.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING OCTOBER, 1934.

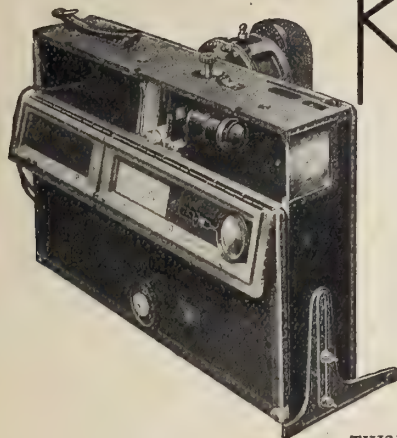
| DATE. | EVENT. | PLACE. | DATE. | EVENT. | PLACE. |
|----------|--|-----------------------------|-------------------|--|--------------------------|
| Oct. 1. | Pheasant Shooting commences. | | Oct. 17. | "The Cesarewitch" Race Meeting | Newmarket. |
| " 1-2. | Race Meetings | Birmingham. | " 17. | Ancient Pleasure Fair | Banbury. |
| " 2. | Ploughing, Thatching and Hurdle-making Contests .. | Banbury. | " 20. | Commencement of London to Melbourne Air Race. | |
| " 2-4. | Proclamation of Bridge Fair (Ancient custom) | Peterborough. | " 21. | Trafalgar Day Celebrations on H.M.S. Victory, Portsmouth, and in Trafalgar Square, London. | |
| " 2-5. | First October Race Meetings .. | Newmarket. | " 24-25. | Race Meeting | Curragh, I.F.S. |
| " 4-6. | Ancient Goose Fair | Nottingham. | " 29- | Home Arts and Industries Jubilee Exhibition .. | London. |
| " 6. | Motor Racing | Donnington Park, Nr. Derby. | " Nov. 3. | Steeplechase Meeting | Manchester. |
| " 6-8. | Angling Contests | Southend-on-Sea. | " 31. | "The Cambridgeshire Stakes" | Newmarket. |
| " 7. | Summer Time ends. | | DURING THE MONTH. | The Judges' Procession from Westminster Abbey to the House of Lords | London. |
| " 8-13. | Hard Court Lawn Tennis Tournaments | Felixstowe. | | John Peel Commemoration .. | Caldbeck, Lake District. |
| " 10. | Famous Pleasure Fair | Tewkesbury. | | Ancient Oyster Feast | Colchester. |
| " 10-11. | Irish Race Meetings | Curragh. | | | |
| " 11-20. | Motor Show at Olympia | London. | | | |
| " 12. | Ancient "Mop" Fair | Stratford-on-Avon. | | | |

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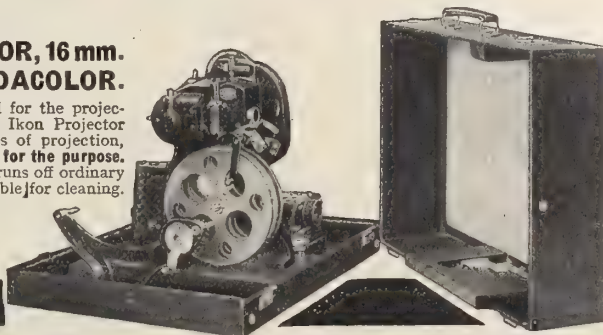
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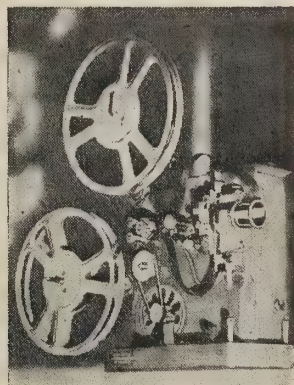
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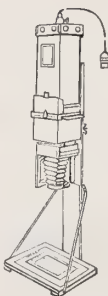
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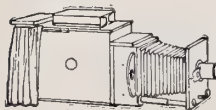
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32

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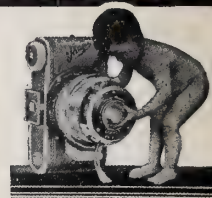
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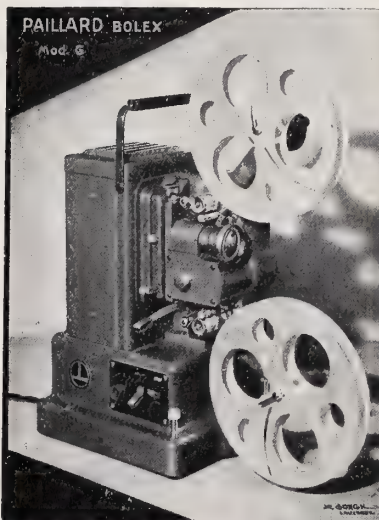
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This machine is entirely gear-driven, there being no belts whatever. It is for both 9.5-mm. and 16-mm. films. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens

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V.P. Goerz Roll Film Tenax, f/6.8 Dagor lens, Compur shutter **£2 7 6**

4½ × 2½ Tropical Carbine, Aldis f/4.5, Compur shutter **£5 12 6**
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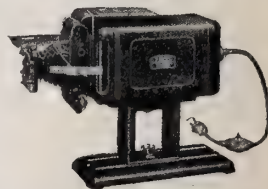
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For cine work. **£4 : 4 : 0**

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NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Hon. Secretary of the Stourbridge Institute Photographic Society is now Mr. H. P. Newland, in succession to Mr. L. F. P. Trueman. His address is 2, Albion Street, Brierley Hill, South Staffs.

Camera Clubs, Beware. Ashington Camera Club has received a summons and paid a fine. The outing, arranged annually, was a motor-bus run, through country lanes and old villages to Hexham. More than forty names—over a bus load—were obtained privately, and it was decided to place a notice in a free advertising sheet, in order to make the number up for the second bus. This action brought the Club within the clutches of the law and a fine of five shillings had to be paid. By the advertisement, the outing was ruled to be a public instead of a private one. The Club pleaded ignorance of this ruling, and the fine was therefore nominal. It was not stated in the court how much valuable time and shoe leather had been spent by the police interviewing members of the Club and others, in obtaining the necessary information to justify the prosecution. Five shillings would not cover it.

Among many attractive cameras put on the market recently the "Vauxhall de Luxe" deserves careful attention, especially in view of its low price. It takes sixteen exposures on standard $3\frac{1}{4} \times 2\frac{1}{4}$ roll film. The lens is an f/2.9 Meyer "Trioplan" in a Compur shutter, with delayed action, and the usual range of speeds from 1 sec. to 1/250th, with, of course, T. and B. settings in addition. Pressure on a spring causes the front to spring and lock in the working position; focusing is done by revolving the front component of the lens, various distances down to 5 ft. being scaled. The case is of walnut coloured bakelite, and although a hard blow would be required to damage this, any such unfortunate contingency is provided for, as spare parts are available, and the cost even of a complete body is trifling. The price of the camera as specified is only £5 19s. 6d.; an ordinary leather case is 6s. 6d.; and an "ever-ready" case, 12s. 6d. It is a delightful outfit to use and is capable of producing the finest results. It is being supplied by The Camera Co., 320, Vauxhall Bridge Road, Victoria, S.W.1.



Great alterations have taken place at the premises of the Hampshire House Society in preparation for the winter season. They have been made possible by the fact that the Society has lately acquired the freehold of its premises, and is prepared to sink capital into them. The large lecture-hall on the ground floor has been completely redecorated and re-equipped; it is now suitable for a variety of pursuits; stage lighting has been installed for dramatic purposes, and the walls have been re-covered for exhibition work; the stage may also be used for lectures and lantern lectures, while the wall at the back is convertible either for exhibition pictures or as the lantern screen. A control room has been built at the back of the hall with provision for a 16-mm. ciné projector. A D.C. current converter has also been installed, and beautiful indirect 10-ft. candles lighting illuminates the walls from above, so that there will be no trouble in the viewing of pictures.

The installation of hot-water heating in the dark-rooms may also be mentioned. The library has expanded into the small lecture-room, and a reading-room is now available. The studio is being remodelled, and it is probable that drawing classes, for all who think it will improve their photography, may be held once a week through the winter. Particulars of membership are obtainable from the Hon. Secretary, Hampshire House, Hog Lane, Hammersmith.

A new session of the photographic classes for elementary and advanced students at the Battersea Polytechnic, Battersea Park Road, S.W.11, has just started. Mr. Edgar Senior is again in charge of the course of instruction, which is a most thorough one, and the fees are very moderate. The Photographic Department of the Polytechnic is well equipped and the classes cover a very complete range of subjects, both theoretical and practical. The syllabus will be sent free on application to the above address.

The Forest Hill Photographic Society is starting a postal portfolio. They hope it will appeal to country photographers who are unable to belong to a club. Full particulars will be sent on application to the Hon. Secretary, C. W. H. George, 20, Gordonbrock Road, London, S.E.4.

Ilford, Ltd. have recently put on the market two new films: Selo Fine Grain Panchromatic film and Selo Hyper-sensitive Panchromatic roll film and film packs. We hope to report more fully on these introductions after making practical tests.

The Harrow Camera Club, which is comparatively new and very keen, is anxious to attract further mem-

bers living in the neighbourhood, beginners being especially welcomed. An interesting winter programme has been arranged, which includes popular and technical lectures, and monthly competitions are held regularly for pictorial work. Meetings are held in the Conservative Hall, Lowlands Road, Harrow, on Tuesdays at 8 p.m. Further particulars may be obtained from the Hon. Secretary, Mr. C. W. Johnson, 4, Sheepcote Road, Harrow.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 29. Rules in this issue.

Seventh International Photographic Salon of Japan.—Open (Tokyo), October 1-10; (Osaka), October 20-26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8-October 6. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8-October 6. Secretary, 35, Russell Square, London, W.C.1.

P.P.A. Annual Exhibitions, Royal Institute Galleries, 195, Piccadilly, W.1.—"Modern Portraiture," open, September 19-29. Secretary, A. F. Bucknell, Sundial House, 357, Euston Rd., N.W.1.

Victorian International Salon (Melbourne Centenary, 1934).—Open, October 29-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Open, October 17-20. Secretary, E. George Alderman, Ruardean, Newton St., Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9E).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakow.—Open, August 26-September 30, 1934. Secretary, Fotoklub Polskiej, Y.M.C.A., Krakow, Krowoderska, 8, Poland.

Photographic Society of Ireland, Members' Annual Exhibition.—Entries, November 1; open, November 26-December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 19; open, December 10-15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography. Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11-16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, October 6. Particulars from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Spoilt Negatives.

I enclose two negatives out of eight similar ones. Can you tell me what is likely to have gone wrong with them? I have had no trouble with other films developed according to the method described herewith. Will Farmer's reducer clear the fogging?
W. W. W. (Cricklewood.)

It is a pity that amongst all the information you have given you should not say what film you were using. Judging by appearances it is a panchromatic film, and in that case it was inevitable that you would ruin the negatives. Nothing you can possibly do will put them right, as you will observe that the image is a positive instead of a negative one. We would suggest that you do not attempt to use new material without making yourself familiar beforehand with its properties and the methods of dealing with it. Panchromatic film cannot safely be handled like ordinary film.

Flashlight Exposures.

Provided the subject is focussed correctly, what is the best aperture to use when taking by flashlight. Would I over-expose by using $f/4.5$ instead of $f/11$ or $f/16$ as would be the case when taking by sunlight?
H. R. T. (Blakeney.)

You seem to be under a complete misapprehension as to the exposures by flashlight. What you have to do is to decide first of all the aperture that must be used to get the necessary definition, and then to adjust the amount of flashpowder accordingly. If a certain quantity of powder were sufficient with the stop $f/11$, you would want twice as much with the stop $f/16$.

Wooden Dishes.

What is a suitable paint for making wooden dishes waterproof?
W. G. T. (Waltham.)

Ordinary paint is of no use for the purpose you mention. It is more usual to impregnate the wood with paraffin wax worked in with a hot iron. Another method is to size the wood, and give it

at least two coats of the anti-sulphuric enamel, to which we have often referred in our columns, and which can be obtained from Messrs. Griffiths Bros. & Co., Ltd., Macks Road, Bermondsey, London, S.E.16. The joints must be close and well fitted in the first instance, or no after-treatment will be satisfactory.

Taking Cameras Abroad.

I am going to Spain for a short holiday, and would like to take a camera with me. Shall I have any trouble in doing this?
R. H. F. (Balham.)

As far as we know you will have no difficulty in taking your own camera into Spain, or in bringing it back into this country. It would be advisable, however, for you to take, if possible, the invoice showing when and where you bought it. We believe also that on leaving England the Customs officials will write identifying particulars of your camera on your passport, and this will facilitate getting it through on your return. The Customs regulations are not directed to hampering photographers, but to prevent the importation of new cameras without payment of the duty to which they are liable.

London Societies.

Will you send me particulars of photographic societies in London?
G. Z. (London, S.W.)

We regret that we cannot give you a full list of all the photographic societies in London; they will be found in any volume of *Photograms of the Year*. Societies in the S.W. of London open to all photographers are as follows: Chelsea Photographic Society, Secretary, F. A. Perkins, 73, Mountholme Road, S.W.11; Streatham and District Photographic Society, Secretary, H. C. Wilkinson, 29, Pendle Road, Streatham Park, S.W.16; Wimbledon Camera Club, Secretary, J. H. Reeves, 29, Richmond Avenue, S.W.20. The secretaries will be

pleased to furnish you with full particulars, and we trust one of these societies will fulfil your requirements.

Special Shutter.

Can you tell me where to obtain a focal-plane shutter to work just behind the lens and give a speed of $1/5,000$ th of a second?

C. J. F. C. (Bridgwater.)

We know of no shutter giving anything like the exposure you name, and it would be quite out of the question to work a shutter of the focal-plane type behind the lens. It must be as near the actual focal plane as possible. You do not seem to realise that with a lens working only at $f/4.5$ such an exposure would be quite inadequate even on the fastest film or plate made.

Daguerreotype.

I removed the tarnish from a Daguerreotype by the method I describe, but the image has almost disappeared. Can I intensify it?
G. B. (London.)

The renovation of a Daguerreotype portrait is a somewhat risky procedure even in the hands of experts. The treatment you adopted has probably ruined yours beyond all remedy, and we know of no possible means of restoring the image.

Commercial Photography.

As I intend going in for commercial photography could you inform me of a journal dealing with the subject?
S. A. B. (Londonderry.)

Messrs. Kodak, Ltd., Kingsway, London, W.C.2, publish a monthly magazine dealing with commercial photography, and this is the one we should recommend you to get. Please note that enquiries intended for the editorial department should not be included in communications to the advertisement department, and that all enquiries should be accompanied by a stamped addressed envelope.

Cheap Papers.

I have been trying some cheap papers, but find I cannot get such good results. Is this because they are not as good as well-known makes, or am I not working them correctly?
W. H. L. (London.)

We cannot lay down any general principle about the quality of cheap papers. Some are certainly excellent value for the price charged, while others we do not consider satisfactory if really good work is desired. There are certainly some cheap papers on which it is quite impossible to get results equal in quality to those made on better-class products. It is largely a question as to whether the results are good enough for the purpose required, and this is a matter for experiment and personal decision.

D. and P.

As I find commercial developing and printing terribly expensive I would like to do my own. Would you submit a complete and detailed list of materials for the purpose?
L. J. (Welling.)

We cannot possibly in the form of a reply tell you how to set to work to do your own developing and printing. Your only course is to get a good textbook such as "Photography Made Easy," by R. Child Bayley (obtainable from our publishers, price 2s. 3d. post free), and see what apparatus you require and what procedure you must adopt. A mere list of apparatus and materials would not help you much.

The Amateur Photographer and Cinematographer

Annual Lantern-Slide Competition - 1934

Closing Date:
WEDNESDAY, OCTOBER 31st.

Classes and Subjects.

- CLASS I.—Landscape, with or without figures, sea subjects and river scenery.
- CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
- CLASS III.—Architecture, interior and exterior.
- CLASS IV.—Flowers, fruit and other "Still-Life" subjects.
- CLASS V.—Natural-history subjects.
- CLASS VI.—Lantern slides in colour (not hand-coloured).
- CLASS VII.—Champion class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* Lantern-Slide Competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{2} \times 3\frac{1}{2}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstance can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Wednesday, October 31st. The slides must be well packed, and addressed "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

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Zeiss Ikon, always foremost with precision instruments, offer a varied selection of high-class enlargers.

First, the MIRAPHOT, a vertical automatic focussing enlarger in two sizes, for negatives any size up to 9×12 cm. ($4\frac{1}{2} \times 3\frac{1}{2}$ in.), and up to $3\frac{1}{2} \times 2\frac{1}{2}$ in.

With the Miraphot manipulation is simple. The lenses give perfect definition and, thanks to the scientifically designed reflector, illumination is even and negatives require practically no retouching.

The Miraphot is also made in baby size for $1\frac{1}{2} \times 1\frac{1}{4}$ in. negatives.

With Zeiss
Tessar f/4.5

Model 1444

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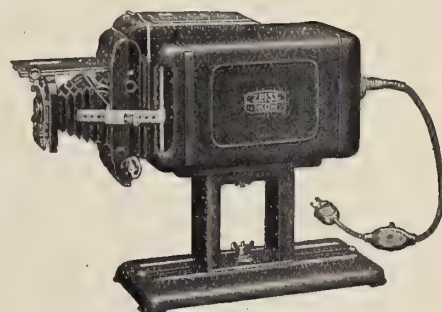
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Price for $4\frac{1}{2} \times 3\frac{1}{2}$ camera, including lamp, £2 17s. 6d., for horizontal use as illustrated, or with easel for vertical use, £4 17s. 6d.



Adapter for $3\frac{1}{2} \times 2\frac{1}{2}$ in. or $3\frac{1}{2} \times 2\frac{1}{2}$ in. cameras, 2s. extra.

The MIRAX is an all-metal enlarging attachment which utilises your roll-film or plate camera from $3\frac{1}{2} \times 2\frac{1}{2}$ to $4\frac{1}{2} \times 3\frac{1}{2}$. It can be used horizontally, as illustrated, or vertically with the Mirax vertical easel. It gives powerful illumination, consequently short exposures, and it is the most economical way of obtaining a first-class enlarger.

Write for details of Zeiss Ikon enlargers, and booklet will be sent to you.

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The Amateur's Emporium

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PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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 1d. for every additional word.
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Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; £60, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.
 Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'". Replies should be addressed: "Box 000, c/o 'The Amateur Photographer', Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of a sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1. and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

WIRGIN 3½×2½, all-metal body, f/3.5 lens, D.A. Compur, 6 slides, F.P.A., hardly used, £6, or part exchange for good 1-pl. Reflex.—23, Gladstone Rd., Wimbledon, S.W.19. [3794]

ZEISS Ikonta 3½×2½, f/4.5 Tessar, D.A. Compur, leather case; absolutely as new, £10 or offer.—Apply Parker, Westfield, The Horse-shoe, Dringhouses, York. [3807]

KODAK No. 5 Cartridge (½-pl.), double extension, rise, fall, cross front, fitted plates, roll films, view-finders, Bausch-Lomb 1¼ lens, Kodak automatic 5-speed shutter (1 to 1/100th), ½-pl. adapters, 6 D.D. Kodak slides, Kodak tripod; all excellent condition; bargain, £2/10.—Horne, 72, Keith Lucas Rd., W. Farnborough, Hants. [3808]

LEICA II, as brand new, leather case, numerous extras; perfect in every detail, Elmar f/3.5, £17.—Clavering, 35/37, Charing Cross Rd., W.C.2. (WHI 1638). [3809]

31×2½ and 3½×3½ T.P. Duplex Ruby Reflex, 32 Zedeller f/4.5, 12-in. f/6 Adon Telephoto, K1, K2 filters, hood, 3 book-forms, leather case; good appearance and reliable throughout, £11; 3½×2½ Minimum Palmos, f/4.5 Tessar, 2 D.D. case; new condition, £9.—89, Gipsy Hill, S.E.19. [3810]

ENSIGN Carbine Roll Film 4½×2½, Xpres f/4.5, L Compur; excellent condition, leather case, £4/10; deposit system.—Mrs. Curl, Newlands, Thorpe Village, Norwich. [3811]

41×2½ Zeiss Ikon Icarette, f/4.5 Dominar, L Compur, 1 to 1/250th, with lens hood and leather case; excellent condition, £6 or nearest offer.—Bassett-Lowke, Albion Place, Northampton. [3812]

£8 3½×2½ Ica Bebe, Zeiss Tessar f/4.5, Compur, 12 slides (no offers); guaranteed as new; cost £21.—Linsell, Laburnum, Fence Piece, Chigwell, Essex. [3813]

LEICA Model II, Elmar f/3.5, 5-cm., 2 spare chambers B, ever-ready case, also pochette, filter, lens hood, enlarger (Valoy), printing-board, Correx tank, thermometer; little used; total value over £36; the lot £23.—W. E. P., 32, Connaught Rd., New Malden, Surrey. [3821]

1-PLATE T.P. Special Junior Reflex, Cooke 4 f/3.9 anastigmat, rising and falling front, 1/10th to 1/1,000th sec. and time, revolving back, 6 single metal slides, F.P.A., with reducer for 3½×2½, stout canvas case, £6/17/6.—Ward, 54, Orchards Way, Southampton. [3824]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 213, Fore Street, Edmonton, London, N.13.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

A NEW Leica, latest Model III, chrome, f/3.5 Elmar; catalogue price £26/4; would accept £18.—Box 1624, c/o "The Amateur Photographer." [3815]

ROLLEIFLEX 2½×2½, f/3.8 Tessar, de luxe leather case; cost £22/10; good condition; price £11/11.—Box 1626, c/o "The Amateur Photographer." [3817]

ZEISS Baby Ikonta, as new, f/6.3 Novar lens, Dervall shutter, cost £37/6, accept £2/5; also Agfa Standard 3½×2½, f/6.3 lens, shutter 1/5th to 1/100th, £4, as new.—E. Yates, 87, High St., Dorking, Surrey. [3825]

BRONZE Carbine 3½×2½ Roll Film, plate back, Ross Xpres f/4.5, original Compur, rise, screen, 6 slides, leather case, Zeiss meter; quick sale, £5/5.—Below. [3826]

DURALUMINIUM 48-in. Tripod, rigid, socket head, 15/6; Adams' F.P.A., 3½×2½, 3/9.—Below. [3827]

COMPASS, sight for viewing, prism taking simultaneous reading; beautifully made, case, 17/6.—Below. [3828]

ENSIGN Enlarger, V.P. to P.C., all accessories, perfect, 5/6.—K. Latifi, 50, Sussex Gardens, W.2. [3827]

CONTESSA Nettel ½-pl. or 9×12 cm., Zeiss double Amator f/6.8, Ibsco shutter, 7 speeds, double extension, F.P.A., 3 slides, case; perfect condition, £3/3; bargain.—129, Spring Grove Crescent, Lampton, Hounslow. [3840]

CAMERAS AND LENSES

ZEISS Baby Ikonta, f/3.5 Tessar, Compur, purse case, Alpha filter, developing dish; practically new, £8.—Phillips, Chavey Down Farm, Ascot, Berks. [3831]

CARBINE 3½×2½, f/7.7 Aldis, 6-speed, 25/-; 4½×3½, plates, f/5.4 Maximar, 6-speed, slides, £2.—Lawrence, Ashleigh, Hillcroft Avenue, Pinner, Middlesex. [3835]

IKONTA 520, f/4.5 Novar, Compur, case, 90/-; cost £7/12/6; 6½-in. Tessar f/2.7, focussing mount, unused, £14.—Lewis, 16, Bonsor Rd., Folkestone. [3838]

VOIGTLANDER Prominent Super Roll Film Camera, very little used, exactly as new; cost £26/5; best offer over £16/16; or exchange cheaper and cash.—J. Jones, 44, Colyton Rd., Peckham Rye, S.E.22. [3842]

KODAK ½-pl. Roll Film, Dagor f/6.8, Koilos latest shutter, combination back, 3 double slides, 55/-.—Below. [3843]

SANDERSON ½-pl. Regular, Goerz Dogmar f/4.8, L Compur shutter, 6 mahogany book-form slides, perfect, leather case, £5/15; or divide.—Below. [3844]

ROSS Zeiss ½-pl. Convertible f/6.3, 2-foci, double scaled, brass mount, as new, 55/-; deposit; also various slides, anastigmats, cheap.—Box 1633, c/o "The Amateur Photographer." [3844]

BABY Ikonta, 16 on V.P. size, f/4.5 Zeiss Tessar, Compur; never used, £6/6.—Below. [3845]

ETUI, f/4.5 Tessar in D.A. Compur shutter, double extension, 6 slides in wallets, F.P.A.; as brand new, £10.—Box 1635, c/o "The Amateur Photographer." [3845]

NEWMAN & GUARDIA Special Folding Reflex, 3½×2½, Dallmeyer Dalmac f/3.5, 6-in., F.P.A., 1 D.D. slide, filter, velvet-lined leather case; perfect; seen Bristol, £21; deposit system.—Box 1345, c/o "The Amateur Photographer." [3472]

UNIFLEX Box Reflex, V.P., plate and film, Meyer f/3.5, speeds 1 sec. up, weight 9 oz., £6/10, cost £12.—50, Church Rd., Richmond, Surrey. [3847]

1-PLATE Zeiss Nixe Roll Film, f/4.5 Tessar, 4 Compur shutter, light filter, back-sight, etc., 6 slides, leather case; all practically unsoiled; cost about £20; price £11.—Ronneby, 120, Fog Lane, Didsbury, Manchester. [3848]

V.P. Kodak, lazy-tongs, R.R. lens, new condition, and Kodak developing tank, 30/-; ½-pl. Ernemann, Tessar f/4.5, central and focal-plane shutters, 6 slides.—Allbutt, 55, Upperton Gardens, Eastbourne. [3856]

YOUR LIFE

Why waste your life waiting for that lovely new Camera, Projector, Enlarger, or Accessory? Write to us explaining what you want.

Hire Terms.
★ Why waste Life waiting? Life is precious. Time is valuable. Get it NOW and enjoy it whilst you can.

750-WATT!

VERY LATEST.—16-mm. Victor Hi-power Theatre Illumination Projector, large f/1.6 super lens, concentrated 750-watt new lamp, 2-in. large super condensers (passing enormous light), new aero circular lamp-house, aero-cooled, famous 4-way rewind—rewind by hand, by motor, one film whilst projecting another, two films at once, superb automatic film safety trip (shuts off projection if incorrectly mounted), no damaged film, car gear clutch start, dreadnought gear timing, direct drive motor, interchanging lenses, Kodachrome, etc., all gold-bronze ripple chromium, complete in "ready-for-action" russet carrying-case. Tremendous illumination. Perfect fool-proof projection. Embodies new mechanical and super optical systems that are far in advance of anything ever devised. The wonder super projector. **£60 0 0**

EXCHANGES. HIRE TERMS. PERFECTION.

WONDER REFLEX!

PERFECT.—3½ x 2½ T.-P. Reflex, Dallmeyer f/4.5, latest steel-geared self-capping 3 to 1/1000th sec., latest swing unique front with ample rise (giving unique portraits, perfect building corrections, etc.), new full aperture focussing—focus at full f/4.5 and desired stop automatically replaces before exposure, deep lined hood, long extension, latest mirror, revolving back. The most perfect camera for high-class pictorial work ever devised. **£15 15 0**

AUTOFOCUS! RISE, CROSS!

3½ x 2½ Ensign Range-finder No. 7 Roll Film, coupled range-finder, precision focussing, unique rise and cross front (for buildings, unique portraits, etc.), latest dead-register device, hinged back, brilliant and wire-finder, all inlaid leather. 12 months guaranteed. **£7 10 0**
Kinar New Super f/4.5, 1 to 1/1000th. **£12 15 0**
Kinar f/4.5, D.A. Compur. **£9 15 0**
Zeiss Tessar. **£12 15 0**
Ross Xpres Fine f/4.5. **£13 12 6**

EXCHANGES. HIRE TERMS.

NEW ENLARGER

New Gvo Vertical Enlarger, electric or gas, double super condensers orange windows, detachable diffusion screen, fitting above condensers enlarge to 12 x 10 in., scaled baseboard. Takes any camera.

3½ x 2½, **£2 19 6**. 1-plate, **£3 19 6**.

De Luxe Model, enlarges to 15 x 12. **£5 0 0**; **£6 0 0**.

★ Pathe Film Library, 1s. 4d. day, 4d. extra day, 300 ft. (one day is one day show). All new issues, no rubbish.

★ Granville Products. Full Stock. Post anywhere. Monthly accounts opened. Catalogue free.

★ Ilford New Bromide Postcards, of high grade de luxe quality, 3s. 6d. per 100. All surfaces, post anywhere.

Exchanges. Hire Terms. 7 Days' Approval.

9½-mm. Pathe Luxe Motocamera, f/3.5. Cost £10. Snip. **£5 17 6**
V.P. Ermanox Press, famous f/2.8 Zeiss, self-capping 1/10th to 1/1000th, nickel slides, cine, 12 months guaranteed. **£2 19 6**
16-mm. Kodak BB, f/1.9, 3-in. f/3.9 Tele. case. Like new. **£19 19 0**
3½ x 2½ Ensign Tropical Carbine, Aldis f/4.5, 1 to 1/1000th. **£3 15 0**
8-mm. Stewart-Warner Super Camera, f/3.5, 1½-in. Dallmeyer f/1.9 Telephoto, 3 speeds, interchangeable lenses, case. **£13 13 0**
Midger Ensign Water Roll Film, f/6.3, case. **£2 2 0**
8 x Zeiss Binoculars, bending bar, super lens box, self-capping 1/10th to 1/1000th, long ex., deep hood, latest mirror, revolving back, 3 slides (double), screen, case. Like new. **£9 17 6**
3½ x 2½ T.-P. Reflex, Cooke f/4.5, super lens box, self-capping 1/10th to 1/1000th, long ex., deep hood, latest mirror, revolving back, 3 slides (double), screen, case. Like new. **£9 17 6**
400-ft. Humicams, brand new, 16-mm., 5 for. **£105. 6d.**
3½ x 2½ Zeiss Ikon Ideal Plate Pocket, 4½-in. Zeiss Tessar f/4.5, D.A. Compur, double ex., rise, cross, automatic bellows catches, clip-on slides, screen, hide case. As new. **£9 17 6**
9½-mm. Pathe Motocamera, Zeiss Tessar famous f/2.7. **£9 17 6**
16-mm. Ensign Super Projector, f/1.8, 180-watt, all movements, super machine of quality, resistance, case. Like new. **£16 16 0**
16-on-V.P. Zeiss Ikon, f/6.3, 3 speeds. As new. **£2 2 0**
F.P.A.'s, Zeiss single metal 4½ x 3½. Solved only. **7s. 11d.**
3½ x 2½ Inbase Roll Film, f/4.5, Compur, rise front. **£3 17 6**
3½ x 2½ Range-finder Kodak Roll Film, f/4.5, latest 1 to 1/1000th. **£3 17 6**
3½ x 2½ Ensign Roll Film Reflex, Aldis f/4.5, self-capping 1/25th to 1/1000th sec., latest dead register, Fine outfit. As new **£4 17 6**
3½ x 2½ Zeiss Ikon Icarette, Dominar f/4.5, Compur. As new **£3 19 6**
Electrophot Super Photo-Electric Exposure Meter. **£3 3 0**
3½ x 2½ Acta Roll Film, f/6.3, 7 speeds, wire-finder. Snip. **£2 17 6**
3½ x 2½ Ensign Roll Film, f/4.5, 1 to 1/1000th, rise, cross, **£4 17 6**
4-pl. Goerz Famous Roll Film, Dogmar f/4.5, Compur. **£3 19 6**
50 x 40 Crystal Beaded Screen, in leather lux case. Unused **£5 17 6**
1-pl. Graflex Famous Reflex, f/4.5, 1/10th to 1/1000th, case. **£6 17 6**
3½ x 2½ Ensign Autospool Press Roll Film, Aldis f/4.5, 1/25th to 1/500th, auto. film winding, hide case. Like new. **£6 17 6**
Mackenzie Envelopes, 1-pl. B. 1s. 6d. 1-pl. A. metal, 2s. 6d. **£2 17 6**
3½ x 2½ Cameo, Aldis f/4.5, latest 1 to 1/1000th, double ex., rise, cross, wire-finder, slides, latest. Like new. **£4 4 0**
3-in. Dallmeyer f/3.5, for Filmo D.A. As new. **£5 19 6**
Roll Film Slides, Rollex, 3½ x 2½. As new, tested. **10s. 6d.**
Riteway Roll Slide, 3½ x 2½, T.-P. double slide type. **1s. 5 6**
Fair 5½-in. Ross Xpres f/4.5 lenses, snail mount. Like new. **£7 10 0**
50 x 40 Beaded Crystal Projection Super Screen, rollers. **£2 17 6**
9½-mm. Miller Camera, f/1.5 Super Speed, 5 speeds. As new. **£11 11 0**
400-ft. Empty Reels, 16-mm. Four for. **10s. 0d.**

EDWIN GORSE,

86, ACCRINGTON ROAD, BLACKBURN.

CAMERAS AND LENSES

1935 Super Ikonta (advance English model, specially procured from Germany), 2 upon 3½ x 2½, range-finder focussing, Tessar f/3.5, English leather case, also purse, socket head; warranted perfect as new, English instructions, £15.—Box 1628, c/o "The Amateur Photographer." [3826]

LEICA Standard, f/3.5 Elmar, ever-ready case, L range-finder, Leicascop, supplementary lens 11; as new, £12.—Jones, 73, Hathaway Rd., Grays, Essex. [3849]

1-PLATE Shew Reflex, double extension, Doppel 2 f/6.8 anastigmat lens, Anschutz focal-plane shutter, Mackenzie adapter, 10 envelopes, £6/6.—R., 339, Whitehorse Rd., Croydon. [3850]

KODAK, 4½ x 3½, f/7.8, level, rising and cross front, maker's recent overhaul, perfect, with case, 35/-, or offers.—Phillips, Darley Lodge, Matlock. [3851]

ETUI, 3½ x 2½, Radionar f/4.5, Compur, slides, F.P.A.; unused, £5.—Wallis, Baldwin St., Nottingham. [3852]

3½ x 2½ N. & G. Sibyl, Zeiss Tessar f/4.5, 3½ double backs, F.P.A. and leather case, just been overhauled by makers, in perfect condition, price £9/15; 3½ x 2½ T.-P. Stereo Puck, with viewer, as new, 12/6; Judge's Book on Stereoscopic Photography, as new, 10/6; Kodak Aluminium Tripod, cost 24/-, in good order, 12/6.—Brelford, 16, Ashburn Rd., Heaton Norris, Stockport. [3853]

V.P. Fotessa Roll Film, 3 plate-holders and focussing screen, f/4.5 Vidar, D.A. Compur, filter, £4.—95, Folly Lane, Swinton, Manchester. [3854]

REGULAR Ensign Carbine 3½ x 2½ Roll Film or Plate, Lumar f/4.5 anastigmat lens, Compur, 1 to 1/250th, rising front, radial focussing, screen, 12 single metal slides and case; bargain, £4.—Hunt, 20, Aireworth St., Westhoughton, Bolton. [3855]

3½ x 2½ Mentor Compur Reflex, Zeiss Tessar f/3.5, 3½ reversing back, 6 slides, F.P.A.; absolutely new; cost £37/10; accept £25.—F. C. Moss, 21, Woodway, Oxhey, Herts. [3857]

3½ x 2½ f/3.8 Zoderall Plate, Compur, D.E., 6 slides, £4/10; wanted—Automatic Rolleiflex, cheap.—114, Langdale Rd., Thornton Heath. [3858]

GOERZ Anschutz Press, 1-pl., Dagor f/6.8, focal-plane shutter, 5 to 1/1000th sec., 6 double slides, leather case; excellent condition, £4/4; exchanges considered.—25, Barnard Rd., Mount Estate, Gorton, Manchester. [3859]

WIZARD Camera, 1-pl., £3, near offer.—Gerrard, 152, Sandy Rd., Seaforth. [3861]

£12 Exakta Miniature Roll Film Reflex, 1½ x 2½, all metal, Tessar f/3.5, focal-plane shutter, 1 to 1/1000th, coupled film transport; absolutely new condition, 1934 model; cost £18.—Heath, 7, Manchester Rd., Chorlton, Manchester. [3866]

£4/19/6 1-pl. N. & G. Sibyl Plate, f/6.3 Zeiss Tessar, 6 slides, D.V. and reflex finder; perfect.—59, Denman Drive, N.W.11. [3867]

12-IN. Dallmeyer Telephoto, hood, case, £4/15; 9-in. Dallon, £3/15; Brand new Voigtlander Brilliant, Skopar f/4.5, Compur, £4/15, cost £8/5; Enlarger 32/-—Box 1643, c/o "The Amateur Photographer." [3872]

ZEISS Super Ikonta, Tessar f/3.5, 16 on 3½ x 2½, case, used once, unscratched; cost £17/3; accept £12.—Box 1644, c/o "The Amateur Photographer." [3873]

ROLLEICORD and case, f/4.5; cost £11/10; as new, only 2 films exposed in it, £8.—Box 1645, c/o "The Amateur Photographer." [3874]

1-PLATE Soho Reflex, f/4.5 Ross Xpres, 1/16th to 1/800th, reversible back, 6 double slides, F.P.A., wire release, filter, focussing magnifiers; hardly used and indistinguishable from new, £18, no offers; seen by appointment City, or write. Box 1647, c/o "The Amateur Photographer." [3876]

V.P. Salax Press, Ross Xpres f/4.5, Alpha in optical flat with Ross screw cell, 6 slides, F.P.A., hooded screen, £5, or offer.—Box 1648, c/o "The Amateur Photographer." [3877]

ROLLEIFLEX, f/4.5 Tessar, £8/10; Zeiss Maximar 3½ x 2½, Tessar f/4.5, D.A. Compur, 6 slides, new, £7/10; Graflex Reflex, f/4.5, 3½ x 2½, £4/10; Krauss Rolette 3 x 2, latest Compur, f/4.5 lens, £3/10; Klimax 1-pl. Tank, 8/6.—Box 1651, c/o "The Amateur Photographer." [3880]

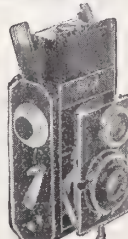
AUTOMATIC Rolleiflex 2½ x 2½, f/3.8, tested instrument, three weeks old, show-case condition, ever-ready case, light filter, hood, Froxars, £20.—Box 1652, c/o "The Amateur Photographer." [3881]

1-PLATE Challenge (Lizar's), f/8, 2 double slides, 4 good condition, offers; 1-pl. Challenge, f/7.7 Goerz, 1/5th to 1/80th, 1 double slide, leather case, offers.—Beaton, Bishopton, Renfrewshire, [3884]

SEE ALL THE MINATURES at SANDS HUNTER'S

THE 'PILOT' Roll-film Reflex.

The smallest reflex camera on the market: measures only 5 2½ x 1½ in. The Pilot springs to "infinity" position on pressure of a button. Magnifier over ground-glass screen for ultra-sharp focussing. Simple lever movement to change the film; automatic exposure indicator. Size of picture 3 x 4 cm. 16 exposures on V.P. size film. With f/3.5 Zeiss Tessar lens... **£18 15 0**
With f/2.8 Zeiss Tessar lens... **£21 0 0**
Leather case... **£1 0 0**

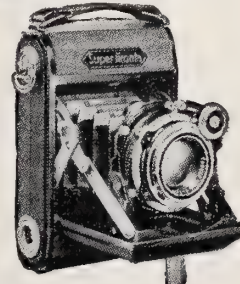


THE 'BABY' IKONTA

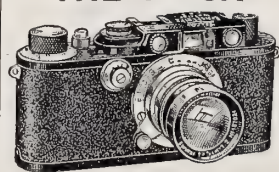
The smallest pocket camera. 16 exposures on a V.P. size spool. The camera measures only 3 2½ x 1½ in.—not much larger than a cigarette-case. With f/4.5 lens in 3-speed shutter... **£4 0 0**
With f/3.5 lens in Compur shutter... **£7 10 0**
With f/4.5 Zeiss Tessar lens in Compur shutter **£8 12 6**
With f/3.5 ditto... **£9 7 6**

THE 'SUPER' IKONTA

A new camera with range-finder coupled with the lens, really automatic focussing. V.P. size, with f/3.5 Zeiss Tessar lens **£16 12 6**
3½ x 2½ or 2½ x 1½ (16 exposures), f/4.5 Zeiss Tessar lens... **£17 0 0**
4½ x 2½ or 2½ x 1½ (16 exposures)... **£18 15 0**



THE LEICA

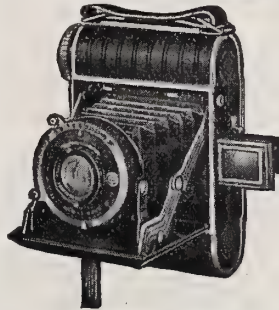


The miniature camera of world-wide repute. Takes 12 to 36 exposures with one loading.

MODEL I, with Leitz Elmar f/3.5 lens **£15 0 0**
MODEL II, with Leitz Elmar f/3.5 lens, with range-finder **£22 0 0**
MODEL III, with Leitz Elmar f/3.5 lens, with range-finder, and shutter speeds from 1 sec. **£25 0 0**

THE SUPER NETTEL

A new camera taking 38-exposure 35-mm. film. Fitted with range-finder coupled to lens, automatic focussing. With f/3.5 Zeiss Tessar lens... **£21 12 6**
With f/2.8 Zeiss Tessar lens... **£23 10 0**
Ever-ready case... **£1 5 0**



THE 'BALDAX'

Takes 16 pictures on standard 2½ x 3½ roll film, self-opening, hinged back, rapid loading, direct-vision view-finder, with Auto Meyer f/2.9 Trioplan lens, in D.A. Compur shutter.

£9 5 0
With Hugo Meyer f/3.5 Trioplan lens, in Compur shutter... **£7 7 0**
LISTS GIVING FULL DETAILS POST FREE.
Modern Cameras taken in Part Payment.

SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, W.C.2

GAMAGES

FOR BARGAINS TO SUIT ALL TASTES

The NEW "DEKKO" 9.5-mm. CINÉ CAMERA is an outstanding success!

With the approach of winter you will need a faster lens. Invest in a DEKKO. We will make the definitely highest allowance for your make the definitely highest allowance for your out-of-date camera in part exchange. For £7 17s. 6d. you can buy a DEKKO fitted with an f/2.5 Taylor-Hobson anastigmat, 3 speeds (including genuine slow-motion), etc., that will take brilliant pictures throughout the winter.

Full Dekko range as follows:

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| F/3.5 | 20-mm. Fixed-focus Dallmeyer | £6:6:0 |
| F/2.5 | 23-mm. Fixed-focus Taylor-Hobson | £7:17:6 |
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DALLON f/5.6 12-in. Telephoto Lens, suits 1-pl., with hood and filter, £6/10.—Francis, North Rd. Garage, Welwyn, Herts. [3801]

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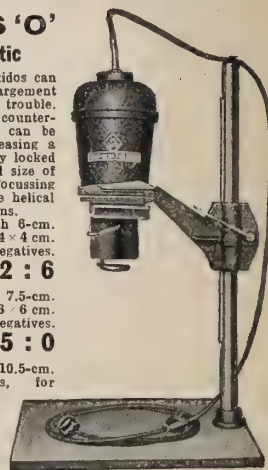
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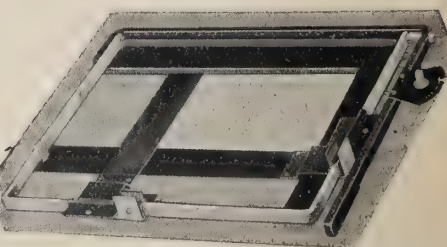
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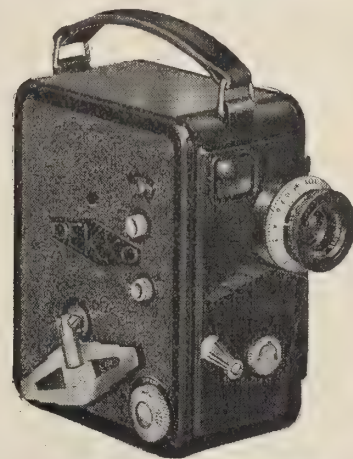
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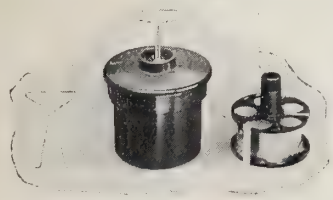
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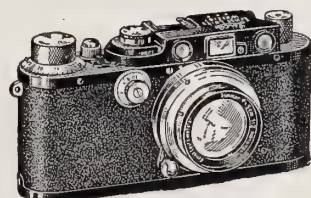
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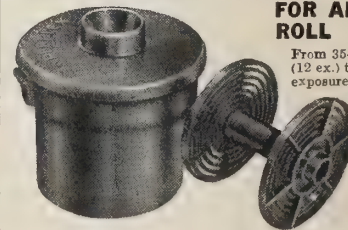
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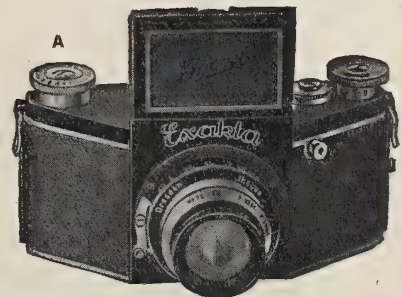
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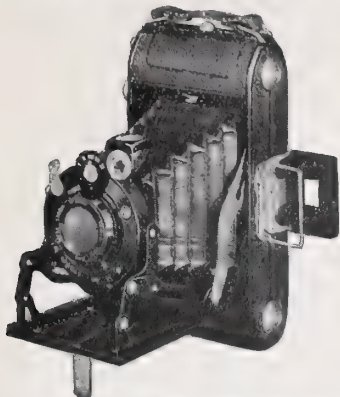
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- 3—Contax Roll Film, Zeiss Tessar f2.8 lens, focal-plane shutter, 1/25th to 1/500th sec. Cost £20. £22 10 0
- 4—4 × 4 cm. Rolleiflex Reflex, Zeiss Tessar f2.5 lens, Compur shutter, 1 to 1/300th sec. Cost £20. £11 10 0
- 5—1a Ikonta Roll Film Folding, Zeiss Tessar f4.5 anastigmat lens, Compur shutter, 1 to 1/250th sec., D.A. Cost £12 8s. £8 8 0
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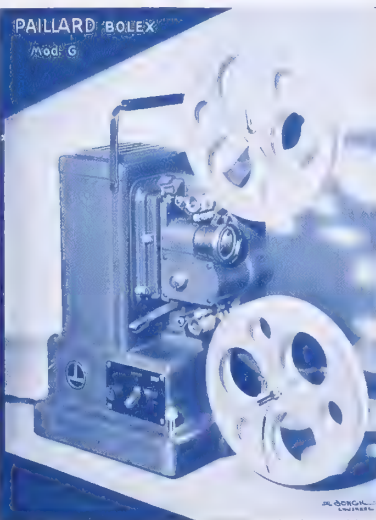
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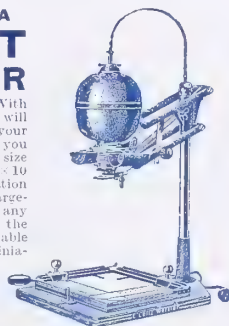
- 8—3½ × 2½ Welta Roll Film Folding, f6.3 lens, Vario 3-speed shutter. Cost £2 10s. £1 19 6
- 9—Picochic 4 3 cm. Roll Film, Vidanar f2.9 lens, Compur shutter, 1 to 1/300th sec. Cost £6 6s. £4 15 0
- 10—1-pl. Cocarette Roll Film Folding, Zeiss Tessar f4.5, Compur shutter, 1 to 1/250th sec., D.A. Cost £16 10s. £9 9 0
- 11—Dallmeyer Snapshot Camera de Luxe, for 3½ × 2½ roll film, f6 lens. Cost £5 5s. £4 4 0
- 12—V.P. Roll Film Exakta Reflex, f2.8 Zeiss Tessar lens, focal-plane shutter, 1/25th to 1/1,000th sec., tan case. Cost £21. £16 16 0
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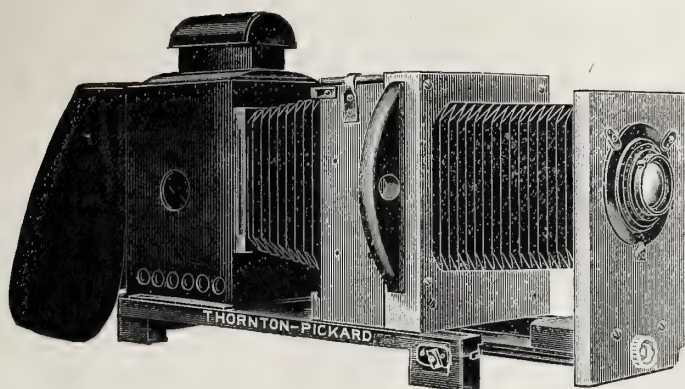
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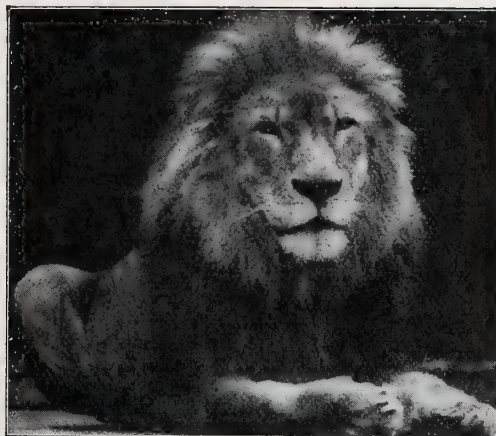
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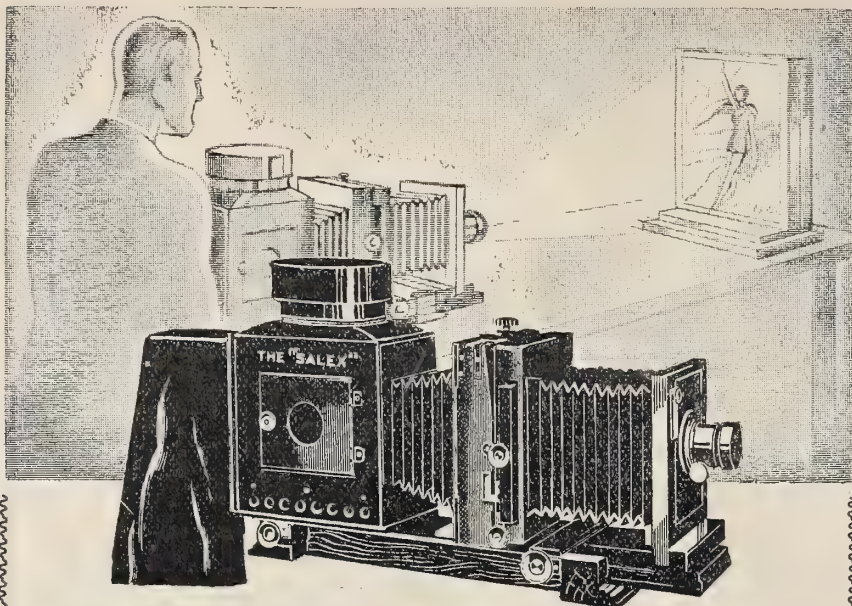
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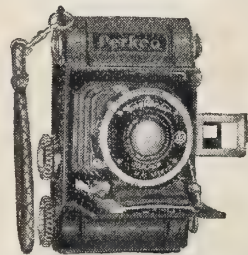


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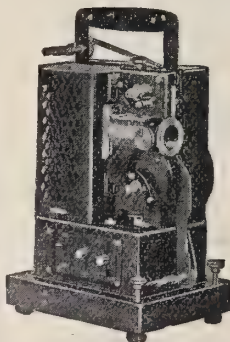
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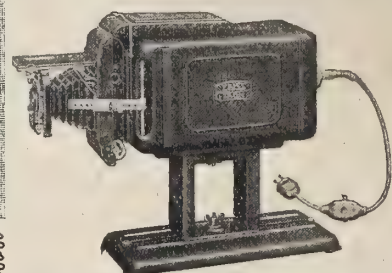
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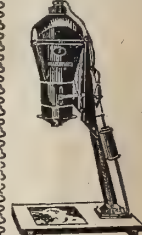


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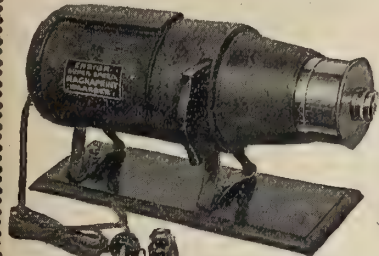
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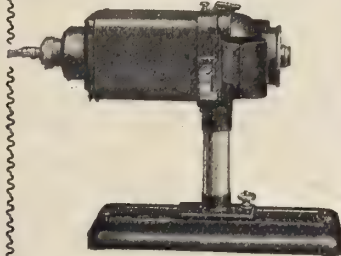
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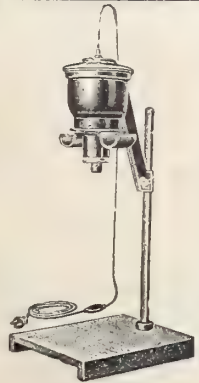
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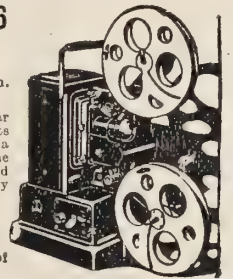
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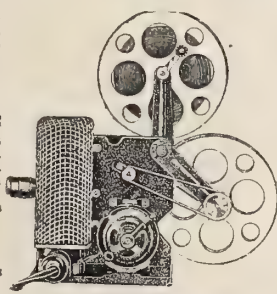


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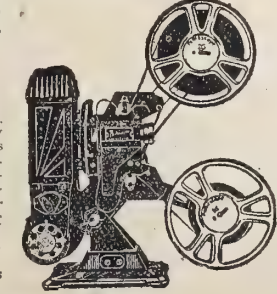
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READERS are reminded that only a few more days remain during which they have the opportunity of seeing the two big autumn shows in London—the Royal and the Salon. Both these exhibitions close on Saturday, October 6th. The P.P.A. display of professional portrait work at Princes Gallery closed last week. The attendances at the shows have been very good this year, but there are doubtless many readers of "The A.P." who have not yet seen either of those still open, and it is specially to these that we offer the above reminder. If, therefore, the occasion presents itself for visiting the Royal at 35, Russell Square, or the Salon at 5a, Pall Mall East, before the end of this present week it should not be neglected. They are both well worth careful attention by every amateur who is really interested in the best photographic work of the year.

The Size of the Exhibition Picture.

Looking round—a final glance—at the present exhibitions, we wondered what it is that dictates the size of the exhibition picture. There must be some hidden convention, for nearly all exhibition pictures are of about the same size. Perhaps at the Salon the acreage is a little larger than at the Royal, but there is very little in it. If a picture is very much larger or very much smaller than that conventional size it loses interest. Mammoth enlargements such as are shown by commercial firms would in any case be unsuitable for ordinary exhibition, since only a score or so of them could be accommodated in the gallery, but even so the interest of each work would be in inverse ratio to its size. In the same way an exhibition

TOPICS of the Week



LONDON LANDSCAPES (No. 27).
An Autumn scene in St. James's Park.

in quarter-plate or half-plate would be irritating and confusing. Something dictates the size of the picture shown on exhibition walls. It must be something which the visitor can take in as a whole, without undue strain in focussing his eyes, and something large enough to be detachable at a comfortable distance from the other works surrounding it.

Among the Societies.

Renewed activity among the photographic societies is in evidence on all sides. The beginning of the autumn and winter session has again been productive of a large batch of fixture lists for lectures and demonstrations, and there are indications that the numbers of evening meetings to be held in all parts of the country during the next few months will be in excess of those of any recent year. This is a good sign that shows not only a steady interest in photography among British amateurs, but is indicative of the healthy condition of the societies themselves; it suggests that many recruits have been added to the membership rolls. It is to these new members, many of whom are beginners, that we look for the sustained enthusiasm which keeps amateur photography alive and flourishing, and it is the well-conducted society that is invaluable in satisfying the desire for knowledge that all keen beginners possess. Every new photographer should join a society, and now is the best time to do so. We shall always be pleased to put him in touch with the nearest in his locality.

Autumn Nights.

These early autumn nights are perhaps the best time of the year for the night photographer. There

is a mellowness in the atmosphere—the train of glory of departing summer. The trees are not yet stripped of their leaves, and lamp-light through leaves can be woven into a very engaging pattern. We have been looking at some night photographs of places abroad, where the air is much clearer than in this country, and where the lights—the sky signs, the street lamps, the illuminated fountains—shine out with a distinctness rarely seen here. The lights are seen as little punctures in the surrounding dark, each glowing bulb an emphatic point, the whole thing appearing like a string of diamonds, with a diamond-like hardness. The subject is charming in its way, but it lacks some feeling, some softness, which the English night scene offers

to the pictorialist. It is merely a pattern, not a picture; it is something like a page of music, not a pictorial composition. Give us the English night every time.

Interruption.

Our Geneva correspondent writes: You may have seen in the papers that the League of Nations has been debating a wretched little war which has been raging for two years in the middle of South America, between Bolivia and Paraguay. Oh, the oceans of talk which have flowed around this struggle, when the representatives of fifty nations have tried hour after hour to bring about a settlement. The other day, after a big discussion, the delegates were just leaving when their attention

was directed to a little scene in the garden of the Secretariat, where a "talkie" film was being made. An elegantly-dressed French lady was delivering an address in front of a microphone, while a cinematograph camera followed her graceful gestures. She was just in the middle of a moving passage when someone in attendance on the straggle of apparatus which cumbered the place let loose a sneeze so mighty that it must have split the sound track. The whole affair dissolved in laughter, and among those who laughed most were the delegates from Bolivia and Paraguay who had been looking out of a window in the corridor. As they went away laughing, one rather hoped that in that laughter they might find a resolution of their quarrel.

"The Amateur Photographer" EXPOSURE TABLE—October

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m., double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

| SUBJECT. | Ordinary. | Medium. | Rapid. | Extra Rapid. | Ultra Rapid. |
|---|-----------|-----------|-----------|--------------|--------------|
| Open seascapes and cloud studies | 1/25 sec. | 1/40 sec. | 1/75 sec. | 1/100 sec. | 1/120 sec. |
| Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes . . | 1/15 " | 1/25 " | 1/45 " | 1/60 " | 1/75 " |
| Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes | 1/6 " | 1/10 " | 1/20 " | 1/25 " | 1/30 " |
| Landscapes in fog or mist, or with strong foreground, well-lighted street scenes . . | 1/4 " | 1/6 " | 1/12 " | 1/15 " | 1/20 " |
| Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage | 1/2 " | 1/3 " | 1/6 " | 1/8 " | 1/10 " |
| Portraits or groups taken out of doors, not too much shut in by buildings | 2 secs. | 1½ " | 1 " | 1/2 " | 1/3 " |
| Portraits in well-lighted room, light surroundings, big window, white reflector . . | 6 " | 5 secs. | 3 secs. | 2 secs. | 1½ " |

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hyper-sensitive panchromatic plates and films require less exposure than the ultra-rapid.

| Ultra Rapid. | | Rapid. | |
|--------------------------------|-------------------------------|--------------------------------------|-----------------------------|
| AGFA, Special Portrait. | ILFORD, Golden Iso-Zenith. | BARNET, S.R. Pan. | BARNET, S.R. |
| " Super Pan. Film. | " Iso-Zenith. | " Studio Ortho. | " Self-screen Ortho. |
| " Super-speed Film. | " Hypersensitive Pan. | ENSIGN, Roll Film. | ILFORD, Screened Chromatic. |
| " Isochrom Film. | " Plates and Films. | GEVAERT, Filtered Ortho.. | " S.R. |
| " Ultra Special. | " Portrait Film (Ortho Fast). | " Chromosa. | " Commercial Ortho Film. |
| BARNET, Press and Super Press. | " Monarch. | " Regular Cut Film. | IMPERIAL, Non-Filter. |
| " XL Super-speed Ortho. | " Press. | ILFORD, Auto. Filter. | " S.R. |
| " Soft Panchromatic. | " S.S. Ex. Sens. | " S.R. Pan. | " S.R. Ortho. |
| " Studio Fast. | " Zenith Ex. Sens. | " Pan. Film. | KODAK, Cut Film. |
| " Ultra Rapid. | " S.G. Pan. | " Rapid Chromatic. | " Medium. |
| EASTMAN, Par Speed Cut Film. | ILLINGWORTH, Fleet. | IMPERIAL, Non-filter (new series). | ILFORD, Empress. |
| " S.S. Cut Film. | " Super Fleet. | " Eclipse Pan. B. | " Chromatic. |
| " S.S. Pan. Film. | " Super Fleet Ortho. | " S.S. Ortho. | " Ordinary. |
| GEVAERT, Super Sensima. | IMPERIAL, S.S.S. Press Ortho. | KODAK, Roll Film and Film Pack. | GEVAERT, Ordinary. |
| " Sensima Fast. | " Eclipse. | PATHE, Roll Film. | ILFORD, Ordinary. |
| " Sensima Ortho. | " Eclipse Ortho Soft. | SELO, Roll Film. | " Rapid Process Pan. |
| " Super Chromosa. | " Eclipse Soft. | ZEISS IKON, Roll Film and Film Pack. | IMPERIAL, Ordinary. |
| " Roll Films and Packs. | " Eclipse Ortho. | | " Pan. Process. |

Exhibition Prints on Chloro-Bromide Papers

Chloro-bromide papers are becoming increasingly popular amongst amateur photographers for the production of their exhibition prints, and the following notes will be useful to those who intend making use of this type of paper and to those who have been unsuccessful in obtaining satisfactory results.

THOSE who have not yet mastered printing on chloro-bromide paper will probably disagree with the statement that there is no other process which provides such good prints with equal facility. The mistake that many workers make is to imagine that prints on chloro-bromide paper are made in the same way as prints on ordinary bromide paper.

When dealing with bromide paper the depth of printing is controlled by increasing or decreasing the exposure time, and one need not consider development of the print in this connection. Development is timed in this case to secure adequate quality and contrast. When chloro-bromide paper is being used it is necessary to secure not only correct printing depth but also the proper degree of contrast.

Chloro-bromide prints are rarely developed to finality, and development is timed to secure a print of proper depth. An over-developed print will be too dark, while an under-developed print will be too light.

Factorial Development.

As it is difficult to judge printing depth accurately by the light of a safe dark-room lamp, some means of timing development accurately is necessary. The Watkins' factorial system provides us with this means, and prints developed to a suitable factor will be of a proper depth. An average factor for the chlorquinol developer is 5, while that for a chloro-bromide M.Q. developer is 3. These figures will be found correct for most subjects and from the purely technical point of view, but they may be modified to secure a lighter or darker print if desired.

Controlling Contrast.

The function of exposure time is to control, not depth of printing but the contrast of the print. An increase of exposure time over a minimum which will produce a print of good depth will result in a loss of contrast in a properly developed print, which may or may not be desirable, so that where a test print reveals too high a contrast the exposure should be increased; if the contrast is too soft exposure must be reduced.

Contrast may also be controlled by adjusting the strength of the developer; a strong developer produces a strong print, and a dilute developer a soft print. In practice full control is obtained by arriving at a balance of adjustment to both exposure time and developer strength.

Where long exposures are necessary for the reduction of contrast the time of

development would become too short to control if a solution of full strength were being used, so that it would then become necessary to dilute the developer in order to secure a comfortable time of working. This combination of adjustment to both developer strength and exposure time will produce the best results without the necessity of unduly prolonging either the exposure or the development times to which we should be liable if contrast were controlled by either means alone.

Test Exposures.

In actual printing it is first of all advisable to discover what length of exposure will be necessary to produce a print of sufficient depth regardless of contrast, and this is effected by the usual test-strip method as in bromide printing. If the negative is of fairly soft contrast it will be found that the contrast rendered by this minimum exposure is satisfactory, and this is the circumstance in which prints on chloro-bromide paper may be made in the same way as on bromide paper.

If it happens that the test print reveals that the contrast is excessive, a further test must be made in order to discover what increase in exposure over the minimum will be necessary to reduce the contrast to the required degree, but in this case one exposure only (not a series) must be made upon the test piece, and this should be made through such a portion of the negative as will indicate its range of contrast.

Thus, if the minimum exposure is found to be ten seconds, and that this exposure provides a print which is too hard, a test piece is exposed for 20 seconds and developed to a factor of 5 using chlorquinol, or 3 using M.Q. If this test print still shows an excess of contrast it would be advisable to dilute the developer by, say, 50 per cent, and to make a further test at the same exposure of 20 seconds; it is probable that a further increase in exposure time without dilution of the developer would result in development time becoming too short to control accurately.

Obtaining Printing Quality.

While it may be objected that this appears to be a cumbersome and lengthy process, it must be realised that it is the only way in which the advantage of control over printing quality and depth may be secured. The developed and fixed test piece will also indicate whether any modification of the factor is required, but it must be remembered if this seems desirable that any modification of the

factor will have its effect upon the contrast of the print, and a further test will be necessary.

When making the final print it must be borne in mind that the curtailed development that occurs in the case of these papers imposes upon us the necessity of taking great care that development commences evenly over the whole surface of the print and that it ends promptly. When large prints are being made it is advisable to give them an initial soaking in clean water until limp to facilitate the uniform application of the developer, and all prints should be given only a very brief rinse before fixing. An acid fixing bath should always be used for chloro-bromides.

Temperature.

Particularly when using an M.Q. developer strict attention must be paid to temperature, and while the higher temperatures of summer are not detrimental to good printing, some means must be employed during cold weather to maintain an even temperature of between 65 and 70 degrees. A "hot plate" can be made by using a biscuit tin or a box containing a hot-water bottle or an electric lamp, and the developing dish can be kept on the top of this very simple arrangement.

Colour.

It will be noticed that we have not considered the question of colour at all, and it is recommended that no attempt be made to secure any particular colour in the print. Chloro-bromide paper is noted for a distinctive warmth of colour and this is most easily obtained by following the procedure described. Extra warmth of colour is provided by a curtailment of development time which will have its effect upon the depth and contrast of the print. It is impossible to make two prints of the same contrast but of different colour from the same negative, as a little reasoning and experiment will soon show.

If warmth of colour is particularly desired it should be arranged for when the negative is made by prolonging its development until a degree of contrast is obtained which will make necessary the long exposure and short development of the chloro-bromide print.

It must, however, be pointed out that the best colour, a rich brown-black, is obtained from negatives that are just of sufficient vigour to require the use of a soft grade of bromide paper. The colour and quality of a chloro-bromide print made from such a negative of good quality is unexcelled by that of any other printing process.

C. M.

The Eyes in Portraiture

AND A NOTE ON LIGHTING

By W. H. BEST (Vancouver).

ONE of the oldest rules in portrait lighting has to do with the classical 45 degrees in which the rays of light should strike a sitter's face, i.e., the light is supposed to be not only 45 degrees above the sitter's face, but also 45 degrees at the side. This produces the best illumination for roundness and proper modelling.

Everyone can demonstrate this by practical experimentation. The rare exceptions to this rule are negligible.



Fig. 1.

If a light is correct for one side of the face, it is reasonable to assume that it should also apply as correctly for the other side. And then we come to the startling realisation that while we are scientific as regards one side of the face, we are treating the other half in striking antagonism to the above-mentioned precepts.

Keeping in mind that the best lighting is under the angle of 45 degrees, it will be realised that there is something drastically wrong when one uses a reflector in taking a portrait. A reflector is really the only useless item in the procedure of portrait work. A reflector will throw light into the sitter's face at the angle of 45 degrees when considered from the horizontal plane, but when it is looked at



Fig. 2.

from the vertical plane, the light comes from 0 degrees up to possibly 60 degrees, giving what is known as a flat lighting.

If you were to accentuate this lighting slightly you would at once see that the face appears to be disfigured; one half being properly lit, with the light coming from above, showing well-rounded cheeks and shadings, while the other half, with the light coming from the side, would

be without these gradations and shadings.

If this arrangement is used the directly-lit side of the face shows a small catch-light above the iris. The other side of the face, illuminated with reflected light, would show reflection in the outer part of the eye (see Fig. 1).

I have found that a small cardboard, which need not be larger than 8x10 in., covered with tinfoil, or a small

mirror put in the same relative position as the light on the other side of the face, gives much better results than the old-fashioned standard reflector. It is obvious that this small reflector must be on a slant downward to put the light where you want it. This would give you a rather hard light. If you wish to soften this reflection, crinkle your tinfoil first and put it on that way, or get the rough or matt tinfoil or silvered paper.

The beauty of such an appliance is that you can not only put it very close to the face and get all the illumination necessary, but it in itself is so small that it takes up very little space.

The resulting small catch-light in the other eye can be left in the eye, or can be easily etched out or spotted in the finished print. This it would always be advisable to do, as there would be two reflections in this eye, the main-light source and the reflector, while the other eye would only have



Fig. 3.

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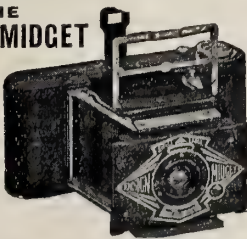


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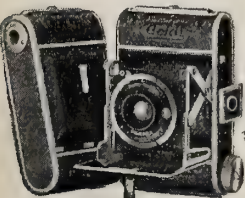
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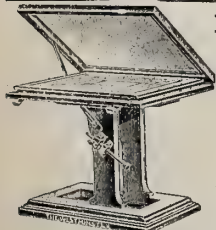


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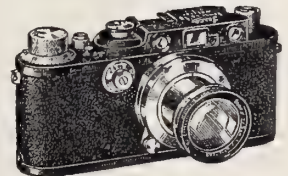
Model IA for 2.5-10 times linear enlargements from 4x4 cm. negatives. £13:10:0
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10 LENSES

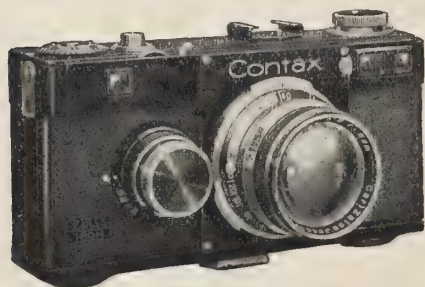
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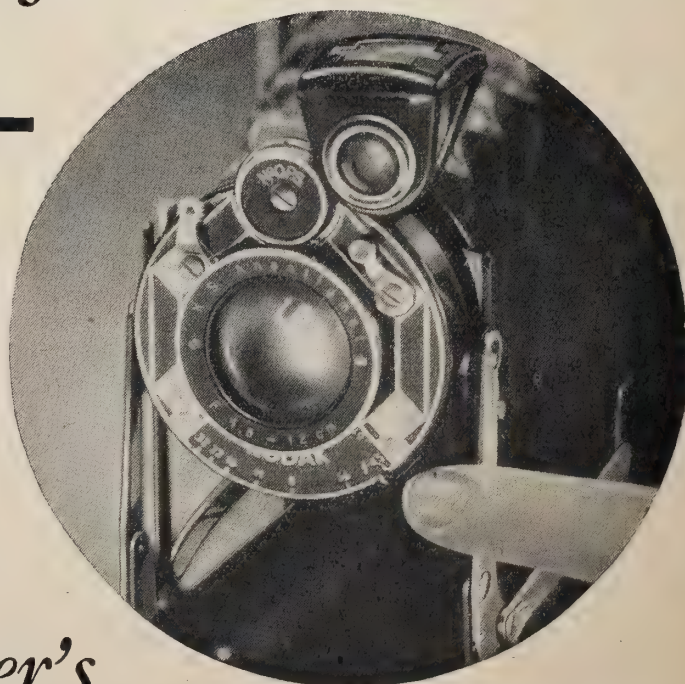
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October 3rd, 1934

one catch-light showing, the main light.

It is always a puzzle to me why so few professionals and amateurs pay attention to the reflections in the eye. You can often tell by looking at the eyes in a portrait what lighting was used and how it was placed. Why kill the eye with more than one light in it? One high-light gives roundness; more tend to flatness. To illustrate this I have made a print (Fig. 2) of two eyes, one has one catch-light and the other has two, and you can judge for yourself which is the more appealing.

The reflecting window does not allow you to look through it. The eye is termed "the window of the soul" and it is much more important to see what is within and behind the eye than the things before it.

Fig. 3 was taken with a main light and a small 60-watt globe in a 10-in. hood in place of the ordinary reflector. In this case you clearly see the roundness and the limpid depth of both eyes.

I would suggest to all those who are using the old-fashioned reflector to discard it and use it for a background.

The mistake made by the amateur portraitist—and many professionals also—is to use much too strong a light, probably with the idea of cutting down exposures. With the modern high-speed films and plates this becomes a secondary consideration. Better modelling can always be obtained with a lower light power.

You can make this experiment on a bright sunny day—put somebody in front of an open window, facing this window, and you will see that the nose and the ear (which is farther away from the window) will receive the same illumination. We have here a large powerful light-source that will penetrate a great distance before noticeable weakening takes place.

Now make this experiment. Take a 60-watt globe with a twelve-inch reflector or larger, and in a darkened room illuminate with it your subject's face. You will see at once that the

ear now receives much less light than the nose, which is the basis of roundness in portraits.

The portrait (Fig. 1) was made with an equivalent of a 1,000-watt lamp. I was obliged to use this light in order to get sufficient reflection to illustrate the previous point, but many photographers are using such intense lighting all the time and it tends to kill modelling.

Now look at Fig. 3. It was made with a 250-watt globe as the main-light source and a 60-watt globe instead of a reflector. You can see the floating quality in this light as it seems to flow caressing upon the face, diminishing rapidly. The hair is its true colour, and the high-lights are placed where they belong. With a small weak light source you get a wonderful gradation of the various light-and-shadow intensities, while with the intense light many of the half-shadows have entirely disappeared, leaving only the deep shadows, creating harshness.

TWO NOTES for users of ROLL-FILM CAMERAS

MAKING SINGLE EXPOSURES with a Roll-film Camera.

USERS of ordinary roll-film cameras, at times, wish that their instruments could be used for making a single exposure without the necessity of using up a whole roll of eight or more exposures before being able to make the urgently desired print.

I have at times, when using an ordinary folding roll-film camera, made single exposures, intended for immediate development, by purchasing a packet of cut films of that size which the camera would ordinarily give on roll film, and loading the camera, in the dark-room, of course, with a single film laid upon the pressure-plate of the opened camera, and closing the camera body on to its back, this to avoid the possibility of the film moving from its set position on the pressure plate. Needless to add, the pressure plate must be effective in its action, otherwise the film will not remain flat.

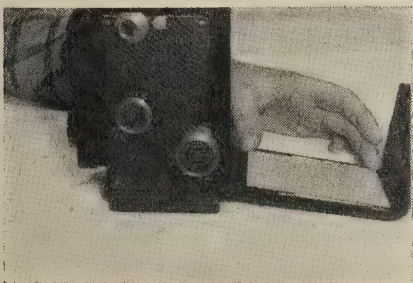


Fig. 1.

Having recently purchased a "Rolleicord" twin-lens reflex roll-film camera, I have found that it can also be used

for accommodating cut film for single exposures in the manner already explained. It might be a surprise to many users of this make of camera to learn that it will quite safely accommodate a single $3\frac{1}{2} \times 2\frac{1}{2}$ or $2\frac{1}{2} \times 2\frac{1}{2}$ glass plate.



Fig. 2.

The first illustration shows how the camera is loaded with the plate, which will lie very nicely in the recess of the pressure plate. In the second illustration it will be seen how the body of the camera is closed on to its back. By reason of the well-sprung pressure plate, all chances of straining the back of the camera when closed on to the plate are precluded. C. K.

PHOTOGRAPHING NEAR OBJECTS

with a Roll-film Camera.

PHOTOGRAPHERS possessing folding film cameras will often find that they can pull them out a considerable distance beyond the limits of the focussing scale, but will be unable to use this extra available extension because they do not know for what

distance the camera will then be focussed. The following simple method will enable them to calculate this.

If the focal length of the camera lens is F inches and the distance of the lens from the film is V inches, then $\frac{VF}{V-F}$ inches is the distance for which the camera is focussed.

For example, if the focal length of the lens is 4 inches, and the lens is 6 inches from the film, it is focussed for an object which is $\frac{6 \times 4}{6-4}$ inches—that is, 12 inches—away.

If, however, the focal length of the camera lens is given in centimetres, multiply the focal length by 2.54, which will convert it into inches.

But perhaps it is required to focus an object—which is a known distance away (call it d inches). Then the distance from lens to film will need to be $\frac{Fd}{d-F}$ inches.

Thus, if the object is 12 inches away, and the lens is of 4 inches focus, the distance from lens to film should be $\frac{4 \times 12}{12-4}$ inches—that is, 6 inches.

In practice, however, one difficulty will arise. An anastigmat or an R.R. lens has at least two elements, and the focal length is measured, not from either of the elements, but from a point somewhere between them.

However, this difficulty can be overcome quite easily. If the focal length of the camera lens is 4 inches, then, when the camera is focussed for infinity, the lens is at its focal length (4 inches) from the film.

So if, from your calculations, you need the lens 6 inches from the film, put the pointer 2 inches beyond the infinity mark, and all will be well. F. S.

TREE PHOTOGRAPHY

By G. R. ROOKLEDGE.



Sweet-Chestnut.

This leads us to notice that the same trees are different in different seasons, and it is in the winter that, for photographic purposes, the variations between species are most noticeable as a rule. We find, for instance, that in winter the beech and hornbeam show characteristic methods of branching not visible in summer owing to the foliage.

In the warm season the great majority of trees present masses rather than lines, while in winter the opposite is the case. In spring the buds, and in autumn the sparse leaves, cause the tree to display varying degrees of mass and line.

In the latter season the colouring of the foliage, etc., is probably at its brightest, though the spring can almost vie with it. The brilliant gold of the sweet-chestnut leaves, the bi-coloured leaves of the whitebeam, the brown of the oak foliage, the crimson of the rowan



Hoar-Frost. The first touch of winter.

MANY photographers seem to regard trees as nothing more than a very important adjunct to their landscapes, not realising that they are entitled to consideration as subjects in themselves.

Like human beings, trees have individuality; no two are alike. They differ in so many ways and have so many moods that they offer endless variety to anyone who cares to make a study of their characteristics with a camera—that is, to anyone who makes portraits of them.

Familiarity with the subject, however, is a primary essential for good portraiture, and can only be obtained by contact; but a few hints and suggestions may be useful.

Trees differ from species to species. This, of course, is obvious in some cases, but in others the differences are not marked, and the uninitiated may easily mistake one variety for another. No one is likely to confuse the holly and the spruce, but the hornbeam is frequently taken for beech in summer.



Fir.

and holly berries, and the copper bark of the Scots pine attract our attention in the autumn; while early in the year we notice the bright pale green of the new larch needles, the delicate green of the beech leaves and the emerald moss at the base of its trunk, as well as the snowy appearance of the white poplar when its buds expand.

The winter is not without its colouring. Golden leaves still cling to the sweet-chestnut saplings, making useful foils to their darker trunks; the holly, rowan and hawthorn berries show to their greatest advantage, and the ground under the trees, so dark in summer, is relieved by a carpet of dead leaves, often giving valuable contrasts in the flatter light of the dark season.

The silver birch, so frequently

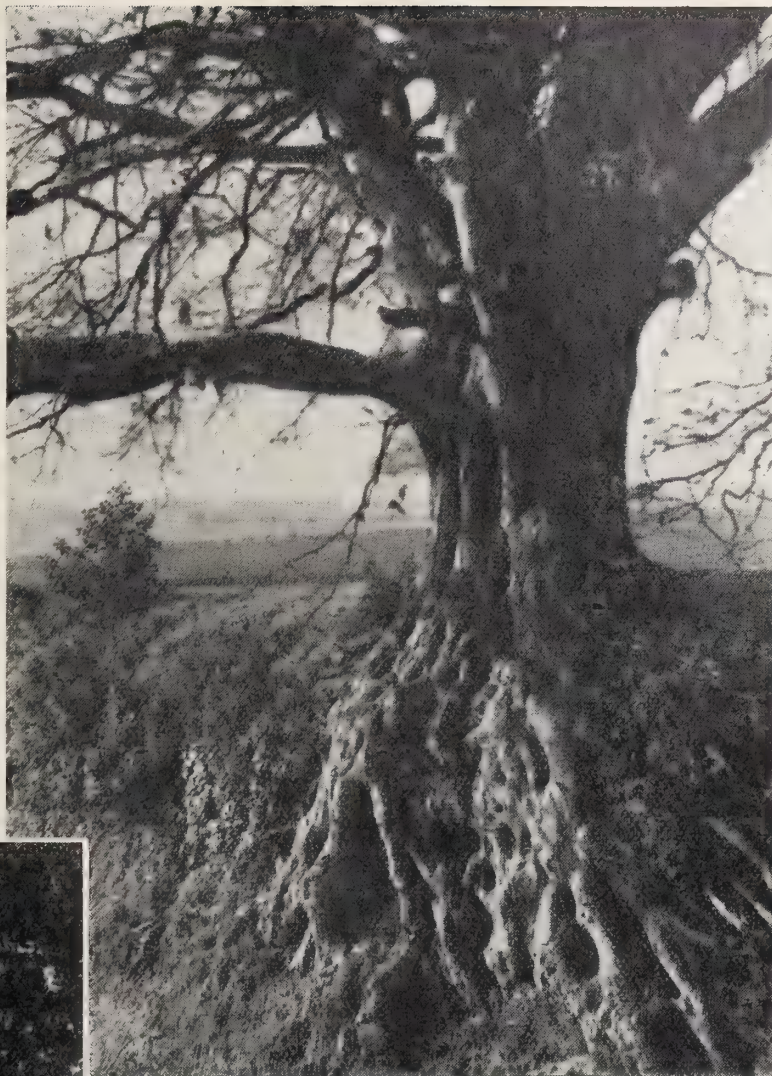
An Autumn subject for the Outdoor Worker.

depicted in its summer clothing, yet reaches the height of its glory, at least to my mind, on one of those crisp winter mornings when the dark, deep-red mass of delicate tracery that is its head is crowned with an ethereal cloud of hoar-frost seen against a deep blue sky illuminated by a brilliant sun.

At that time of the year the low sun and the lack of foliage reveal the beauty of the bark of trees, varying from the smooth grey or startling ivory of the holly to the rough elm or oak bark, and the spirally twisted fluting of the sweet-chestnut's covering.

The late autumn, and, particularly, the winter are pre-eminently the times when the real character of a tree is literally laid bare.

In summer deciduous trees usually have the appearance of a more or less rounded mass, but in winter each branch and twig is seen. Compare, for instance, the semi-circular mass of a free-grown oak in summer with the bent, twisted, tortuous form of a similar tree when bare of leaves. Remembering its majestic symmetry in summer, note the massive ruggedness and clumsy branching displayed in the picture of a sweet-chestnut on the opposite page!



Beech.



Holly.

If these few points have interested you, why not add to them by personal acquaintance? Expensive apparatus is definitely not needed for this class of work. An $f/8$ lens is quite good; if you can get one of long or variable focus, that is excellent. A tripod and an exposure meter you are accustomed to are essential, while panchromatic stock and a pale filter are useful. With these materials you must be on your guard against movement due to the wind, for exposures will be long; but no great difficulty need be anticipated, and it may be of interest to know that the illustrations in this article were all taken with a lens working at $f/8$ and the materials mentioned. If the worker possesses an expensive or more elaborate outfit the work is just as simple, but care must be taken to avoid over-exposure, which will tend to flatten out all contrast. Even a cheap boxform or roll-film camera will produce good results with this subject. In any case endeavour to take advantage of bright side lighting, especially when the sun is low, to emphasise form and modelling.

So now that autumn is with us again, do not put the camera away until the spring, but get out and make friends with a few trees. They are worth it! Their interest is great, and grows with acquaintance.

With the Beginners

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

UNDER-EXPOSURE.

A GOOD many photographers find difficulty in recognising under-exposure in a negative, and in deciding whether it is under-exposure or under-development that has caused a negative to be too weak. As a rule there should be no difficulty at all in deciding.

Let us start right at the beginning. If we take a plate straight out of its box, and treat it with any suitable developer, nothing will happen, provided no actinic light falls on the plate, and that the developer will not produce chemical fog. The fixed plate will look like a piece of clear glass.

Next, suppose we put the plate some yards away from an electric lamp which is switched on and off as rapidly as possible. In the developer the plate will darken evenly all over, but not beyond a certain depth, however long we continue development. The fixed plate will be a pale grey.

We can now imagine that we give a plate rather more light, and develop it as far as it will go, and, after fixing, find the plate a dark grey all over. And, finally, we can use more light still, and secure a fixed plate that is black all over. We have four plates, clear, light grey, dark grey and black, the differences resulting from the amount of light action.

When we expose a plate in the camera, different parts of it are affected according to the amount of light falling on them from different parts of the subject. From a very

dark part of the subject there may come so little light that this part is represented by clear glass on the negative (as with our first plate). From a very bright part of the subject comes so much light that it is represented on the negative by a black patch (as with our fourth plate). And between these two extremes will come all shades of grey that are needed to represent the gradations of the subject itself.

The next thing to bear in mind is that when we speak of the exposure a plate has received we should mean the amount of effective light action, resulting in different degrees of density after development. It is not correct to consider only the time a shutter opened, or a cap was off. It would be possible to get as much light action on a plate in one-hundredth of a second in some cases as in an hour in others.

For the illustration the actual exposure time was the same for the whole of the stereoscopic plate, which was developed and printed as a single negative. The purpose of the illustration has resulted in neither half being good, but one is manifestly worse than the other. The difference is due entirely to the fact that one lens was set at $f/8$ and the other at $f/22$.

To get a better rendering of the subject I should have proceeded differently. As the subject was of extreme contrast—part in deep shadow in a conservatory, and part in bright sunshine out of doors—I should have given a



October 3rd, 1934

longer exposure and curtailed development. Incidentally, I should have used a different plate and a filter. I should have given longer exposure to obtain sufficient light action from the shadow areas; and I should have curtailed development to prevent over-density in the brilliant parts.

I did none of these things, because I wished to keep to the usual conditions under which several exposures on different subjects are made on one spool of film, which is afterwards developed as a whole for normal time. Most of us are familiar with the appearance of a spool made in these circumstances, with some sections dense and contrasty, and others thin and weak, and lacking in detail.

In the illustration, the left-hand portion is definitely under-exposed. If it had been developed longer it would have been better up to a certain point. The denser parts would have become denser still, and faint detail would have appeared where there is none at present. But, as I say, the improvement would continue only up to a point. Further development might have made some of the dense patches darker still, which would be a disadvantage; but it would have produced no further detail in the clear parts, just where such detail is wanted.

This is the definite indication of under-exposure—lack of detail, gradation and density in the less brightly lighted parts of the subject. There is nothing that can be done to remedy the defect. Nothing we can do in the way of development, after-treatment, or "tinkering" with the

negative, can be a substitute for appropriate light action. Those who suggest intensification as a remedy do not appreciate this. Intensification will proportionately increase the various densities resulting from development, but it cannot increase a density that is not there at all. Therefore, serious under-exposure is fatal to a satisfactory result.

When a negative suffers from under-development the case is altogether different. If adequate exposure was given, the negative will show more detail in the darker parts of the subject, but the density of this detail is much too low. High-lights which should approximate to black in the negative are only dark grey; what should be dark greys are light greys. In fact, all the densities need strengthening proportionately, and this is exactly what longer development would have done.

This is a case in which suitable intensification comes to the rescue. It does just what longer development would have done.

After this simple explanation I think that even a beginner should be able to examine his negatives, and judge from their appearance which have not received sufficient light action during exposure; and which were adequately exposed, but not developed long enough to build up the necessary strength and contrast. The first class he must regard as unsatisfactory, and beyond real remedy; the second class he may confidently expect to improve by the simple process of building up the image by intensification.

W. L. F. W.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

THE MINIATURE CAMERA.

SIR,—As a convert from a $3\frac{1}{2} \times 2\frac{1}{2}$ plate camera enthusiast to a miniature camera enthusiast, I should like to explain the main reasons for the change in my enthusiasm, as I think they help to show why the miniature camera has become so deservedly popular.

The miniature camera has enlarged my field of photography immensely and has undoubtedly resulted in a great improvement in the general standard of my work, together with a very much higher standard of technique. This improvement in the standard of my work—admittedly not a very high standard—has, I think, been due to the fact that I can now afford to take several slightly different photographs of a promising subject, and by making the most of it in this way I can obtain a really satisfactory picture with more certainty.

In conclusion I should like to say that the pleasure of getting a really first-class negative, both technically and pictorially, on a miniature film, that is capable of standing a high degree of enlargement, is a joy that only a real miniature camera enthusiast can appreciate, and is, I think, the main reason why so many people who have become miniature camera owners have also become very much keener photographers than hitherto.—Yours, etc., G. A. MACLEAN.

DEVELOPING TANKS.

SIR,—I shall look with great interest for replies to Mr. Longfield's letter in a recent issue referring to a type of tank that seemed likely to be proof against the particular difficulty that I experience with the apron type.

That difficulty is that for no apparent reason the film adheres sometimes to the apron. In some cases this prevents the developer from getting access to the emulsion; in others I have known considerable patches of the emulsion to come right away from the film and stick to the apron.

The makers suggest that this is due to the film being wound too tightly round the apron and its spool. But I have been unable to find any certain cure. Can your readers suggest one?—Yours, etc., J. A. STIRLING.

SIR,—I was interested in the letter of L. Longfield *re* developing tanks. Several years ago I bought one known as the Eastman Developing Box, and have used it ever since. It consists of a long metal box with a roller one end and at the other a roller and winder with a length of string attached to the roller. At the end of the string is a clip that takes the spool of film. The string and clip are passed over the other and brought back to the winder. The spool of film is then clipped in and the extra backing paper threaded under the winder and over the edge of the box. After pouring in the developer the lid is clamped on, thereby holding the end of the film by the backing paper quite firmly. You then wind up the string unwinding the film. The box is fitted with a rocker, but the only snag in it is that if you rely on the rocker the developer does not properly reach that part of the film which goes over the roller. However, common sense easily rectifies that.

My trouble is that it is only made for a six-exposure film, and at a dealer's shop where I made enquiries regarding it nobody seemed to have heard of it.

It is absolutely a daylight tank, simple and satisfactory in every way. I have often wondered why I have never seen another like it.—Yours, etc., L. M. DOUGLAS.

LONG-DISTANCE PHOTOGRAPHY.

SIR,—With reference to the article dealing with the above subject which appeared in a recent issue of "The A.P.," it may be of interest to record that at least twenty-five years ago Jules Richard supplied a special baseboard for use with the 45×107 Verascope, upon which a pair of field glasses could be so adjusted to the lenses of the camera as to enable highly satisfactory views of distant objects to be photographed.

I myself obtained some fine pictures of the Savoy Alps from hotel grounds situated many miles from the mountains in question.—Yours, etc., DOUGLAS TIMINS.

UNSPPOOLING ROLL FILMS.

SIR,—*Re* your article on unspooling roll films, I think I know a more simple way—get two strong "bulldog" clips, clip up the start of the film, hold the clip in your teeth, unroll the film, clip up the end after tearing off paper. It is then ready to be run through a basin of water to take out the curl before see-sawing. I change the clips before fixing and put on another pair to avoid stains.—Yours, etc., HELEN C. KINGSTON.

How I make my EXHIBITION PICTURES

No.
CCXLIX

Mr. F. L.
HELBROUGH.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

“TO explain how I make my exhibition pictures is more difficult to me than making them. Anyhow, to begin at the beginning, I started dabbling in photography with a box Brownie when I was quite a lad. After many heart-breaking results I visited a local chemist who did developing and printing, and asked his advice. He looked me up and down as a rare specimen of impudence, but invited me into his dark-room, and, as he expressed it, taught me all there was to know about photography. This operation lasted about

fifteen minutes. One condition of so instructing me was that in future I was to purchase all my photographic requisites from him. I did.

“After a short time I was able to make quite presentable prints; in fact they were considered so good that my mother gave me permission to use the coal-cellar as a dark-room. I was evidently getting on. Then a friend took me to a photographic exhibition. What I saw there had two distinct effects on me. The first was that I realised that I was by no means so good a photographer as I had imagined;

the second was that I was fired with an ambition to produce prints as good as those I had seen on the walls.

“A combination of the two effects led me to join a camera club—a step which I have never regretted.

“Now about my methods. I do not specialise in any particular class of subject, but am attracted by sunshine and shadow effects, landscape appealing to me most strongly. I practically always use Kodak film, the Panatomic developed with M.Q. being my special favourite. I always endeavour to obtain a thin negative, but with plenty of ‘life’ in it. For printing I use Kodak Royal, tinted or white, which I develop for fully two minutes to get proper detail and gradation. For some subjects I rely on chlorobromide as more suitable to what I am aiming at. I seldom make contact prints, but select my best negatives, and proceed straight away to make enlargements from them.

“Faking I cannot tolerate, but I find it advisable to brighten up the quality of the print with a little medium. I also naturally exercise a certain amount of control during the exposure; and my home-made lantern, using only reflected light, makes the exposures sufficiently long to give ample time for such modifications.

“When exposing for my negatives I always try, if time permits, to wait for the right lighting. In the case of ‘The Shadow Carpet,’ taken at Canterbury, I waited nearly two hours to get the shadow in the middle of the steps.”



THE TOWPATH.

F. L. Helbrough.



THE SHADOW CARPET

By F. L. HELBROUGH.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



THE RIVER BED.

BY ALEX. KEIGHLEY.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)



JUNKS.

BY KYOZO HAYASHI.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)



1.—"The Last Load."
By L. Horton.

2.—"Milking Time."
By Miss S. Lambe.

3.—"Shabbingdon."
By Albert S. A. Wooster.

4.—"Reflections."
By D. W. Morrell.

5.—"Bicester."
By N. Appleyard.

6.—"Spring."
By T. Hart.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

ALTHOUGH much of the uncertainty that used to exist in the early days of photography has now passed away—thanks to time and temperature tables, negative emulsions of constant qualities, and an enormous range of printing materials—the problem of exposure remains just as it was. There are meters, of course, and all sorts of more or less automatic calculators, but, whatever the type, a certain amount of judgment is called for in their application.

Men and Meters.

In all probability, no two individuals would get precisely the same reading from a meter of the Watkins or Wynne type. One will take a reading in the nearest shadow which is included in the subject. Another will cause the meter to face the scene he is exposing upon, and a third individual will expose the instrument in the shade of his body to the sky.

Further differences may arise in matching the tints, in allowances for the class of subject, and in variations in shutter speeds. Differences, of an analogous sort, arise with either calculators or instruments of the extincor class, and, even with those based on the most modern photo-electric cell arrangements, there are possibilities of not inconsiderable variation resulting from differences in the method of use.

Nevertheless, none of these differences amounts to much, in practical work, if the method with each individual is always the same, and if subject allowances, based on experience and on the known reaction of the negative material, are made.

It is in these respects that judgment has always had to be and still must be exercised. The maxim that dates back to the earliest days of photography—expose for the shadows and let the lights take care of themselves—is as sound as ever, and should always be kept in mind.

The Determining Factor.

The shadows—the darkest parts of the subject—are the determining factor, and due allowance has to be made according to their depth and proximity, i.e., by increasing the

exposure correspondingly in the case of light-measuring instruments and calculators, and by directing the meter towards the darkest part of the subject in the case of appliances of the extincor and photo-electric cell types.

A case in point is provided by No. 1 of the prints on the opposite page—"The Last Load," by L. Horton. Here, it seems as though the allowance, if any, for the proximity of the dark above the archway is inadequate. Moreover, the wagon and horses behind are only shown in silhouette, and do not display the differences in tonal value that would undoubtedly be seen in the subject itself.

It is not possible to say definitely, in the absence of the negative, that under-exposure is present, for a like result in the print can arise through the contrasts of the negative being too great for the capacity of the printing paper; but, at all events, the print in question does provide an idea of the effect that follows under-exposure. Its existence can be confirmed by a lack of deposit in the shadow portions of the negative, and, if these be clear, its maker will now be in a position to diagnose the fault.

Light against Dark.

From the pictorial point of view, the subject has not been badly seen, but the group, as the centre of interest, does not quite exert the degree of attraction it should.

It is a strong dark, and, shown against a light background, would be sufficient to retain the attention, but, in conjunction with a setting of equivalent tone, its presence is barely discernible. The placing of light against dark or dark against light not only makes for a very considerable concentration of interest, but is the only really effective way in which a group of this kind can be made to stand out properly from its surroundings.

Admittedly little could be done to improve matters in this instance, for the setting is unamenable, and no practical re-arrangement suggests itself. Even if the exposure had been deferred for a bit, the horse and wagon would still be shown against the hedge, and the probability is that their scale, on account of movement towards the

camera, would be much too large for the picture space. All that could have been done, apart from the question of exposure, seems to have been done.

Negative Contrast.

The landscape portion of No. 6, "Spring," by T. Hart, scarcely seems to show the degree of modulation that should be there, and it would not be surprising to find that here again there was a measure of under-exposure.

If so, the negative would be very thin, and, if a further attempt is made on the same or a similar subject, the precaution to take will be obvious. On the other hand, a rendering like that of No. 4, "Bicester," by N. Appleyard, with its heavy shadows and too brilliant lights, would seem to be attributable to a too-vigorous negative—one that is over-developed—rather than to under-exposure.

As the negative is now complete, the most effective remedy for its harshness of tone is the substitution of a softer type of printing paper for that employed in the present instance, remarks which are also applicable, though perhaps in lesser degree, to Nos. 3 and 5, "Reflections," by D. W. Morrell and "Shabbington," by Albert S. A. Wooster.

Exposure and Development.

The latter, apart from its slight technical deficiency, shows an excellent rendering of an effect of evening sunshine, though, unless something of an undesirable character made an appearance, a horizontal picture would be more appropriate for the subject than the present vertical.

A little more on the right than on the left would be advisable, too, for the bigger of the two sunlit gables should not be placed so near the edge of the print. With No. 2, "Milking Time," by Miss S. Lambe, it is a very difficult thing to get a satisfactory grouping with cows when they are on the move, and, having regard to this, the result can be regarded as very creditable. Technically, the print shows excellent workmanship, for its tones are good and harmonious, and there is no evidence of either under-exposure or miscalculation in the time of development.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE RIVER BED," by Alex. Keighley.

THIS example from the hands of one of the veterans of photography, Alex. Keighley, shows that he has lost none of his vision or skill, for not only does it convey that suggestion of romance that we have come to expect from him, but it is also characterised by a nice feeling for an effect of sunshine; its composition is clever and intriguing; and the contrast of dark tone with light is striking and most arresting.

The Grand Manner.

Keighley is one of those men who always seem to work in the grand manner. His pictures nearly always seem to convey, besides his sense of the romantic, a feeling for spaciousness and the truly picturesque, and this is no exception.

The original, which is one of those on view at the current exhibition of the London Salon of Photography at 5a, Pall Mall East, London, S.W.1, is of large size—approximately 20×15 in.—and a carbon of great richness of quality. It should be seen to be fully appreciated, for although the reproduction gives a good idea of the subject and its intrinsic attraction, it cannot quite attain the quality innate in the original. What is more or less unique, and no less out of the ordinary, is the manner in which a departure from the conventional placing for the principal item has been managed without involving any suspicion of weakness or inviting a charge of eccentricity.

The departure from the normal in question is to be seen in the placing of the group of figures at (1). There is no doubt but that this group forms the centre of attraction, for the way in which they draw and hold the attention is self-evident. Yet, in the ordinary run of things, such a placing, so low down in the picture space and so near the right-hand edge, would inevitably cause a feeling of weakness to arise.

Artistic Licence.

Much may be permitted under the liberty afforded under the charter of artistic licence, but it has to justify itself, and, here, the justification is to be found in the position of the opposing accents, of which the patches of sunlight at (2) and (3) are the chief. That at (2) pulls against the attraction

In conjunction these two accents give rise to the feeling that the group at (1) is quite forcefully placed, although without them it is doubtful if the position, alone, would be strong enough. But, apart from placing, it will be observed that the two figures of the group form the brightest notes of the whole theme. This, in the

absence of any other factor, would tend to centre the interest in them, but the attention so excited is greatly emphasised by the fact that they are shown against the deepest shadow.

The secondary figure (4) has an influence similar to accent (3), which stresses its effect, and another factor of no little significance arises from the position of the group (1) on the diagonal from top left to bottom right.

So that it now appears that justification for the unusual placing of the chief item is to be found.

Appeal of Effect.

The arrangement, as described, is interesting, but it must be remembered that composition is only the means whereby the pictorial motive is made manifest. Here the pictorial appeal lies in the beauty of the effect of sunshine, and in its transforming influence upon what, in other circumstances, would be but an ordinary scene of little except topographical interest.

It is wonderfully well conveyed, despite a slight degree of indecision that, perhaps, may be attributable to a high magnification of a small portion of the negative. It only amounts to a suspicion of a softening of line, and does not affect the appeal of the work as a whole, which is of an extraordinarily high order, for, over and above the æsthetic attraction of its effect, there is an absorbing literary content arising from the romantic associations suggested by the ancient character of the dresses and the nature of the setting.

"MENTOR."



exerted by the point (1) in a direction that is both upward and inclined to the left. That at (3), the lower, also pulls against (1), but more directly towards the left-hand side.

The effect of (2) is to create an illusion that (1) is higher in the picture space than it is in fact, and (3) causes a similar hallucination in conveying the idea that (1) is in closer proximity to the centre than it actually is.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINE APPARATUS.

October Idyll By R. H. ALDER.

THE charm of cinematography is its ability to convey atmosphere. The dramatist, prisoned in the three walls of the stage, must use cunning tricks of dialogue to indicate the seasons which the cameraman, by a few allusive shots, shows as part and parcel of his story.

Autumnal settings are ideal for certain types of films, whether frankly fictional or descriptive. Having said that, let us admit that autumn is the most difficult season to put across!

Autumn's Shapes.

October is a riot of gay hues and therefore disheartening to those whose work is, at present, limited to monochrome. Miracles of panchromatism cannot translate into black-and-white that thrill of early reds against late greens. The light, too, is failing; the sun casts longer shadows.

A few brief days, however, at the end of each autumn, give the means of conveying its inwardness in shape and not in colour. When the sycamore is bare the beech is still clothed in russet, and the contrast between the few withered leaves of the one and the full foliage of the other tells its own story.

Not only that, but the holes in nature's roof enable us to make the most of the remnants of summer sunshine which pierce the mists.

Dynamic Types.

These form the static background of dynamic movement characteristic of the month. Fallen leaves whirled in the sudden, impetuous equinoctial winds are good cinema; for a gentler reminder there is the curling grey smoke rising from the hamlet's re-kindled fires—and burning rubbish! The farmer turns in the stubble for the winter frosts, while the smith roughs the horses' shoes.

For those who yearn for more difficult symbols there is the stream in muddy spate, or the shy squirrel husbanding a store of nuts against the famine.

The town-dweller, too, has his opportunities. Warm early dusk and gleaming lights on wet roadways, the almost

deserted parks, the closing "summer resorts"—all these provide action material.

Home Comfort.

And, lest this should seem too sad, let us dig out the photofloods and fade out on the first twinkling fireside and tea—and muffins, harbingers of lazy, cosy winter. In autumn we realise anew the joys of that indefinable English happiness—Home.

Of course, superspeed pan. stock is essential; filters and a large-aperture lens are desirable, but not absolutely necessary if we recognise the limitations. Armed with knowledge one may set forth with brave heart.

Be wary, however, about the filters. To seize the cloud formations a deep yellow is needed, to hold the red and green landscape a light tint is useful,

but the morning mists require, if anything, a *blue* filter or no filter at all. With yellow they vanish.

Special Technique.

One of my most cherished possessions is a piece of light blue cellophane (no, not for use as a filter itself!) which came from a Christmas cracker. Used in conjunction with a yellow filter it gives to the eye almost exactly the monochrome rendering that is seen by panchromatic film through the filter alone. For autumn shooting some such aid to vision is well worth seeking.

An exposure meter is essential—the change from summer to autumn is very deceptive. The lighting has become flatter, though weaker, and the piles of cumulus sometimes fill the shadows with unexpected light.



The opening of the hunting season will provide the amateur cinematographer with endless action subjects that can be rendered both pictorially and dramatically if wanted for incidents in a picture story.

Constructive Cutting for Ciné Amateurs

By M. A. LOVELL-BURGESS.

SKILFUL cutting is to films what analogy is to the spoken or written word; it opens up windows in the mind.

The purpose of analogy in literature is to show an agreement or likeness in certain aspects between things which are otherwise entirely different. Here is an example applied to films.

In a British film, featuring Stewart Rome, between scenes of crowds hastening to the polling booths on election day, shots were inserted of bewildered sheep hastening down a steep bank with many an anxious "Baa."

The audience saw the joke and a wave of laughter swept over the house.

Many who know the value of good cutting say little about it, because they have too often seen what happens when enthusiastic amateurs get busy inserting side views of telegraph poles, speeding up the action by introducing a host of unusual angles, and obtaining dizzy movement by linking up entirely disconnected static shots in quick

and unrelated succession. This is montage gone mad.

It is important for the amateur to understand cutting, because cutting is only another word for construction. And without a knowledge of film construction the amateur can make a straight, photographic record of a play, but he will never achieve any of the possibilities inherent in the film.

And what possibilities there are! Most arts depend for their ultimate efficacy on the response engendered by experience, association and imagination in the mind of the student.

Words, for instance, are meaningless to the reader unless they conjure up in his mind certain preconceived experiences. It is on the pre-supposition of these experiences and feelings that the writer relies.

Filmic art, although psychological, is objective rather than subjective. The film producer has to present certain scenes in order to tell his story. He cannot write "sea" and be content to awaken in minds a

number of impressions born of experiences. He must show the sea. And the whole visual value, and its emotional content, will depend on what aspect of the sea—wild, calm, connection, separating—he ultimately selects for presentation. And this is where editing, or cutting, with all its constructive possibilities, can banish the stage convention for ever. Brilliant technical virtuosity has no entertainment value apart from human values. But link the two together, as when in Anthony Asquith's "Tell England" a shot of moving train wheels terminates the sequence where Fay Compton, keeping a smiling face before acquaintances, hears, but does not see, her son's noisy departure for the front.

Skilful cutting is more possible for the amateur to-day than for the professional because sound has defeated the cutters. It is not easy to prune dialogue. Amateurs can have it all their own way where cutting is concerned.

Juvenile Slides, Lanterns and Ciné Projectors

MESSRS. ENSIGN, LTD. are to be congratulated on their continued efforts to provide entertainment for the youngsters during the forthcoming winter evenings. Already the adventures of Mickey Mouse have been presented by this firm in the form of miniature and standard lantern slides and as short reels for 16-mm. projectors. This

year they have extended the programme to include the Walt Disney story of the "Three Little Pigs," and the firm has issued a most attractively produced catalogue and price list with a coloured cover, giving full particulars of all these attractions and "Safe-Toy" cinemas. A copy of the list will be sent free on application to Ensign, Ltd.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, October 3rd.

Bradford P.S. "Retouching Negatives and Finishing Exhibition Prints." W. H. Womersley.
Coventry P.C. Art School Work Discussion Evening.
Hucknall and D.P.S. Newstead Abbey.
Rochdale P.S. Annual General Meeting.
Scarborough A.P.C. Ayton and Forge Valley.
South Suburban and C.P.S. "My Corner of Cambridgeshire." P. R. Salmon.
Worcestershire C.C. "Some Old Country Crafts." Miss M. Wight.

Thursday, October 4th.

Accrington C.C. Lantern Slide Postal Club Slides.
Ashton-under-Lyne P.S. "A Chat on Plates and Films." S. Bridgen.
Hull P.S. President's Evening.
Loughborough P.S. M.C.P.F. Portfolio and Slides.
Newcastle and Dist. A.C.A. Annual General Meeting. Two Films.
N. Middlesex P.S. Competitions. Members' Queries.
Richmond C.C. The President's Evening.
Singer C.C. "The Amateur Photographer" Prize Slides.
Stourbridge Inst. P.S. Photographic Press Review.

Friday, October 5th.

Hinckley and D.P.S. Alliance Prints and Slides.
King's Heath and D.P.S. Print Criticism.
St. Helens C.C. L. and C.P.U. Portfolio.

Saturday, October 6th.

Bath P.S. Warleigh and Claverton.
Belfast C.P.A. Shane's Castle.
Morley College P.S. Wimbledon Common.
N. Middlesex P.S. The Temple.
Peterborough P.S. E.A.F. Outing to London for Exhibitions.
Photographic Society of Ireland. Zoological Gardens.

Sunday, October 7th.

Ilford P.S. Moreton and High Laver.

Monday, October 8th.

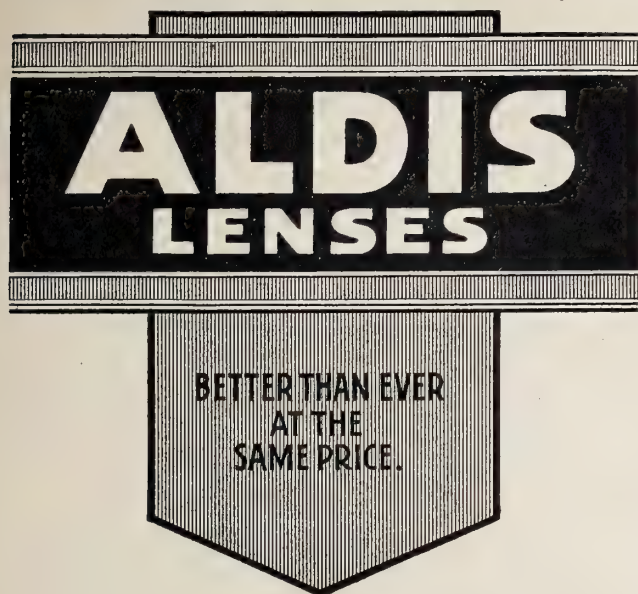
Bexley Heath P.S. Discussion on Paper Negatives.
Bradford P.S. Print Night.
Chelmsford P.S. Portfolio by Marcus Adams.
City of London and C.P.S. Exposure and Development of Negatives. F. G. Adams.
Erdington and D.P.S. "Six Days on an Irish Bird Island." H. A. Wallace.
Leeds C.C. Work Night: "Flashlight."
Manchester P.S. Annual General Meeting.
Oxford P.S. "Pot-pourri of Autochrome Colour Pictures." L. Barrow.
St. Helens C.C. "Some Mediaeval Treasures in England." J. E. Balshaw.
South London P.S. "Light Filters and their Uses." J. Ainger Hall.
Southport P.S. "The Scope of Photography." F. G. Curson.
Wallasey A.P.S. "The Amateur Photographer" Prize Slides.

Tuesday, October 9th.

Birmingham P.S. "Two Mediaeval Cities of Bavaria." E. A. Bierman.
Halifax P.S. Enlarging. J. Halliday.
Harrow C.C. "The 2 Tramps' and Tramp 2gether." J. G. St. Aubyn.
Leeds P.S. "Wild Life in Scotland." Ralph Chislett.
Manchester A.P.S. "Photography and the Quest of Beauty." A. L. Coburn.
Morecambe, Heysham and D.P.S. Retouching. C. Thomas.
Peterborough P.S. Print Criticisms.
Rugby and D.P.S. Filters. G. M. McIlwrick.
St. Bride P.S. "A Chat on Pictorial Photography." S. Bridgen.
South Glasgow C.C. Carbro. John Baird.

Wednesday, October 10th.

Birmingham P.S. (Ciné Section). Spicer-Dufay Colour Film. G. H. Sewell.
Camberwell C.C. Composite Printing.
Coventry P.C. "The Development of Flat Films." J. E. Hall.
South London P.S. Ciné Group Meeting.
South Suburban and C.P.S. "This Pictorialism." E. C. Butcher.
Stockport P.S. Annual Meeting.
Worcestershire C.C. "Portraiture." Donald Allen.



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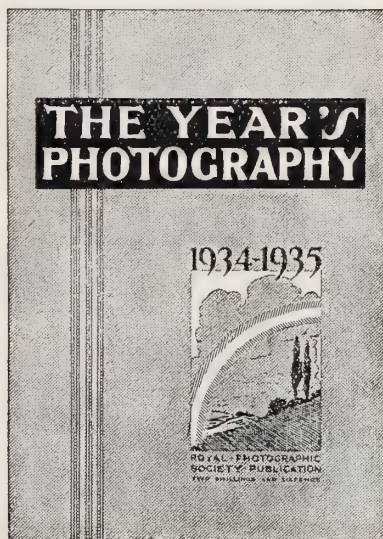
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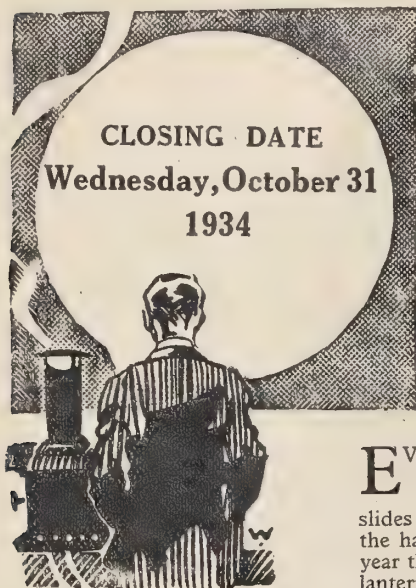


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The Amateur Photographer & Cinematographer



CLOSING DATE

Wednesday, October 31
1934

ANNUAL Lantern-Slide Competition 1934

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles, can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that

the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Wednesday, October 31st.

Classes and Subjects.

CLASS I.—Landscape with or without figures, sea subjects and river scenery.

CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.

CLASS III.—Architecture, interior and exterior.

CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

CLASS V.—Natural history subjects.

CLASS VI.—Lantern slides in colour (not hand-coloured).

CLASS VII.—Champion class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{2} \times 3\frac{1}{2}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of

the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Wednesday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

All amateur photographers are reminded that Summer Time ends on October 7th.

The Annual Dinner of the Royal Photographic Society will be held this year at the Monico Restaurant, Piccadilly Circus, W.1, on Tuesday, October 9th, at 7.15 p.m. Mr. R. H. Lawton is again in charge of the arrangements, and tickets may be obtained from him, price 10s. 6d. His address is 311, Thorold Road, Ilford. Tickets may also be obtained from the Secretary, R.P.S., 35, Russell Square, W.C.1.

At the Camera Club an exhibition of photographs of outstanding merit and interest was opened by Lord Dunsany on September 25th. They are by Pamela Booth, and every reader of "The A.P." who has the opportunity should endeavour to see them. The exhibition is open on each weekday from 11 a.m. to 7 p.m. until October 16th. Admission is free.

The annual sale of the Camera Co. commenced on 1st October, at 320, Vauxhall Bridge Road, Victoria, S.W.1. There are many bargains at very low prices indeed, and readers who may find it convenient to examine the stock will find a visit well worth while.

Readers of "The A.P." who are in the Civil Service and are employed in provincial offices, or in London departments in which there is no federated society, should note that they may join the Civil Service Portfolios as from the present month (and thus receive the last quarterly portfolio for 1934) on payment of the 1935 subscription of 3s. This subscription now entitles members to receive the C.S. Federation quarterly journal free of charge. The portfolio membership is now well over 100, and is representative of all branches and grades of the service. Details may be obtained by forwarding a stamped addressed foolscap envelope (stating department in which serving) to Mr. F. M. Chapman, S.E.3, Ministry of Labour, Whitehall, S.W.1.

The Bradford Photographic Society is one of the oldest in the country, and has just started its new session. This society is, with the Manchester Society, joint organiser of the Northern Exhibition, and its members are well known for their successes in exhibitions all over the country. Alex. Keighley has been a member for over fifty years, and each of his lectures has been given at Bradford first. An attractive fixture list has been prepared, and the society offers exceptional facilities for practical work at its club-rooms. New apparatus for portrait work has just been installed. All readers of "The A.P." residing in

the neighbourhood should join this society. Beginners are particularly welcomed. Application to the Hon. Secretary, Mr. W. Whitehead, 8, Bull-royd Drive, Bradford, will bring full particulars.

A new ciné society is being formed in Beckenham, and will be known as the Foxgrove Amateur Film Club. The winter season begins this week. Readers who are interested should write to the Secretary, Mr. C. Hurrie, at 7, Foxgrove Road, Beckenham.

With the title "Taking and Making Pictures in Winter," Messrs. Ensign have just issued a most attractively illustrated little booklet dealing with every phase of indoor photography for the amateur, picture-making by flashbulbs and other forms of artificial lighting; enlarging and enlargers; print-making and albums; lantern slides and lanterns, and all accessories for home entertainment are listed. Every reader should send for a copy; he is bound to find many items of interest. It will be sent free on application to Ensign, Ltd., 88 and 89, High Holborn, W.C.1.

A Memorial Fund for the late George E. Brown has been started as a tangible expression of regret from the whole photographic industry. The professional photographers, dealers, manufacturers and members of the R.P.S. are supporting the fund, and we hope that all readers of "The A.P." may be able to indicate their appreciation also. Any contribution which it is considered the appeal merits should be sent to Mr. J. Hill, at 104, High Holborn, London, W.C.1. Cheques should be drawn in favour of George E. Brown Memorial Fund, and crossed Westminster Bank.

An attractive handbook well written and fully illustrated has been issued by the Coronet Camera Co. for beginners and others in photography. It is entitled "Better Photographs," and the author is Marcel Natkin. We understand that a Continental edition of this book has already had a very large sale. It is full of useful hints, and the examples are well chosen. The price is 2s. 6d., and it is obtainable from the Coronet Camera Co., 311, Summer Lane, Birmingham.

Two more handbooks for miniature camera workers, dealing respectively with Colour Photography and Portraiture, have been issued by the Fomo Publishing Co., of Ohio. The sole distributors for these books in this country are Sands Hunter and Co., of 37, Bedford Street, Strand, W.C.2, and they form a most useful series of practical guides. In particular, the new book on colour photography for the miniature camera can be commended as it covers the whole

ground, with one striking omission—no reference is made or instructions given for the Dufay Colour Process; but with this exception it is complete and reliable. They cost 2s. 6d. each.

The Perseverance Postal Camera Club has a vacancy in the membership. Any advanced worker wishing to join should communicate promptly with the Secretary, Mr. G. F. Ryman, whose address is now 20, Ashcroft Road, Cirencester.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 31. Rules in the issue of September 26.

Seventh International Photographic Salon of Japan.—Open (Tokyo), October 1–10; (Osaka), October 20–26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbu, Tokyo.

London Salon of Photography.—Open, September 8–October 6. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8–October 6. Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Open, October 20–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Open, October 17–20. Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham.

Paris Salon.—Open, October 6–21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

Photographic Society of Ireland, Members' Annual Exhibition.—Entries, November 1; open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 19; open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography. Antwerp, 1934–35.—Open, December 23, 1934–January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society Open Photographic Exhibition.—Entries, January 11; open, January 28–February 16. Exhibition Secretary, F. Wells, 65, Powis Road, Ashton-on-Ribble, Preston, Lancs.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, October 6. Particulars from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Fixed Focus.

I am commencing photography with a fixed-focus camera. At what distances should the subjects be? A. R. (London.)

When a lens is set at infinity the nearest point at which an object will be in focus depends on the focal length of the lens, and as we do not happen to know what is the focal length of yours we cannot answer your question. The information would almost certainly be given in the book of instructions which should accompany the camera. Failing that, the makers would be able to give you the information. We may add that the distance is also affected by the stop used, the smaller the stop the nearer being the point at which an object will be sharply rendered.

Noisy Shutter.

My focal-plane shutter makes a noise like an iron gate slamming. Is there any way I can quiet it down? L. C. (Chiswick.)

We know of no formula for dealing with a shutter that makes a noise like an iron gate. Many focal-plane shutters are by no means silent, but as a rule this is of no practical importance. We can only suggest that you might put your question to the makers of the shutter itself.

Bromide Solution.

How much solution would 1 oz. of potassium bromide make? How many drops should I use to every ounce of developer for gaslight prints? G. A. F. (Kensington.)

We should advise you to dissolve the ounce of bromide in about 8 oz. of water and make it up to 9 oz. 1 dram. You could then take it that 10 minims of this solution would contain one grain of bromide. How much you should add to a developer would depend upon the formula; but, however many grains were mentioned, you could easily secure that number by taking ten times as many minims of the solution.

Copying.

Would you recommend a suitable film and paper for copying black-and-white engineering drawings? N. W. D. (Burton-on-Trent.)

To get good black-and-white results you must use a process plate or film, so as to get sufficient density and contrast. For the same reason the best paper to employ would be a vigorous gaslight or bromide.

Making Filter.

Can you tell me how to make green and yellow filters? A. F. D. (Sidmouth.)

The question of making colour filters is not one that can be dealt with briefly. You must consult a good reference book such as the "Dictionary of Photography" (obtainable from our publishers, price 8s., post free), where the matter occupies six pages of close print.

Dense Negative.

I gave the enclosed — film the same development as I give to — film, but it is very dense. Is it over-exposed or over-developed? C. C. H. (Preston.)

The film you send is seriously over-developed. It does not follow that a development time for one film is at all suitable for a different film; and it is probable that in the circumstances half the development time given would have been ample.

Hectograph Jelly.

Can you give me the formula for the adhesive for holding bromide paper on the enlarging easel? E. G. P. (Farnborough.)

A good stationer could probably supply you with the Hectograph material ready made. It can be prepared as follows: Soak 4 oz. of gelatine in 8 oz. water for 48 hours, stirring at intervals. Then add this to 14 oz. of glycerine at 200 degrees Fahr., stirring gently until a smooth mixture free from air-bells is obtained.

Bleaching Prints.

In bleaching prints for chromium intensification the shadows do not bleach out. What is the cause? Should this method be worked by artificial light or daylight? R. R. (Berne.)

We cannot offer any explanation as to why the shadows on your prints do not bleach out, assuming the solution to be all right. They are, naturally, the last parts of the image to change, but their bleaching should only be a question of sufficient time. It is better to carry out the whole process of intensification by redevelopment in diffused daylight.

Fogged Negatives.

What is the cause of the bars of light on the enclosed negatives? I give particulars of camera, subject, exposures and stops. G. W. B. (St. Albans.)

None of the particulars you give has any bearing whatever on the trouble with your negatives, which is due to the fact that you are using a highly sensitive panchromatic film in a camera the red window of which is not safe. Light passes through this window and is reflected from part of the interior of the camera on to the film as it is wound. The only remedy is a light-trap round the window inside.

Tinting Photographs.

In tinting photographs I find difficulty in laying on an even tint over a large area. I used glossy prints which have been hardened. Is there any way of overcoming this trouble? A. M. (Manchester.)

We regret that we cannot tell you of any reliable way out of your difficulty. In our experience it is practically impossible to lay on a large, even tint on a glossy paper, especially if it is hardened, unless it is done by means of an air brush. A solution of oxgall is recommended, but even this is by no means an infallible remedy.

Bewi Meter.

Where can I get instructions for using a Bewi Junior exposure meter? G. W. C. (Stockport.)

The agents for the Bewi exposure meters are Messrs. Ensign, Ltd., 88-89, High Holborn, London, W.C.1, who will no doubt be able to supply you with the information.

Competitions.

Where can I obtain a complete list of current photographic competitions? R. Q. (Stockton.)

We publish in our weekly list all the competitions of which we get information, and are not aware of a more complete list anywhere.

Coating Paper.

I have recently used a prepared solution to make P.O.P., and now wish to make my own bromide paper; could you give me a formula? I. W. F. (Fulham.)

It is quite out of the question for you to attempt to coat paper with a bromide emulsion; it is a highly skilled and technical job, and very different from sensitising paper to get a daylight print.

Thermometer Scales.

What is the rule for converting Centigrade degrees into Fahrenheit? E. M. (London.)

Multiply the degrees Centigrade by 9, divide by 5, and add 32.

The AMATEUR'S EMPORIUM

Business Notices

Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watloo, London." Telephone: Hop 3333 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—
 12 words or less.....1/-
 1d. for every additional word.
PROFESSIONAL AND TRADE:—
 12 words or less.....2/6
 2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post **FRIDAY** for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 560, Deansgate, Manchester, 3; 26n, Renfield Street, Glasgow, C.2.
 Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

LEICA II, as brand new, leather case, numerous extras; perfect in every detail, Elmar f/3.5, £17.—Clavering, 35/37, Charing Cross Rd., W.C.2. (WHI 1638). [3809]

NAGEL Roll Film, 3½×2½, f/4.5, £2/10; Horizontal Electric Condenser Enlarger, 4-pl., with f/4.5 lens, £2; Kodak Film Tank, 3½×2½, 10/-; pair of 6½-in. Condensers, mounted, 12/-.—29, Kinnaird Avenue, W.4. [3903]

ERMANOX 3½×2½, with f/1.8 Ernstar lens, 1/20th to 1/1,400th, 6 double slides, F.P.A., lens cap, sky-shade, leather case; all new condition; cost £64; what offer?—Collins, Excelda Works, Rookery Rd., Handsworth, Birmingham. [3902]

LEICA Model II, chromium plated, with Summar (rigid) lens, and carrying-case, only 3 months old; exceptional bargain, £20.—Gianelli, 11, Cosway St., N.W.1. [3907]

3½×2½ T.-P. de Luxe Reflex, f/4.5 Taylor-Hobson Cooke lens, 3 dark slides, F.P.A., filter and carrying-case; also 11-in. f/5.6 Dallmeyer Telephoto to fit above, in leather case; price complete, £15.—132, Heythorpe St., Southfields, S.W.18. [3914]

NO. 1 Auto. Kodak, f/6.3, Kodex shutter, case, portrait attachment; good condition, 35/- or offers.—J. Wilson, 6, Orwell Place, Edinburgh. [3916]

SUPER Ikonta, 16 on 3½×2½, f/3.5 Tessar, coupled distance meter, leather case, £12/10.—Below. [3918]

3-IN. Cooke f/3.5 Lens, sunk mount, ideal for miniature enlarger, £2/10.—Box 1690, c/o "The Amateur Photographer." [3918]

ZODEL 3½×2½, f/4.8, as new, double extension, 3 slides, 40/-.—Brougham, 48, Limesdale Gardens, Edgware. [3923]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

1-PLATE Thornton-Pickard Reflex, T.-P. Cooke f/4.5, F.P.A., 6 double book-form slides, leather case, £7 or reasonable offer; deposit system.—Harris, 87, High St., Watford, Herts. [3920]

1-PLATE Camera, Dallmeyer square bellows, 2 back rack, all movements, T.-P. shutter, lens, 3 D.D. slides, saddle leather case, £2/5; ¾-in. Condenser, 25/-; Wide-angle Lens, Taylor-Hobson, 20/-.—L. S., 89, Upper Stanhope St., Liverpool. [3925]

TAKEN for Debt.—9×12 cm. and 4-pl. Goerz F.P. Tenax, rack focus, rise, cross, level and finder, 6-in. Dogmar f/4.5, Compur, 3 leather slides, leather case; good condition, £3/10, or offer.—103, Queensmill Rd., Fulham, S.W.6. [3926]

CAMERAS AND LENSES

CAPE TOWN.—Nagel 70/1 3½×2½ Roll Film, f/4.5, latest Compur shutter, 1 to 1/250th sec., leather case, portrait attachment; all as new, £8, offers.—Cashel, Firdale Avenue. [3927]

REFLEX 3-pl. Ensign Popular, f/2.9 Pentac, revolving back, 1/15th to 1/1,000th, 3 slides, F.P.A., 120 size roll-film holder, Dallmeyer filter, leather case, carrying straps, etc.; condition very good, everything perfect; ideal outfit of its type, £15/15; deposit system with pleasure.—Box 1717, c/o "The Amateur Photographer." [3928]

VOIGTLANDER Brilliant, f/6.3 anastigmat, special leather case; perfect condition; cost 97/6; accept 55/-.—Box 1721, c/o "The Amateur Photographer." [3932]

1-PLATE Graflex Series B, Zeiss Tessar f/4.5, 15-cm., F.P.A. and roll-film holder; approval deposit, £9/10.—McKnight, Calgarth, Trafalgar Rd., Wigan. [3936]

1-PLATE T.-P. Junior Reflex (1934), Ross Xpres 4 f/4.5, 6 slides, roll-holder, leather case, £12, or exchange for 4½×6 cm. reflex, f/3 or larger.—Styles, Handicraft Centre, Newbury Park, Ilford, Essex. [3939]

ICA Reflex, takes 9×9 cm. plates, 3½×2½ film packs, Zeiss Tessar f/4.5, case, £6/10; Newman-Sinclair 4-pl. Reflex, unique instrument, f/4.5 Zeiss Tessar, front shutter, F.P.A., case, £6/10; both excellent condition, seen London or Surrey.—BM/HFLA, London, W.C.1. [3943]

4.5×6 cm. Exakta, f/2.8 Tessar, ever-ready case, Optochrom filter, lens hood, Correx film tank and thermometer; indistinguishable from new, £15/10.—Radford, Vacye, Malvern. [3948]

CAMERAS AND LENSES

10×15 cm. Curt Bentzin Folding Reflex, self-capping, 3 double slides, F.P.A., P.C. adapter, 6 slides, no lens, bargain, £4; 12×10 Conical Field, double extension, 3 slides, tripod, £2; 12×12 Dry Mounter, gas, £3; Seven 1-pl. Mackenzie-Wishart Envelopes, 5/-; Mahogany Screw Press, 14½×9, 5/-; Ensignette Developing Tank, new, 5/-—Winsor, 103, Vernon Rd., Copnor, Portsmouth. [3942]

KOLIBRI, new condition, Tessar f/3.5, in Compur, lens hood, Alpha and Beta filters, £6/10; Leitz Distance Meter, as new, to 300-ft., 15/-; T.P. Reflex, 3½×2½, Ross Xpres f/4.5, 12 slides, roll-holder, lens hood and filters, focussing magnifiers, good condition, £6/10, or offers.—Alston, Elderbank, Bridport. [3945]

CAMEO 1-pl., Aldis Uno f/7.7, Lukos III, 5 slides, case, 30/-; perfect condition.—129, Spring Grove Crescent, Lampton, Hounslow. [3946]

LEICA Model I, Elmar f/3.5, 3 spool-chambers and range-finder, in leather case, perfect condition, very little used, £8; also Zeiss Prismatic Binoculars, 8×, pattern Delburism, centre-screw and one eyepiece focussing, £7; approval deposit.—Box 1732, c/o "The Amateur Photographer." [3950]

ENGLISH Auto Range, Aldis f/4.5, Compur D.A.; absolutely new, unused; unwanted present, £7/7.—Box 1733, c/o "The Amateur Photographer." [3951]

AGFA 4×6½ cm., f/3.9 Solinar, Compur (to 1/300th), case; entirely unused, £4/12/6.—Wilkinson, 13, Cedar Court, Torquay. [3954]

3½×2½ Roll Film, Houghton Carbine Watch 34 Pocket f/7.7 Aldis anastigmat, 1/25th to 1/100th, leather case; new condition, perfect, 35/-—Newstead, 3, Filkin's Lane, Chester. [3955]

PRESSMAN 1-pl. Reflex, Aldis f/4.5, 3 double book-form mahogany slides, leather case, one owner, cost £25, sell at £8; Aptus Type Ferrottype Outfit, with plates and mounts, takes 2 sizes, brand new, £3; Salex Pocket Focal-plane, 3½×2½, 9 single metal slides, new, £3/10.—Hudson, 36, Cambridge St., Bridlington. [3957]

REFLEX, Ensign Special, Aldis f/4.5, 3½×2½, R.F.A., case; new condition, £6/10.—Swinney, 58, Bodney Rd., Hackney Downs, E.8. [3959]

WHOLE-PLATE Camera, 3 D.D. slides, R.R. lens; good condition, 35/-—Below.

1-PLATE Camera, 1 D.D. slide, R.R. lens, tripod; 2 splendid condition, 35/-—Below.

SIX Kodak P.C. D.D. Slides, for cut films, 15/- lot; Aldis Uno 7½-in. f/7.7 anastigmat, 3-speed shutter, as new, 20/-—114, Boundary Rd., Walthamstow, E.17. [3965]

ZEISS Ikon Super Ikonta, 16 on 3½×2½, Tessar f/3.5, Compur, coupled range-finder, Proxar, 2 filters; absolutely brand new, £12/15.—Below.

NAGEL Vollenda, 16 on V.P., f/4.5, D.A. shutter, zip leather case; used once only, £2/15.—34, Elwell Way, Beckenham. Telephone, Beckenham 1627. [3966]

3½×2½ Cameo, Aldis f/4.5, 1 to 1/100th sec., 32 double extension, rise, cross, wire-finder, supplementary Telephoto lens, lens hood, slides, F.P.A. and leather case, £4/10.—Below.

THREE-SECTION Tripod, 3/-; 3½×2½ Kodak F. Film Pack Tank, 4/6; Set Verax Filters, 4/-; Diaphot, 2/-—Thomlinson, 1, Grosvenor Gardens, Carlisle. [3967]

3½×2½ No. 6 Ensign Carbine Roll Film, Aldis 34 Uno f/4.5, Mulchro shutter, leather case; perfect, £3/19/6.—Walter, 1, Farnborough Rd., Southport. [3968]

CONTAX, f/2.8 Tessar, complete with filter and lens hood in leather case, in new and perfect condition; only used a few times; cost nearly £30; accept £20.—Allen, Jeweller, Aldeburgh, Suffolk. [3970]

6×4.5 cm. T.P. Bijou Reflex, Cooke f/2.5, 3 D.D. slides, F.P.A., case; just been overhauled by makers; new condition, £9; will consider Stereo Camera in part exchange; also wanted small Folding Camera.—Brierley, 20, Hanton Lane, Halifax, Yorks. [3973]

REFLEX, T.P. Junior 3½×2½, T.P. Cooke f/4.5, 5-in., 6 slides excellent condition, canvas case, fair condition, £7/10; 5½-in. Petzval f/4 Portrait Lens, in panel for above, 10/-; Condenser, 5½-in. mounted, 12/6; Watkins Tank, 1-pl., German silver, 8/6.—Chalke, Up Over, South Drive, Cheam, Surrey. [3978]

NEWMAN & GUARDIA Special Folding Reflex, 3½×2½, Dallmeyer Pentac f/2.9, F.P.A.; perfect condition, as new; cost £56; accept £35, bargain.—Box 1738, c/o "The Amateur Photographer." [3982]

BALDAX, 16 on 120, f/4.5, Compur, case, cost £4/17 this September; best over £4/10; deposit system.—Box 1740, c/o "The Amateur Photographer." [3984]

SALE

Get your Bargain NOW, before it is too late

2½ square Foth-Flex Reflex, f/3.5 anastigmat, delayed-action focal-plane shutter. Exactly as new. List £10 7s. 6d. £6 19 6

3½×2½ Reitzschel Plate Camera, f/6.3 anastigmat, Compur shutter, 3 slides, leather case. Perfect 39s. 6d.

3½×2½ Zodel de Luxe, f/4.5 Zeiss Tessar, delayed-action Compur shutter, 3 slides. As new. List £11 10s. £5 19 6

3½×2½ Zodel, f/3.8 anastigmat, delayed-action Compur shutter, three slides. As new. List £7 15s. £4 10 6

3½×2½ Standard, f/3.5 anastigmat, delayed-action Compur shutter, double extension, etc. Exactly as new. List £11 £4 19 6

3½×2½ Ernemann Reflex, f/3.5 Ernemann anastigmat, F.P. adapter and case. Nice condition. £4 19 6

1-pl. Soho Reflex, fitted brand new f/4.5 Ross Xpres anastigmat, roll-holder. New condition. Cost over £9. £4 19 6

2½ square Rolleiord, f/4.5 Zeiss, Compur shutter. Exactly as new. List £10 10s. £7 15 0

3½×2½ Ensign Roll Film Reflex, f/7.7 anastigmat. Good order 25s. 0d.

3½×2½ Soho Reflex, fitted brand new f/4.5 Ross Xpres, 3 double slides. A perfect camera in beautiful condition. Rare bargain £13 13 0

1-pl. Graflex Reflex, f/4.5 Cooke anastigmat, double extension model, 2 double slides, F.P. adapter and case. New condition. Cost over £40. £11 17 6

V.P. Kodak Series III, f/7.9 anastigmat. Brand new condition. List £2 10s. 19s. 6d.

3½×4 cm. Fothet, f/4.5 anastigmat. Cost £4 4s. 35s. 0d.

3½×4 cm. Ensign Midrel, f/6.3 anastigmat. As brand new. Cost 30s. 29s. 6d.

3½×2½ Six-20 Pocket Kodak, R.R. lens, self-erecting front. As new. List 50s. 29s. 6d.

3½×2½ Zeiss Ikon Icarette, f/4.5 Zeiss Tessar, Compur shutter, double extension, plate back. New condition. List £10 10s. £7 17 6

V.P. Kodak Special, f/4.5 Zeiss Tessar, Compur shutter, brilliant view-finder, also special direct-vision view-finder. As new. List £11 £5 19 6

3½×2½ Ensign Selfix 20, f/6.3 anastigmat, self-erecting front. List £2 12s. 6d. Shop-soiled only 29s. 6d.

Mini-Flex Miniature, f/3.5 Meyer Trioplan, Compur shutter. Shop-soiled only. List price £8 17s. £5 17 6

Model I Leica, f/3.5 Elmar anastigmat, focal-plane shutter. Perfect order £25 10 0

Is Ihagere, f/4.5 Meyer Trioplan. Perfect order £2 15 0

1-pl. N. & G. Sibyl, f/6.3 Zeiss Tessar, F.P. adapter. Cost over £20 £3 17 6

3½×2½ Foth Roll Film, f/4.5 anastigmat. Perfect 39s. 6d.

V.P. Goerz Tenax, f/6.3 anastigmat, Compur shutter. New condition. Cost £7 10s. 49s. 6d.

3½×2½ Ica Roll Film, f/6.3 Zeiss anastigmat Compur shutter. Cost £10 10s. 39s. 6d.

3½×4 cm. Pilot Reflex, f/3.5 Tessar, latest model. As new. List £18 15s. Special snip £10 19 6

PROJECTORS.

Kodascope 8 Cine-Projector, electric motor drive, resistance for any voltage, latest model. As new. List £3 9s. 45 19 6

Pathoscope Home Movie, complete in case, with flex and mat. Almost as new. List £6 15s. £3 15 0

Bolex G916, 500-watt lamp, latest model, fitted with rack and pinion focussing, complete in de luxe carrying-case. List £31 6s. Very special bargain, in a hurry £35 19 6

Model C Bronze Kodascope, 11-in. Dallmeyer Super Projection lens. Brand new condition. List £21 8s. £19 6d.

Pathoscope 200-B, good order and condition, complete with all accessories. List £15 £9 19 6

Pathoscope Kid Projector, resistance for all voltages. As new. List 55s. 35s. 0d.

Ensign Alfa Projector, 100-watt lamp, electric motor drive, resistance for all voltages, de luxe carrying-case. List £26 £7 18 6

CINÉ CAMERAS.

Model F Cine-Nizo, f/3.5 Hermagis anastigmat, variable speeds, hand crank, etc. List £12 10s. £5 10 6

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1-PLATE Soho Reflex, fitted Series X Cooke f/2.5 4 lens, 1 D.D. slide, F.P.A., leather case, £24.

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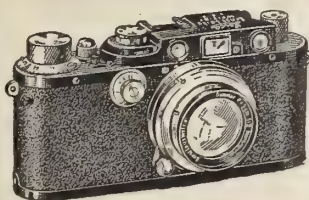
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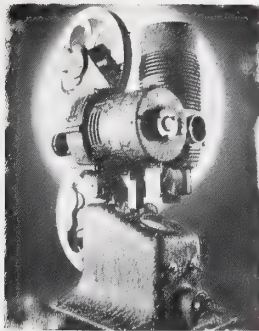
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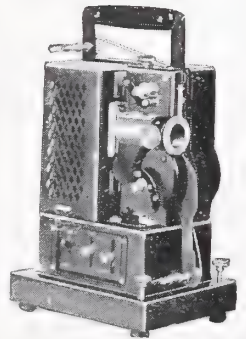
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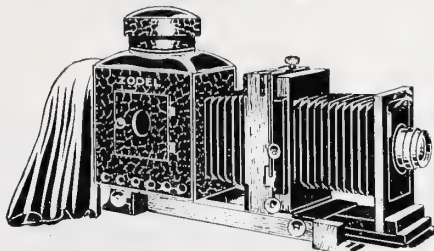
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Wednesday, October 10th, 1934.

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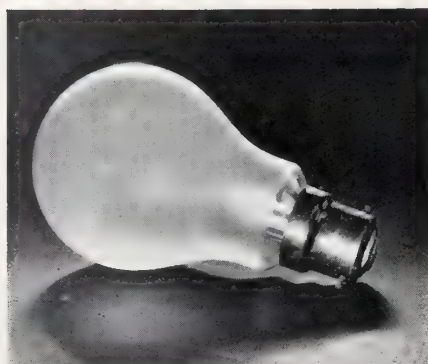
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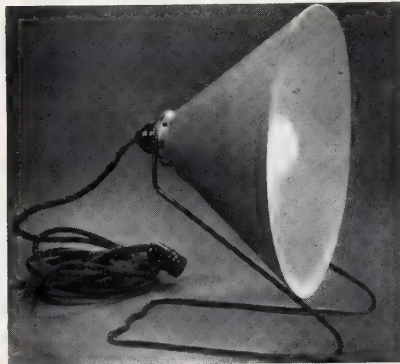
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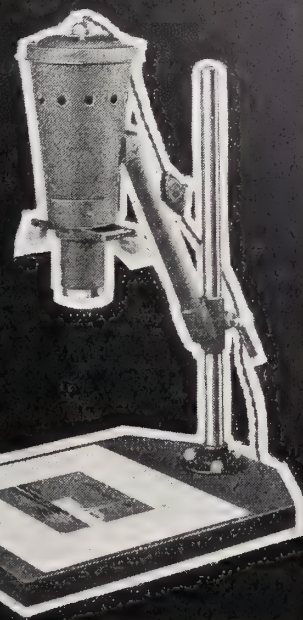
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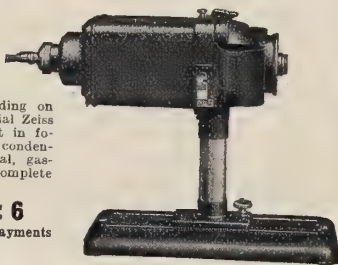
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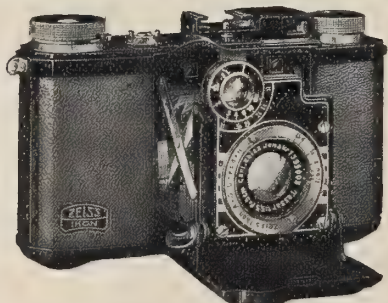
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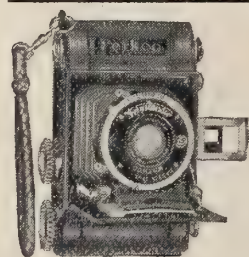


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4-pl. T.-P. Reflex, f/4.5 Zeiss Triotar lens, 3 slides, F.P.A., L/case. **£8 17 6**
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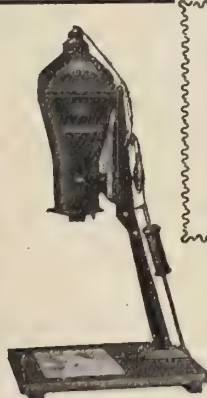
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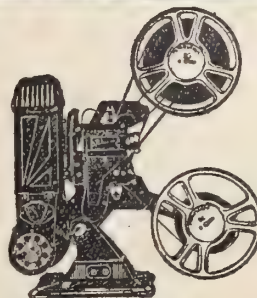
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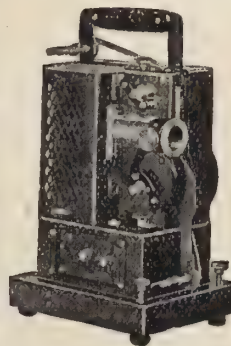
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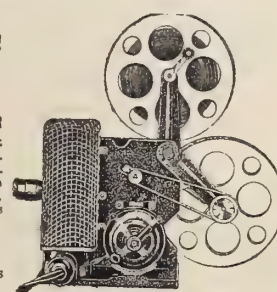
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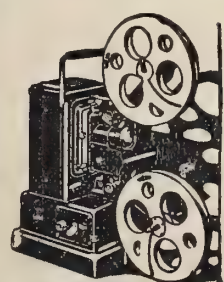
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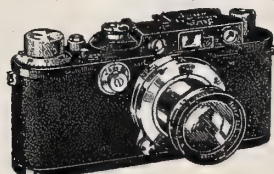
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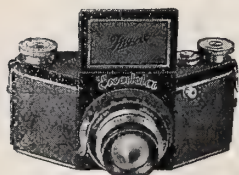
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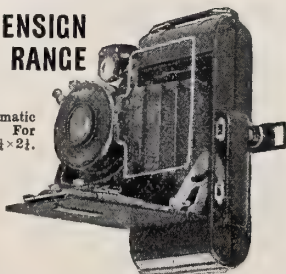
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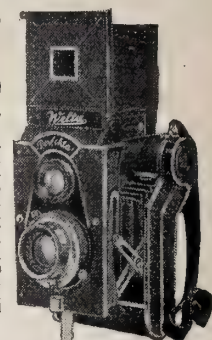
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IN a recent beginners' article the desirability of joining a photographic society was emphasised. It was mentioned at the same time that we were always prepared to give information, when required, as to the most accessible societies in any given spot. The immediate result was a small avalanche of letters from all quarters asking for such information, which was promptly given. The inevitable conclusion is that many societies cannot be taking effective steps to make their existence known to photographers in their areas. We are aware that, on the other hand, there are some societies which neglect no opportunity for publicity, and these naturally have the largest and most active membership. We may add that the most complete list of photographic societies, including postal clubs, with information brought right up to date, is to be found in each yearly volume of *Photograms of the Year*.

Filtered Out.

How grateful one feels, studying one's own photographs and those of others, that what has been brought away from the scene of action has been only that which was pleasing or quaint to the eye, and that which was disagreeable to the nose or to the ear has been eliminated. That is one great service which the camera performs. Those who look at photographs sometimes realise that certain of them have entailed risk or patience, but they seldom realise that many more have involved an experience which, while not dangerous, was unpleasant. The photograph of the charming canal in the Dutch city gives no hint of its effluvium; the fine seascape can be viewed without encountering the stinging spray and the buffeting

TOPICS of the Week

wind against which the photographer had to stand. Recently our wanderings took us through the city of Salisbury on market day. The sheep market was full of possible pictures, but the pictures themselves, when taken, will show nothing of the shouting and pushing and scrambling which accompany a sheep auction, not to speak of the pitiful bleating which never dies away. Those who just look at photographs ought to be grateful for the sight of something which is much more pleasant, looked at in that way, than it ever is in reality.

Ordered Off.

How modest our public men are growing. Every day the newspapers chronicle the ordering off of some photographer who has invaded the precincts of the great. Now it is Mr. Winston Churchill, painting at a Mediterranean villa, who, spying a camera-man in the grounds, pursues him with uplifted paint-brushes out of the gates, even as our first parents were driven from Eden with the two-edged sword. Here we have a clear case in which the tool of the painter has proved itself the better weapon. On the very same day Signor Mussolini was at his army manoeuvres. A photographer "in the twinkling of an eye" has focussed his lens on the Duce at an awkward moment, and the twinkling of an eye is followed in this instance by the sound of the last trump, and the photographer, when he regains consciousness, finds himself hopelessly out of focus. Modesty grows apace. Very soon, if this goes on, we shall have forgotten what our public men are like, and then perhaps we shall fail to esteem them. Or, perhaps, esteem them all the more.



A LONDON SNAPSHOT.

Striking groups of figures and masses of masonry and steel can be seen and photographed at the present time on Waterloo Bridge. It is a unique subject that should not be missed. An article dealing with it appears on another page.

Taken Unawares.

"I will not be photographed while I am eating," says Signor Mussolini, and we cannot blame him. Few men—and fewer women—look well when engaged in the process of mastication. The lifting of the glass may be a charming pose, but the lifting of the fork never. Even though table manners are now more refined than in the days of Henry VIII, à la Charles Laughton, most men might be more gracefully pictured than when conveying morsels of food to their mouths. A new terror at public banquets—or at least not very new, for its origin is said to go back for a dozen years—is the little flash camera with which a merciless journalist picks out a principal guest, approaches him stealthily, and takes a picture. The victim is often not aware of anything unusual, except a momentary sparkle in the air, which he may put down to a peculiar iridescence in the champagne, but in the papers next day his image appears, and he realises the penalty of having some reputation. A man who was in

charge of this apparatus at a recent banquet entertained the Press table throughout the evening with an account of his exploits. He appeared to think them meritorious.

Immunity.

Photographers whose work is sometimes the sport of temperature changes will gasp with envy of the workers in the newly constructed research laboratories of the Massachusetts Institute of Technology. The entire spectroscopic laboratory and several of the research rooms are totally enclosed in thick layers of cork for heat insulation, and the insulation is said to be so perfect that the most violent changes of temperature outside will not affect the temperature inside the rooms by more than one degree in about three months. Here is immunity indeed! Let the sun broil as it will, or the icy blasts of winter do their worst. Special temperature controls and air-conditioning arrangements are provided, and the same care is taken to minimise

vibrations arising within the building or transmitted from outside. This must be a researcher's paradise. The funds for the laboratories were provided by the late Mr. George Eastman, of Kodak fame, who, unfortunately, has not lived to see their completion.

And this is Painting.

That popular play which ran for so long at St. James's, entitled, "The Late Christopher Bean," turns upon the values of pictures, and lets the audience into some sordid secrets, among others the fact that there have been more Corots produced since Corot's death than there were before. We learnt from the play that the despised works of a young artist who died ten years previously suddenly become of enormous value, and these works do actually appear on the stage. But, unfortunately, only the back of the frame is shown to the audience, or the canvases are rolled up like carpets; apparently the blaze of the pictures themselves would be too much for the stalls.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

The Compur Shutter.

In working a Compur shutter would setting it between two marks give an intermediate speed? Is any damage done by altering the speed after the shutter is set? E. H. G. (Cardiff.)

The above question was dealt with in the "Replies" page of the issue of September 19th, and the reply we gave called forth several letters from readers who were in doubt as to whether they were using their Compur shutters properly or otherwise.

We regret that part of the reply was not strictly correct, as we suggested that the shutter should not be set for speeds intermediate to those marked on the dial. This is true for many shutters of similar type, but only partly true in the case of modern Compur shutters.

On this point the instructions issued with the shutter state: "The speeds range continuously from 1 to 1/100th sec., and may be set to any intermediate value. Any such intermediate speed as 1/75th between 1/50th and 1/100th sec. is thus obtainable. It cannot be set to any definite value between 1/100th and the maximum speed of the shutter, neither may this be done between B and 1 second."

It is thus evident that intermediate speeds *can* be obtained over part of the range, where the shutter is working on the same gear wheel. Even then, however, the exact value of such speeds must be doubtful within certain limits, and as the total difference between 1/50th and 1/100th is only 1/100th of a second, it is doubtful whether there can be any practical advantage in attempting to split it.

The other part of the answer given was to the effect that it is possible to alter the speed dial after the shutter has been set, and it was this that caused anxiety to certain readers, who had instructions issued with some Kodak cameras. These

stated: "See that the shutter is set to the correct speed before moving the tension lever. If the ring is moved after the tension lever is already set, especially between 1/100th and 1/250th of a second, the shutter is liable to be damaged."

On this point the maker's instructions support our own view, being as follows: "In the ordinary way it does not matter whether you set the speed or the tension first. It is better, however, when using the highest speed to set the ring before the shutter is tensioned, as setting the ring to this speed after the shutter has been tensioned is rather difficult."

It will be observed that it is definitely stated that there is no objection to altering the speed ring after the shutter is set for speeds up to 1/100th sec.; and that even for the higher speeds this is only "rather difficult," and not absolutely dangerous.

We hold, therefore, that, except in the detail first mentioned, the information we gave was correct. One reader who wrote on the matter stated that we were wrong on every point from beginning to end; all the others cheerfully acknowledged the almost infallible accuracy of the information we offer our readers. Needless to say, we do not claim absolute infallibility, but we do our best to answer in a reliable and helpful manner the many thousands of questions that reach us.

There is one other point about the Compur shutter that did not arise in the original question, but to which we take this opportunity of drawing attention. On the speed dial is a curved arrow indicating the direction in which the wheel should be turned to alter the speeds, and the suggestion thus made should be observed. We may further add that, in our own opinion, this shutter, properly used, is one of the most accurate and reliable in existence. That is certainly our own experience.

The Chromium Intensifier

WITH the range of modern printing papers the photographer has less need of intensifiers than formerly, but there are occasions when it is necessary to add to the density of a negative in order to meet the needs of a particular paper which the photographer wishes to use.

The intensifier which was worked out by the late C. Welborne Piper, and known as the chromium intensifier, is one of the best for amateur work. It has the advantage of being safe, with ordinary care, its action is under control, and may be repeated if the first application is insufficient. Further, there is no scheduled poison in the formula.

The purpose of an intensifier, it may be well to point out, is to add to the density of a negative. It will not bring into evidence shadow details which have not been formed by light action, and there are no magic properties as some photographers seem to believe.

If for any reason a negative has been under-developed the use of this intensifier will put matters right.

First Essentials.

The first essential is a properly fixed and well-washed negative. The practice recommended of leaving plates and films in the fixing bath for at least half as long again as the time taken for the visible and unexposed silver emulsion to disappear will be a guarantee that intensification may be proceeded with.

If an imperfectly fixed negative is intensified brown stains will appear that are practically impossible to remove. In cases of doubt as to the effectiveness of fixation, as is the case with negatives developed at the D. & P. establishments during a rush period, it is a good plan to refix the negatives for ten minutes in a clean acid fixing bath, as a preliminary. This must be followed by a thorough washing. Most of the failures with this intensifier are due to neglect of these essentials.

The intensifier may be bought ready prepared, or the photographer may use the following formula :

A.
Potassium bichromate 1 oz.
Water 20 oz.

B.
Hydrochloric acid .. 1 oz.
Water 10 oz.

The bleaching bath is made by taking 1 oz. of A and 1 oz. of B, and adding 6 oz. of water.

This will give a definite increase of density throughout all tones of the image. The increase of density can, however, be regulated by the proportions of the bleacher. For instance, if the solution is made up with 1 oz. of A, $\frac{1}{2}$ oz. of B and 6 oz. of water the intensification of the image will be much greater.

If the proportions are 1 oz. of A, 2 oz. of B, and 6 oz. of water, the intensifying action will be much less.

Bleaching.

In the case of a dry negative a preliminary soaking in water for ten minutes is advisable. This ensures even action. The operation should be carried out in subdued light, as the bichromate is slightly sensitive to light.

The bleacher should be poured over the negative and the dish gently rocked. The image will speedily bleach to a buff tint, but the operation should be carried on for about two minutes. The negative must then be thoroughly washed until it is quite free from the yellow bichromate stain. This will take from ten to thirty minutes, and the negative must be protected from strong light the while. Too much light action at this stage may make it difficult to obtain full density on redevelopment.

If it is necessary to shorten the time of washing the yellow stain can be almost instantly removed by immersing the negative in a solution of potassium metabisulphite. A short washing should follow, and redevelopment may be commenced.

The latter operation should be carried out in daylight. Any non-staining developer may be used, but amidol is best for the purpose. Care should be taken to develop to a sufficient degree, that is, to allow the operation to go on for at least five minutes. We have known this process condemned by photographers who have failed to realise that the image darkens over almost immediately the developer is applied, but the full effect is gradually obtained.

If it is thought that further density is necessary the process may be repeated, after a short washing to remove the developer from the film. For a second intensification, amidol is specially recommended.

If further intensification is required fresh bleaching solution should be used.

Printing Quality.

This method of intensification should result in an image of slightly warm black colour of greatly increased printing value. The deeply stained yellow-brown negatives that are sometimes seen as the result of this process are caused by ineffective washing between bleaching and redevelopment.

While these stains do not affect the printing quality of the negative if they are even, the latter condition is not always the case, and the bath of potassium metabisulphite is an effective preventative, and its use is advocated.

Intensifying Prints.

It is not generally known that the chromium intensifier can be used for improving weak bromide prints or those of bad colour. The procedure is the same as for negatives, but the formula should be A, 1 oz. ; B, 2 oz. ; water 6 oz.

Amidol should be used for the redevelopment. The method can be applied to any bromide print, provided it is not already too dark, for the purpose of obtaining very fine black tones.

Shadows in the Foreground

Showing how otherwise uninteresting subjects can be assisted by foreground shadows.

By PETER W. HILL.

IT is surprising how many photographers will mar an otherwise beautiful subject by lack of attention to the foreground. One is asked to admire a photograph; the subject is very pleasing—a row of ancient thatched cottages—the technique is perfect, but the picture is not restful, for the eye keeps roving from the cottages over an expanse of plain, uninteresting foreground, not knowing where to rest, and continually distracted from the beauty of the main subject by this monotonous stretch of space in the composition.

There are many ways of providing an interesting foreground when figures are unavailable or out of keeping with the subject, e.g., making footprints in snow, throwing a stone into water to make ripples, choosing a viewpoint giving a shrub, a bit of railing or shadows in the foreground.

These few notes and accompanying photographs are intended to show what good use may be made of shadows

as a means of breaking up the foreground. Shadows afford a simple method of adding interest to a picture, for their use is dependent only upon a judicious choice of suitable viewpoint, and the right time of day.

This choice of



A shadow thrown by a gate gives interest to the foreground of this picture.



The tranquillity of this scene is assisted by the long shadows across the foreground.



The patch of shadow in the left bottom corner is here used to balance the heavier part of the picture on the right-hand side.

viewpoint is the most important consideration when photographing a subject with much foreground, for it is rarely that some part of the expanse will not have some object which, even if undesirable itself as an addition to the picture, will cast a shadow, and so break up the monotony and make an interesting base to support the main theme in the picture.

Suitable shadows may be thrown across the foreground only at certain times of the day, according to the position of the sun. One must decide, therefore, if the subject is worth the trouble, and may conveniently be visited on various occasions, upon the time when the shadows will be of most advantage to the picture.

Shadows may serve a variety of purposes. They may be used as lines leading up to, and thus stressing the main item of the picture. Horizontal ones will emphasize the tranquillity of a scene. A carefully chosen mass

of shadow may give support to an item in the picture in order to prevent any "top-heavy" effect. In every case their selection should serve as a means of improving the composition, which may probably turn a commonplace record into a beautiful picture.

When heavy shadows are in the foreground the photographer must take particular notice of that old maxim—"expose for the shadows." If they are under-exposed they will appear dull and lifeless, their usefulness in the foreground being offset by

their degrading effect on the work as a whole.

It is for this reason that panchromatic films or plates and of the modern high-speed variety should be used when dealing with heavy shadows.

This particularly applies at the present time of year when the best cast shadows occur late in the day, and the light is inclined to yellow. A full exposure should be given in any case to get shadow detail.

In order that the high-lights may not become blocked and opaque owing to the increase of exposure for the foreground, development should be slightly curtailed, say four-fifths of normal time. A thin negative will result, but of perfect printing and enlarging quality, providing a suitable grade of paper is chosen. On this point it may be mentioned that a common error is to use a too-contrasty paper which makes the shadows over-strong and heavy.

The Amateur Photographer, 13th June, 1934: "... this alone, coupled with the outstanding beauty of the results obtained, should render it the ideal paper for exhibition prints."

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THE ROYAL and THE SALON.

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The Amateur Photographer

ELECTRICIAN

By
JOHN McOWAT.

ELECTRICAL apparatus used in amateur photography is confined mainly to that pertaining to lighting in some form or another. In the amateur studio, for instance, temporary lights have to be "rigged up" and dismantled, so that an elementary knowledge of practical electric wiring is essential. Without this knowledge, there is a very real danger of "short-circuits," personal electric shocks and even fire.

Fuses.

Before adding any electrical apparatus to an existing circuit the fuses should be examined to see that they are heavy enough to carry the extra current. This applies not only to the fuses controlling this particular circuit, but to the main fuses also.

The maximum safe working current of the usual sizes of household fuse wires is given in the following tables.

COPPER WIRES (usually "tinned").

| Diameter of wire in inches. | Equivalent S.W.G. size. | Fusing current in amps. | Safe working current in amps. |
|-----------------------------|-------------------------|-------------------------|-------------------------------|
| 0.036 | 20 | 62 | 31 |
| 0.028 | 22 | 41 | 21 |
| 0.022 | 24 | 30 | 15 |
| 0.018 | 26 | 22 | 11 |
| 0.0148 | 28 | 17 | 8.6 |
| 0.0124 | 30 | 13.5 | 6.8 |
| 0.0108 | 32 | 11.0 | 5.5 |
| 0.0092 | 34 | 8.6 | 4.3 |

LEAD-TIN ALLOY WIRES.

| Diameter of wire in inches. | Equivalent S.W.G. size. | Fusing current in amps. | Safe working current in amps. |
|-----------------------------|-------------------------|-------------------------|-------------------------------|
| 0.064 | 16 | 16 | 11.0 |
| 0.048 | 18 | 10 | 7.0 |
| 0.036 | 20 | 7 | 4.8 |
| 0.028 | 22 | 5 | 3.3 |
| 0.022 | 24 | 3.5 | 2.3 |

Now suppose that lamps, or other apparatus, of a total of 1,000 watts are being installed, and the supply voltage is 250. $1,000 \div 250 = 4$ amps. A number 20 lead-tin or number 34 copper wire is therefore suitable. On a 100-volt supply, the amps would be 10, and a number 26 copper fuse wire would be required.

It is advisable to use the lead-tin fuse wire for the smaller currents, and the copper wire for those above, say, 8 amps.

Flexible Insulated Wires.

When using high wattage lamps, it should be noted that the ordinary thin "flex" (i.e., the thin cord used for table lamps, etc.), will probably be too light to carry the current. Good substantial "flex" such as is supplied for electric irons, or small radiators, should be used. Alternatively, several "flexibles" can be connected into the one plug. If any doubt is experienced, an electrician should be consulted.

For total wattages over 200 or 300, the "flex" should be connected to a wall plug. If connected to a lampholder adapter, the lamp-holder springs may lose their temper and cease to function.

Finally, all flexible wires must be in

good condition, both externally, and as regards the condition of the rubber insulation. Otherwise, short-circuits, shocks, or fire may result.

Fittings.

All portable fittings such as switches, lampholders, etc., should be of the "all-insulated" type, to prevent danger of shock. *Any switches in the dark-room also should definitely be of this type.*

An exception to this will probably be the enlarger. Most of the newer enlargers are made of metal, in direct electrical connection with the metal lampholder. In this case, a triple flex should, if possible, connect to a "three-pin" plug, the third wire being an "earth" wire. It is connected to the metal case of the enlarger and to the "earth" pin of the plug.

The switch for the enlarger (or, indeed, any apparatus) should be connected in the "phase" or "live" wire, to ensure that the enlarger is "dead" when the switch is "off." An electrician will decide whether this is so in a few minutes.

Electric fittings, or apparatus of any kind, should never be touched with wet or damp hands. This is a real danger in the dark-room, where it is so easy to switch on or off the light with a finger wet from immersion in a solution or washing bath. This point cannot be too strongly emphasized.

It is also safer not to touch a metal switch, or other apparatus, when standing on a stone floor, or when touching metal pipes, etc.

Lamps.

The modern "half-watt" or gas-filled lamp attains a very high temperature, and must be kept clear of all paper, fabrics, or combustible material.

A lamp designed for a certain voltage must not be connected to a supply of a higher voltage, although the reverse is perfectly safe.

If the enlarger ventilation be reduced, the lamp (or lamps) will have a much shorter life, owing to the higher temperature it will attain.

Radiators.

Luminous radiators should not be used in the dark-room, or in any position where water or other liquid may be spilt on to them.

If an electric heater is required for the dark-room, the ideal is the enclosed tubular type. This is quite inexpensive; it can be obtained in any suitable length; spilt liquids cannot reach the elements; the case can be properly earthed; and it can be in commission when the fastest plate is being developed.

Radiators larger than 600 watts should not be connected to a "lighting" plug, unless it is definitely known that the wiring to the plug is sufficiently

heavy. The specially wired "heating" plug should be used.

Connecting Up.

Several lampholders can be wired thus. The lampholders are then said to be wired in "parallel" (Fig. 1).



Fig. 1.

"Series" wiring is shown thus, but this will almost never be used by the amateur photographer (Fig. 2).

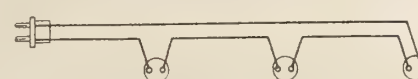


Fig. 2.

Another connection which gives a "dead short-circuit" must be avoided at all costs (Fig. 3).

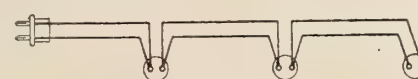


Fig. 3.

Wiring several banks of lamps to the one plug can be safely effected thus (Fig. 4):

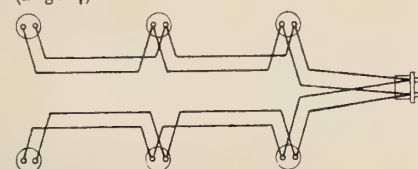


Fig. 4.

Switches can be inserted as follows, firstly, to control all the lamps (Fig. 5):

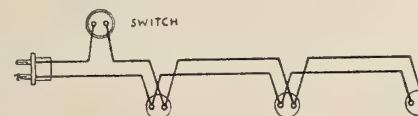


Fig. 5.

Or one switch for each lamp (Fig. 6):

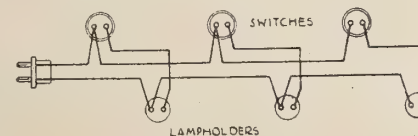


Fig. 6.

Take care to see that the insulation at the end of each wire is taken right up to (or into) the porcelain or bakelite of the lampholder, switch, etc. Bare ends will cause short-circuits.



Waterloo Bridge, before the trouble began.

WATERLOO BRIDGE is coming down apace ; soon it will be no more. Rennie's masterpiece will be a fading memory. Photographers will say to themselves, "Why didn't I get a series of photographs of the demolition while I had the chance ? " Well, it is not too late now ; but hurry !

Apart from the record aspect of such photographs, there are many good pictorial compositions to be secured. The complete bridge before the present trouble started was always a fine subject for the camera, and many exhibition pictures were made of it from different points of view not on the bridge itself.

These points of view are still available, as one of the illustrations herewith demonstrates. The fact that the structure is in course of demolition adds variety to the outline, and many good shots can be taken from various points on either side of the river. It is well worth an afternoon to stroll round and find these viewpoints ; there are many new ones that have never been made



Stone-masons at work.

The Demolition of

A Topical Subject that should not be missed by the Amateur Photographer.

use of yet for pictorial purposes.

It is necessary to have a permit to go on the bridge, but this can be obtained while you wait, on application to the demolition engineer's office on the Embankment close to the bridge.

An abundance of subjects will be found on the bridge, and not only



A view through one of the arches on the foreshore, south side.

is there plenty of human interest in the foreground, but the background is taken up with the modern buildings that now adorn the Embankment.

No difficulty will be found as regards light. The subject is as open to the sky as the country. A shutter capable of working at a speed of 1/100th of a second will be useful, as the workmen provide plenty of movement.

October 10th, 1934

Waterloo Bridge

By ERIC LEWIS.

Practically any type of camera can be used, but while a hand camera is an advantage for "action" shots on the bridge, a light tripod will prove useful for some of the river-side subjects. Fast plates or films should be used.

It is a subject that also has possibilities for the amateur ciné-worker. Different progressive phases of the work can be recorded, and if the bridge is visited several times comparative shots showing progress made will make a very interesting



Clearing the foundations of the roadway.



A view from the south side.

film. For record purposes the same procedure can be applied to "stills."

Some interesting and novel snaps can also be made from the bridge of some of the suppo.ing masses in the river, and of the assorted craft that are always passing directly underneath. This was not possible before the sides were removed.

The work is going on steadily and rapidly, and those who have occasion to pass over the temporary bridge on top of a bus can obtain a good general view of what is being done. They will note how quickly the structure is disappearing; already the parapets, balustrades, cornices and pavements have gone, and the contractors have started to fix steel girder supports under the arches.

At the same rate the arches themselves will vanish in a few weeks, and the final dissolution of Waterloo Bridge will be an accomplished fact. Modern photo-

graphy in the hands of both the amateur and the Press photographer will also have played its part in putting on record the passing of a noble piece of architecture.

One word of warning—the L.C.C. will not hold themselves responsible for your welfare, not even if a piece of pavement is dropped on your head, or if the whole bridge collapses, or even if you fall over the edge.

All this is embodied in the permit, and a form is signed to that effect. It is very necessary, as the present condition of the bridge is not too safe for the stranger who is careless. The bareness of the surface, the lack of side supports, and the numerous holes will all need watching, but the general effect is a fine one for the camera.



Constructing a steel gantry to prevent the arches collapsing.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

DEPTH OF FOCUS.

I HAVE used the expression "depth of focus" above because it has come into general use; but a more correct term is "depth of definition." In either case this is what is meant: If we focus a lens accurately on an object at a certain distance, other objects, both nearer and farther, will also be sharp; and the distance from the nearest to the farthest sharp object is the "depth of focus" in that particular case.

Strictly speaking, the sharpness of definition is at its best only at the distance focussed upon, and gradually deteriorates as objects are placed nearer or farther. We have therefore to decide on some standard of definition. To what extent may an object be "out of focus"?

We can imagine that we have focussed on a small bright light at a great distance, and that we have to use a magnifying glass to examine its image on the focussing screen. It is seen as a minute sharp "point" of light. The least change of focus blurs it; and we may suppose that the tiny, sharp point has become 1/100th of an inch across. Such a "circle of confusion" was once considered permissible; but if the image were much enlarged we should get a "blob" instead of a clear-cut point.

With modern enlargements from tiny negatives such a circle of confusion will not do at all; and we have to insist that the "point" shall not be more than 1/200th or even 1/300th of an inch in diameter. It is the difference in the standard of definition thus decided upon that leads to the discrepancies in the distances laid down in various depth-of-focus tables.

Once we decide on the allowable amount of diffusion in our negatives we can proceed to work out some useful figures

about focussing and depth of definition, and these figures will vary according to the focal length of the lens, and the stop used.

The first and most useful thing to find is what is called the "hyper-focal distance." This is the distance on which to focus the lens so that we get the greatest depth of definition, giving everything sharp (to the decided standard) from a certain distance to infinity. In fixed-focus cameras, and in most with a focussing scale, the lens is set for this hyper-focal distance, and not for true infinity.

You must not be alarmed, as so many are, if I give a "formula" for finding the hyper-focal distance. It may be set down thus:

$$(F^2 \times C) \div f$$

That looks rather mathematical, but it is as easy as possible. F stands for the focal length of the lens in inches; and "squaring" it is to multiply it by itself. C is the denomination of the fraction representing the circle of confusion (1/100, 1/200, 1/250th, etc.), and f/ is the number of the stop (f/4.5, f/8, f/16, etc.).

To take an example. We have a 3-in. lens, and we decide on a circle of confusion of 1/200th of an inch. On what distance should we focus the lens at f/8 to get the best range of definition?

$$(3 \times 3 \times 200) \div 8 = 1,800 \div 8 = 225 \text{ in.} = 18 \text{ ft. } 9 \text{ in.}$$

If we focus carefully on an object exactly 18 ft. 9 in. from the lens everything from *half that distance* (9 ft. 4½ in.) will be sharp, to the extent that any "point" will not measure more than 1/200th of an inch in diameter.

Suppose now we have a 10-in. lens at f/4. We shall then get:



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

$(10 \times 10 \times 200) \div 4 = 20,000 \div 4 = 5,000 \text{ in.} = 416 \text{ ft. } 8 \text{ in.}$
So that the nearest sharp point will be 208 ft. 4 in. away. If we worked out several examples we should find that the shorter the focus of the lens, and the smaller the stop, the nearer would begin the range of sharp definition; and the contrary.

After this, anyone with a fixed-focus camera should be able to work out the nearest point at which good definition begins for each stop in the lens. This should certainly be done, so as to avoid including any object that is too near the lens to be rendered with sufficient sharpness.

The little chaps in the illustrations were much too close to the camera to come within the range of good definition if the lens had been set for the hyper-focal distance. Let us work this distance out, the lens being a 6-in., and the stop f/8.

$$(6 \times 6 \times 200) \div 8 = 7,200 \div 8 = 900 \text{ in.} = 75 \text{ ft.}$$

Focussed at 75 ft. nothing would have been sharp nearer than 37 ft. 6 in., and the figures were only about a foot from the lens.

In Fig. 1, the gnomes were all in a row, and at f/8 were all sharp. (By the way, the figures themselves are not very clear-cut, but they were the best I could lay my hands on at the moment.) In Fig. 2 gnome A is where he was, gnome B about 2 in. back, and gnome C about 4 in. back. At f/8 A is still sharp, B is fuzzy, and C is worse. In Fig. 3 the lens, still at f/8, has been focussed on B. Now both A and C are fuzzy, A being a little worse than C. In Fig. 4 the lens is not focussed exactly on any one figure, and has been stopped down so that A, B and C are all as sharp as in Fig. 1.

I must leave till next week the method of finding the depth of focus when the lens is focussed on other distances than the hyper-focal distance.

W. L. F. W.

THOSE HOLIDAY NEGATIVES

By
M. HIRST.

DURING the holiday season every year many thousands of films must be exposed by amateur photographers, who, upon their return home, put them away until further prints may be needed from them. But the question is, how are they put away?

Very often about a dozen or more are stuffed into an envelope and put away for "safety"; but in the majority of cases the whole output of holiday negatives is shut away in a drawer (or drawers) without any protection at all. The result is that after an extensive search for a certain negative, it either cannot be found, or if it is unearthed, it is generally so scratched and kinked that it has to be destroyed.

The solution to this problem of being able to find any given negative at a moment's notice, free from abrasions, is to start a filing and indexing system.

This takes up very little time if negatives are filed and indexed as they are made.

Negative albums offer a compact form of storage for films, but a rather expensive one; the cost of filing one hundred quarter-plate negatives is about four shillings and sixpence, while by adopting the system outlined below it is possible to file over four hundred for the same money.

A wooden box to serve as a filing cabinet is the first thing to be obtained, and this can be home-made; the dimensions will depend on the size of the negatives. A good size for quarter-plates is $7 \times 5 \times 3\frac{1}{2}$ in.; this will hold about five hundred films. As these stand in an upright position some device will have to be fitted to prevent them falling over—a piece of wood sliding in a groove is best.

The only items that have to be bought are a moderate-sized address

book and a packet of transparent negative envelopes. Each envelope is marked on its top edge with a consecutive number, a negative is slipped within and stood in its proper place in the box. An entry of the subject is then made under its appropriate letter in the book.

Supposing one of the negatives was of the Tower Bridge, and its number was 7, an entry would be made under "T" somewhat as follows: "Tower Bridge, 7." It could also be indexed under "Bridge." In a month or so there might be four negatives of bridges, and the entry under "B" might run: 7, 16, 34, 115. By taking these four negatives from the file the most suitable one can be selected for the purpose in hand.

One last word of warning. Always see that a negative is replaced in its correct position in the file, otherwise chaos will result.

How I make my EXHIBITION PICTURES

No. CCL.

—
Mr. JOHN
ERITH.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"LAST year when I rashly agreed to explain to the members of the Croydon Camera Club 'How I make my Exhibition Pictures,' a voice from the back of the audience informed me that it would be more interesting if I would explain *why* I made them. This was something of a poser, but I replied that if I had not done so, I should have been sticking straws in my hair before now. Most of the audience at once expressed the opinion

that the talk would have been much more entertaining if I had not made any exhibition pictures; and after a bit of a dog-fight I was pressed for an explanation of my statement.

"The reason that most professional photographers make pictures for exhibition is two-fold. Firstly, because they have to make most of their pictures to please other people, so that it is a necessity sometimes to make a portrait entirely to please themselves. (I believe that at the Croydon Camera Club I further explained that one of my most successful pictures was made as a reaction from having to photograph a spoilt child with cauliflower ears and protruding teeth.) Secondly, by sending his best work to the leading salons, the photographer is able to judge whether his pictures are up to international standard.

"When pictures are rejected, the photographer first grouches loud and long, then condemns the selection committee, and finally studies the offending print carefully to see what is wrong with it. Often he finds technical or artistic faults which make him wonder how on earth he ever liked the thing; and occasionally the judges have been at fault, and the picture is accepted when sent to other equally important salons.

"As to how I make my exhibition pictures, I have no revolutionary secrets to convey. Most of them are made in my studio, by half-watt light, on Eastman Portrait panchromatic films. The negatives usually include more of the subject than I wish to use in the finished picture, and a contact print is made and trimmed carefully to secure the best composition. Finally, an enlarged print is made by projection, and then the picture is put away for about six months. If at the end of this time I still like it, it goes to the exhibition; if not, to the waste-paper basket. I usually make about thirty pictures to please myself during the year, and roughly two-thirds of this number find their way into the exhibitions. Although I have exhibited in different parts of the world, I concentrate on the exhibitions at home.

"Having been trained at one of the principal London Art Schools, I naturally believe that it is advisable for a photographer to have studied drawing from the antique and from life, and to have a rough knowledge of composition, if his work is to be consistently successful. If more photographers had this knowledge, the selection committees would be spared a good deal of eyestrain, and photographers themselves much wasted effort."



THE YARN.

John Erith.



"COCK O' THE NORTH."

(See article, "How I make my Exhibition Pictures," on the opposite page.)

BY JOHN ERITH.



THE BOW.

(From the Advanced Workers' Competition.)

By W. T. Dawson.



TREE SHADOWS.

(From the Advanced Workers' Competition.)

By R. B. WHITEHEAD.



1



2



3



4



5



6

1.—"The Old Schoolhouse."
By Michael Wilkinson.

2.—"Leading Hay."
By W. B. Gibson.

3.—"By the River."
By A. Robinson.

4.—"June."
By H. O. S. Bedgood.

5.—"Bournemouth Pines."
By Harold Bullock.

6.—"The River Dart."
By D. Swinson.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THAT there is a merit and satisfaction about a subject which is well composed and makes up well no one would deny, but it does seem as though, in most photographic circles, composition is given such a degree of importance, so disproportionate to its actual place in the scheme of things, that it becomes nothing more or less than a distracting bogey.

Composition's Province.

As far as pictorial photography is concerned, its province is no more than so to arrange the elements of which the subject is composed, its masses, lines, and light and shade, that they convey a sense of order, and, in so doing, to enable the pictorial motive to be intelligibly displayed.

Viewed in a common-sense way, that is all the art of composition amounts to. If a subject looks right, it probably is right, whether it has been deliberately composed or not; but, instead of looking upon the arrangement of the composition in a simple sort of way such as this, a lot of unnecessary mystery has been attached to it; it has been hedged about with complicated rules; divided into innumerable forms; and all sorts of fantastic and impracticable formulæ, mathematic and diagrammatic, have been introduced under the guise of providing a working system. None of these have more than an academic interest, if that, and certainly do not approach in usefulness that feeling for order and good taste which all of us possess to a greater or less degree.

If it does not happen to be innate, it can be acquired and developed as far as necessary, but composition is not at all the difficult thing to understand that many would have us believe; nor is it essential that any considerable study should be made of the theories and rules laid down in the textbooks and elsewhere.

Practical Application.

Even if these rules are intelligible—and, in many cases, they are not—their application in practical work is often a sheer impossibility, and, where reference is made in these columns to any particular form or any specified position, it is only with the idea of indicating or conveniently describing the method whereby the required

sense of order has been introduced.

Many people have different conceptions of order. There is plenty of room for individual opinion, but, all the same, there is a standard which is acceptable to the majority, and it is pretty obvious, regarded in this way, that, to create a sense of order, there must be some sort of arrangement in definite order, and that the first step towards its establishment is the inclusion of an element that is chief in importance and first in that order.

Having regard to the way in which photographs are made, i.e., in a comparatively fractional space of time, it is scarcely possible, except with classes of work of the nature of still life, to make a composition, or to build it up, around a prominent feature in the way adopted by the draughtsman or painter; but it is possible, by selection, so to choose the subject and place it on the plate or film that one element is of supreme importance and the rest subordinate.

The Centre of Interest.

The group of trees in No. 4 of the prints reproduced on the opposite page—"June," by H. O. S. Bedgood—is the most prominent feature in the subject. Besides, there is nothing but the sky as a setting, and a foreground with a hint of distance, neither of which approaches the aforesaid trees in significance.

It is apparent, therefore, that the first requirement towards the creation of a good composition has been satisfied, for, in a simple sort of thing like this, the establishment of the one feature as the supreme attraction, or the centre of interest, causes the other elements to fall into a natural sequence, the foreground being secondary and the sky subordinate to that. The order is apparent and the composition acceptable.

The position of the trees in relation to the boundaries of the print, it is true, is a factor of some moment, but this, again, is a matter that is governed by common sense. No other position would serve as well. If they were put nearer the right-hand edge, there would be the suggestion that they were not sufficiently "in" the picture; if they were in the centre, the arrangement would seem stiff and formal; and if they were more over to

the left, there would be a feeling that the trees were inclining the wrong way.

Lack of Concentration.

Similarly, the group in No. 2, "Leading Hay," by W. B. Gibson; the tree boles in No. 3, "By the River," by A. Robinson; and the splash of sunlight under the bridge in No. 1, "The Old Schoolhouse," by Michael Wilkinson, form elements which exercise a supreme attraction in each case.

In No. 5, "Bournemouth Pines," by Harold Bullock, the reverse obtains, for, of the many pine trees, not one can be regarded as exerting a pull that is stronger than that of the others.

The impression that is conveyed is one of a lack of concentration following upon an absence of any sense of order. If one of the trees, or two or three closely grouped together, stood out from the rest so that their supremacy was unquestionable, order, to some extent, would be established, and the composition would assume a satisfactory form; but, in the present scheme of things, the interest that should attach to either one—or a group—is spread over too great a number and dissipated.

A like suggestion arises in the case of No. 6, "The River Dart," by D. Swinson, but the lack of concentration, here, rather arises from the inability of any one item to assume any significance at all than from a surplus of points of attraction.

The First Principle.

What is needed is something that, either by its physical prominence, brilliance or depth of tone, or a combination of them, will serve as the principal point of attraction.

A tree, a splash of light, or a figure would do, and, with that, the rest of the subject would fall into place. Its position would have to be studied, and somewhere about one inch from the left, near the rocks, would fit in with the rest of the scene quite well. Its effect would be to pull the composition together, and provide it with the feeling for order that is so necessary.

The need, in any subject, for a chief item may not be apparent at first, but it will become so very soon, and it is a sound practice to seek it as the first principle in arranging a composition.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE BOW," by W. T. Dawson.

APPROPOS of our remarks on the preceding page concerning the desirability of choosing a subject with an element so prominent that it is obviously the centre of attraction, this picture affords an instance of the wisdom of so doing. Even the most casual inspection reveals the bow of the vessel as the undeniable chief item, and the satisfactory arrangement of the composition is entirely attributable to its inclusion.

Not only is it shown on a scale that is vastly greater than any other single feature, but its mass, its weight of tone, and the fact that within its outline are contained the brightest lights, make it the indubitable object of supreme importance. Having been selected both in this capacity and as the foundation of the arrangement, the remainder of the items composing the subject material fall, naturally, into a subordinate place, and a sense of order is established.

On these grounds alone the composition could be regarded as acceptable, but included in them are minor factors which contribute to the feeling of order, and there are also other features which enhance the suggestion.

In the main, these are open to explanation on the same common-sense lines to which reference was made overleaf. For example, the position in which the vessel (1) is placed, as in the case then discussed, is at a sufficient distance from the edge to avoid the impression of bad spacing, and not near enough to the centre line to create a feeling of formality or to suggest that the setting is restricted.

Put in another way, its placing is that which would be given if the various elements were dispersed and required to be assembled in the best possible order, or, if described in a conveniently descriptive way, its position is athwart two of the intersecting points that would be formed if the

print were divided into thirds vertically and horizontally. These points are often referred to as the strong points of a picture, and so they are; but they are not so because of any mysterious virtue inherent in their positions, but simply on account of the fact that, in the great majority of cases, they afford a spacing

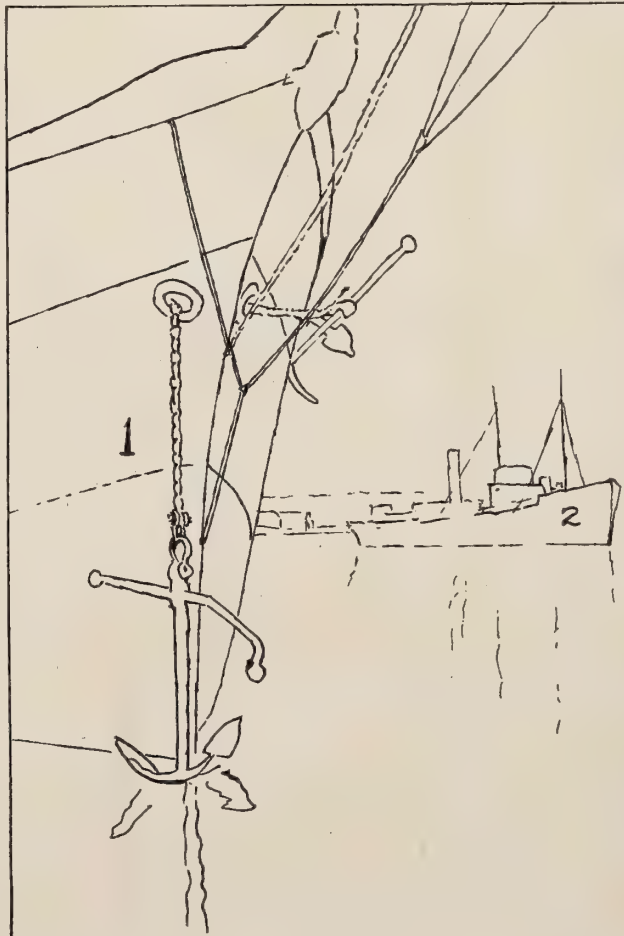
inclusion of the second vessel (2). Its function is twofold. It permits the scale of the first-mentioned boat to be made manifest, so stressing its importance, and at the same time provides an element which offers a sort of counter-weight to what would otherwise be an overwhelming mass on the opposite side. It forms what is known

in compositional terms as a balancing accent, and provides a balance of unequals. The principle is much the same as that of a weighing machine where a heavy weight is balanced by a lighter by being removed to a greater distance from the fulcrum. The greater the weight, the greater is the space along the lever arm between the fulcrum and the balancing weight, and similarly, the larger the mass of the principal item the greater the distance of the balancing accent, regard being had, also, to the relative proportions of the two masses.

Moreover, the significance of the vessel (1) is again emphasised by the feeling of enclosure suggested by the darkening of the sky in the upper reaches, and by a similar lowering of tone towards the base. This owes its effect to the attraction exerted by a light in an area of darker tone, by which the eye is directed towards the more central portions of the picture, and so, indirectly, to the vessel itself. It forms a finishing touch, as far as the composition is concerned, and rounds it off.

In addition, the gradation of tone in the sky conveys an impression of luminosity and space. This is highly pleasing,

and, indeed, furnishes that mood of nature which provides the pictorial attraction. That it is suggested is a tribute to the arrangement of the composition and the sense of order so incorporated; but that arrangement is not the difficult thing it is made out to be, provided the essential centre of attraction is first selected, will no doubt be now appreciated. "MENTOR."



that satisfies our sense of rightness.

Their adoption as the placing for the chief item avoids the suggestion of weakness that arises from a position too near an edge, and the feeling of over-preciseness or symmetry which follows upon the choice of a position on either or both of the centre lines.

So much for placing. Another factor of some consequence is the

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Ciné Subjects and their Treatment

By M. A. LOVELL-BURGESS.

NOW is the time in amateur ciné studios when the question of treatment follows the choice of theme or subject.

We speak sometimes of the film as a new art medium, but cinematography in itself can never be an art. It can be compared to the disc of prepared wax which records the voice—but with this difference: cinematography records objects and movement. How those objects and movements are expressed—for expression is the essential quality of any art—determines the artistic values of the film, and rests with the personality of the director and the technique of the camera-man.

What is it that makes a documentary film different from the reproductive effort known as the news-reel? In both cases the camera is directed at objects. Let us suppose, for the sake of illustration, that you have decided to make a film of your town or village. The first essential is that it shall have design and symmetry. In other words, it must have a pre-dominating theme, which also assures continuity, and several themes related, but subsidiary, to the main subject.

These lesser themes will bear a relation to the characteristics of your home town, and will be pastoral, industrial, social, scenic or agricultural. Here, on half a sheet of notepaper, you can have a primary, organic structure, but it will depend for its effectiveness on arrangement, and the arrangement will be largely influenced by the moods or impressions you wish to convey.

A would-be reformer of our social system, inspired by social anger, would make a very different film of, say, a manufacturing district, than would a contented imperialist whose sole aim in filming factories was to show the basis of England's greatness.

I can imagine the sociologist introducing shots of sinister-looking factory sirens sounding the hours of toil; of thousands of weary workers clocking in with slave-like precision; montage shots of feet, old and young, driven

factorywards by the same necessity of want to the same uncreative toil. There would probably be panoramas of chimneys, and gaunt mills, and homes dominated by the menacing shadows of iron foundries. There would be repetition of the terrific forces of machinery with, for human element, grim humour such as was displayed in the war years.

The imperialist would probably direct his ciné camera at rows of smiling, silk-stockinged girls, in large, well-lit factory interiors; would show pictures of happy employees at play in grounds provided for them by benevolent employers; would include glimpses of industrial debating societies, amateur theatrical rehearsals,

choir practice, Saturday afternoon football. And all would be subsidiary to the main theme of England's prosperity, culminating in panorama shots of great ships, laden with English-manufactured goods, making their majestic way out to sea to the rich imperial markets of the world.

Cause and Effect.

Turning for a moment from treatment to camera technique, I should like to draw attention to the often-neglected possibilities of silhouette shots. Figures in some sort of procession, seen against a sunlit stretch of water, trees dark against a glimmering lake, a dominant close-up of a dark hull, the angle or shadow of



The sky in autumn. The rapid weather changes that occur at this time of year produce wonderful and quickly-moving cloud forms. They can be made the basis of a most interesting film that every keen amateur ciné-worker should attempt, particularly if attractive and seasonal suggestions of foreground are included.

an archway, are of value in providing, by contrast, an element of drama. Evening shots taken against the light—with the aid of filters—can give beautiful results.

If a suggestion of colour is required there are various colour processes on the market, but a simple method of tinting certain sequences of the film is to

make use of a multi-colour wheel.

Sometimes an interior scene offers unexpected possibilities to the amateur worker who may find himself handicapped by the absence of lamps and reflectors. If two mirrors can be borrowed from a neighbouring house, the light—providing it is a sunny day—can be caught on one mirror and

thrown on to the subject via the second reflector.

Repetition is effective in showing dramatic force, whether in nature, machinery or man. Cutting can often help here, but it needs to be skilfully done, not only in relation to the rhythm of each shot, but also to the pattern of the film as a whole.

Professional Standards and the Amateur Cinematographer

By ERIC HUGH COOPER.

TO debate which sets the pace, the amateur or the professional, is to be guilty of rehashing the old saw about the hen and the egg; nevertheless, for all practical purposes, the difference between the two is decidedly marked.

"Home-made" films are tolerated much in the same way as (to use well-known words on a different subject) "a dog walking on its hind legs; it isn't done well, but we are surprised to see it done at all."

We have come to regard somewhat blasély the cinematographic masterpieces we may see every day for one shilling, causing, no doubt, many of us to open our eyes since viewing our own sad efforts.

What constitutes this amazing difference?

Is it lack of apparatus, or solely a question of being blind to one's own faults when competition is not our taskmaster? The film companies do not stint themselves for apparatus, naturally; to do so would be suicidal, but the main difference lies elsewhere.

The difference between a well-written story and the same story badly told is nearly always due to failure to eliminate the superfluous, so it is with ciné photography.

Here are a few tips which even the British film industry has not yet taken to heart, which go a long way towards the unquestionable superiority (technically) of American films, and if applied by amateurs would certainly improve their films a hundred per cent.

Assort your camera angles; there is nothing more boring than monot-

onous right-angles on the same plane. I once heard an able critic remark on a certain professional production: "A few shots upside down would have relieved the misery." If you have to use several feet of film per each hundred as an explanation, try something else. Explanation superimposed on what should be self-explanatory is as bad as using several adjectives where none is necessary. This applies to sub-titles as much as to actual photography.

Your audience does not hanker after a conglomeration of affectionate scenes between one of your characters and his dog. That he and the animal are on good terms they take for granted without having it repeatedly thrust upon them; the fact is so obvious that additional notices become mere pedantry.

Similarly, man and wife should be evident without explanation, the fact that they were or are in love is superfluous; don't bore your audience with the most tiring of all mistakes (photographic-dramatically speaking), matrimonial bliss; either keep matrimony out altogether, or give your audience another woman; other women are far more interesting.

Then if you must have love scenes—and you must unless you wish to impart to your productions the palatable qualities of rain-water—have real ones; an amateur in a love scene is often as bad as the dear vicar as the skipper of a 'Frisco windjammer.

Another frequent amateur mistake is to allow their characters to "hang" in mid-air for a matter of seconds, as

though the entire thing has momentarily gone off the boil. Keep things going, carry your audience from beginning to end.

Don't let the secret of your anticlimax pop out before its time, many otherwise good films are spoilt by this weakness.

Obviate "one-spot" action so common to stage productions. Make your sets long enough for your audience to feel settled, don't flit from set to set, and don't make the unpardonable error of supposing, as many amateurs do, that because the naked eye derives enjoyment from roaming carelessly round 360 degrees, the effect of a cinema camera being swung hither and thither is equally as pleasing; it isn't, it is almost as disturbing as looping the loop. Make your "camera stills" long enough to be completely taken in by your audience, and when you pivot do it slowly.

Sub-titles are often guilty of remaining on the screen for twice and even thrice the necessary period; make their time as short as safety allows. Nobody likes to sit confronted by words they have read three times. I found myself wondering on one occasion if the projector had ceased running, so long had a sub-title lingered.

Finally, get close to your subject. Amateurs are especially fond of a reversed binocular effect plus a foreground that looks like a desert.

If you are capable of obviating all these errors you will have achieved more than the entire British film industry, so good luck; it can be done.

Ensign, Ltd., of Ensign House, 88-89, High Holborn, London, W.C.1, are well to the fore this year in the issue of catalogues and other literature dealing with seasonable amateur cinematography. In particular, their booklet "Ensign Home Ciné Projectors and Accessories" is worth the attention of every amateur cinematographer. It is full of attractive matter, and many useful suggestions will be found in its pages. The Ensign Film Library catalogue and "Ensign Film Library News" should also be seen. Among the accessories that they have just announced are several new film-editing aids which will appeal to every worker. All these are of novel design, and particular mention should be made of the Ensign Universal Film Splicer, Editor and Rewinder. These universal accessories enable 16-mm. silent, 16-mm. sound-on-film, both D.I.N.

and R.C.A. standards, 9.5-mm. films and 8-mm. to be used. Messrs. Ensign advise us, however, that these accessories will not be ready until December 1st. Other interesting new lines which are available at the present time include a 400-ft. 16-mm. reel of entirely new construction, Ensign carrying-cases, and 200-ft. projector reels and reel tins. Messrs. Ensign contemplate no change in the Silent Sixteen projector, but a "still" picture attachment can be supplied to earlier models of the "300-B" projector, which can be simply fitted without the necessity of returning the machine to the makers. Every reader of *The Amateur Photographer and Cinematographer* should apply to Messrs. Ensign, at the above address, for their full range of illustrated catalogues and price lists. They are well worth having and will be sent free.

October 10th, 1934

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

D. AND P. METHODS.

SIR,—As a new reader of *The Amateur Photographer* I am not at all sure whether the subject on which I write has before been discussed, but I think it might be of interest to at least a section of your readers.

In connection with journalistic work I use a fair amount of photography, mainly in connection with professional and engineering work, and not having the facility, and perhaps insufficient experience, I have to rely on the D. & P. men for the results from my photographs. So far, I have been unable to find any D. & P. man who will take an intelligent interest in my needs in the matter of producing saleable results from my negatives. I am told quite candidly that it does not pay to give the individual attention necessary to this, and they regard their D. & P. work in the light of mass production, standardised on average results.

It seems, therefore, that people like myself are faced with the alternatives of either carrying on with mediocre results or attempting the work oneself, the latter alternative necessitating the provision of a considerable amount of expensive apparatus.—Yours, etc.,

L. M. REEVES.

THE PERFECT CAMERA.

SIR,—I should like to endorse T. V. Kanna's remarks *re* the Exakta. I also should like to see the plate back introduced, it would then become a very useful camera, a single exposure could then be developed without waiting for the whole strip to be exposed.

I think it a pity the popular 2½-in. square was not introduced instead of the V.P. size; one need not adhere to the square when enlarging. Leaving the Exakta I think it was a pity when the T.-P. people introduced the horizontal reflex at a low price they did not make it 2½-in. or 3-in. square. That the square is popular is proved by the great number one sees in use, and I think, even now, if the T.-P. people designed a model it would

become very popular, especially as the price would be much lower than the Continental twin-lens type of which one sees so much. Another feature I should like to see introduced would be that of a lens of a little longer focus than usual, then I venture to say, although not the perfect all-round camera, it would certainly be near to being the perfect hand camera.—Yours, etc.,

R. CLARK.

WHITE BORDERS.

SIR,—I do not agree with your authors, and the authors in various photographic publications, that masking is necessary to obtain neat white borders upon prints.

It is common knowledge that the majority of printing frames are constructed so as to produce the size of print they are made for with a clean white margin.

I purchased a packet of masks, but I cannot say that the quarter-inch borders they produced enhanced my prints; although the oval masks were very effective.—Yours, etc.,

JOSEPH KELLY.

INDOOR PORTRAITS.

SIR,—I read with appreciation the article "The Indoor Portrait Season Begins," on page 282 of "The A.P.," in which suggestions as to making the best of home portrait negatives, which include irrelevant and ugly details, were described.

It appears, however, in waxing eloquent on his subject, the writer missed an obvious pitfall that may be encountered, noticeably shown in example enlarged illustration No. 2 in the article, where the charms of the portrait are somewhat marred owing to the lady possessing an earring and pendant owning the magical property of being able to defy gravity.

The ornament in question hangs at the disturbing angle of about 60 degrees, although I see in the original small print, even if the neck of the sitter is a little strained, that the pendant is in its natural position.

Although the error is rather glaring in the enlargement, perhaps one could answer to any "clever" remarks from critics like myself that a strong wind blowing from the window towards the sitter had caused the deviation from the vertical of the inoffensive earring.—Yours, etc.,

E. STRUTT.

The Week's Meetings

Wednesday, October 10th.

Birmingham P.S. (Ciné Section). Spicer-Dufay Colour Film. G. H. Sewell.
Camberwell C.C. Composite Printing.
Coventry P.C. "The Development of Flat Films." J. E. Hall.
Croydon C.C. "Engineering Photography." H. W. Bennett.
Ealing P.S. "This London of Ours." G. E. W. Herbert.
Gateshead and D.C.C. "Colour Filters." Ilford, Ltd.
Ilford P.S. Lectures/tes by Members.
St. George Co-op. C.C. Enlarging. G. Dykes.
South London P.S. Ciné Group Meeting.
South Suburban and C.P.S. "This Pictorialism." E. C. Butcher.
Stockport P.S. Annual Meeting.
Whitehall Ciné Society. Projection of Members' Films.
Worcestershire C.C. "Portraiture." Donald Allen.

Thursday, October 11th.

Accrington C.C. "Wayfarers in Austria." Miss Mercer.
Ashton-under-Lyne P.S. Lantern Slide Postal Club Slides.
Hull P.S. "How to make Colour Slides." J. W. Atkinson.
Isle of Wight C.C. "Kings in Exile."
Keighley and D.P.A. Members' Evening.
Medway A.P.A. General Meeting.
Newcastle and District A.C.A. Film by Stockport Amateur Ciné Players.
N. Middlesex P.S. "Half-Tone Blocks." E. A. Fordham.
Singer C.C. S.P.F. Portfolio.
Stourbridge Inst. P.S. "Bromoil." F. Smyth.

Friday, October 12th.

Hinckley and D.P.S. M.C.P.F. Prints and Slides.
King's Heath P.S. Members' Slide Night.
Southend-on-Sea and D.P.S. Enlarging. G. K. Rule.

Saturday, October 13th.

Bath P.S. River and Canal Towpath.
Manchester A.P.S. "More Adventures in the Zoos." J. E. Saunders.
Morley College P.S. Criticism of Members' Prints. S. Bridgen.

Sunday, October 14th.

Camberwell C.C. Yalving and District.
South London P.S. Yalving and District.
Twickenham P.S. City.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Monday, October 15th.

Ashington and Hirst P.C. Federation Prints.
Bradford P.S. "Lighting, Exposure and Development." A. Greenwood; "Gaslight Printing." E. Bottomly; "Enlarging." J. F. Mather.
City of London and C.P.S. "Portraiture."
Erdington and D.P.S. Question Night.
Kidderminster and D.P.S. "Land of Mist, Sunshine and Pardons." J. E. Hall.
Leeds C.C. "Picture-making and Worth-while Photography." H. G. Grainger.
Manchester A.P.S. "In and Out of the Welsh Borderland." J. D. Berwick.
St. George Co-op. C.C. S.P.F. Portfolio.
South London P.S. "The Perambulations of a Pensioner." E. M. Walden.
Southport P.S. "A Holiday Abroad." F. A. P. Zacharias.
Wallasey A.P.S. "The Exhibition Print." J. H. Trace.
Walsall P.S. "A Chat on Architectural Photography." A. W. Farrington.

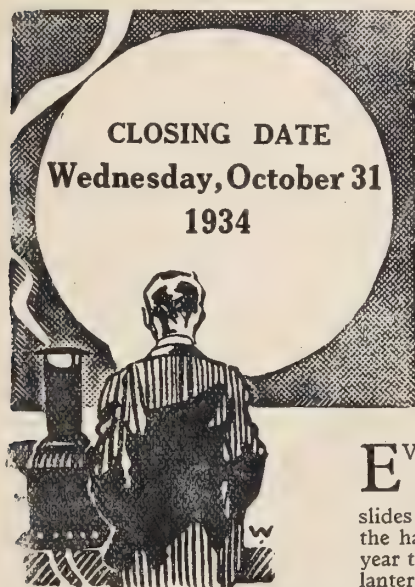
Tuesday, October 16th.

Birmingham P.S. "Portraiture for Exhibition Purposes." B. Sinkinson.
Cambridge P.C. "Leica Photography." G. B. Macalpine.
Halifax P.S. Slide-Making. R. A. Hamer.
Kilburn and Willesden P.S. "Some Slides from my Collection." R. H. Lawton.
Leeds P.S. "Southern France, the Land of Sunshine." W. E. Gundill.
Manchester A.P.S. "Romantic Italy." Alex. Keighley.
Morecambe, Heysham and D.P.S. Members' Prints and Slides.
Norwood C.C. "Use of the Camera." A. E. Marden.
Royal P.S. Presidential Address.
Rugby and D.P.S. "Infra-Red Photography." Ilford, Ltd.
St. Bride P.S. "Composition." F. Naylor.
South Glasgow C.C. "Fang, Tooth and Claw." John S. Clarke.
Stafford P.S. Developing. D. V. T. Taylor.
Swindon and N. Wilts C.C. "Photography by Artificial Light." Miss M. Crowdy.
York P.S. "Architecture." J. W. Hodges.

Wednesday, October 17th.

Birmingham P.S. (Ciné Section). Amateur Films lent by the I.A.C.
Camberwell C.C. Practical Studio Night.
Coventry P.C. Folio Discussion Evening.
Croydon C.C. "Pictorial Composition." D. C. Rowlett.
Dennistoun A.P.A. S.P.F. Portfolio.
G.E. Mechanics Inst. P.S. "Cameras and Lenses." H. W. Bennett.
Ilford P.S. "Night Photography." R. H. Lawton.
Northallerton and D.P.S. "After-treatment of Negatives." R. Robinson.
St. George Co-op. C.C. Toning Gaslight and Bromide Prints. D. Macvarish.
South London P.S. Ciné Group Meeting. "With a Camera in India." W. J. Lamb.
South Suburban and C.P.S. "Press Button B." G. H. Dannatt.
Worcestershire C.C. "Cotswold Scenery and Architecture." W. Wilson.

The Amateur Photographer & Cinematographer



CLOSING DATE
Wednesday, October 31
1934

ANNUAL Lantern-Slide Competition 1934

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles, can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that

the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Wednesday, October 31st.

Classes and Subjects.

- CLASS I.—Landscape with or without figures, sea subjects and river scenery.
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
CLASS III.—Architecture, interior and exterior.
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural history subjects.
CLASS VI.—Lantern slides in colour (not hand coloured).
CLASS VII.—Champion class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{4} \times 3\frac{1}{4}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of

the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Wednesday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Tenth Annual Open Photographic Exhibition of the Preston Scientific Society will be held in the Art Gallery of the Harris Free Library, Preston, from January 28th to February 16th, 1935. In addition to the usual classes there is one for cinematography. Entry forms are now ready and are obtainable from the Secretary, Mr. F. Wells, 65, Powis Road, Ashton-on-Ribble, Preston.

The Guildford and District Camera Club has just acquired a fully-equipped dark-room for the use of its members at 167, High Street, Guildford. Particulars of the Club are obtainable from the Hon. Secretary, G. B. Eden, 6, Woodbridge House, Woodbridge Road, Guildford.

The Kilburn and Willesden Photographic Society extends a welcome to all local photographers. The Society has recently secured more commodious and better-equipped accommodation at the New Willesden Technical College, Denzil Road, Willesden, and are looking forward to a most successful season. The Hon. Secretary, E. E. Telfer, of 14, Robson Avenue, Willesden, N.W.10, will forward full particulars of membership on application.

A sign of the season is indicated by announcements already appearing of Christmas mounts and folders for photographs. Messrs. Marshall & Co., of Ford Street, Nottingham, are well to the fore in this respect, and are making a special sample offer. Large parcels of assorted Christmas folders are offered at 1s., 2s. 6d. and 5s. Our readers should take advantage of this offer as early as possible.

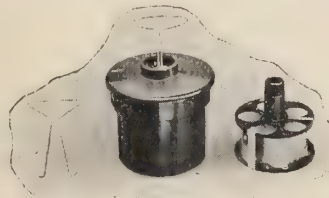
Lost Camera.—A reader of "The A.P.", Mr. E. Woolley, of 10, Denham Street, High Street, Chorlton-on-Medlock, Manchester, 13, informs us that he has lost a No. 1 Folding Kodak, f/7.7 lens, in brown leather blue-lined case. It was left by the stepping-stones over the river at Grindleford, about a quarter of a mile from Grindleford Bridge. Will anyone who has seen or heard of this camera kindly communicate with above address?

A new prize competition is announced by the *News Chronicle*. The subject to be depicted is "work and industry." This can be illustrated by any kind of workman or by his environment, if treated pictorially. A first prize of £100, second £50, and third £25, will be awarded. Five special prizes of £10 each will be given for photographs symbolising industry—smoking chimneys, pitheads, etc. Full particulars will be found every day in the *News Chronicle*.

The Norwood Camera Club inform us that they have a new Hon. Secretary. He is Mr. A. W. Ketteridge, of 10, Dodbrooke Road, S.E.27. This club has also a few vacancies for members. A postcard to the above address will bring full particulars.

Amateur photographers in the Erdington and Wyde Green districts of Birmingham should note that the local society now include in the annual subscription of 10s. the use of a fully-equipped dark-room on the club premises, Church House, Erdington. There is also an enlarger available. Beginners and advanced workers are equally welcome. The Hon. Secretary is H. C. Chamberlin, and his address is 36, Grange Road, Erdington, Birmingham.

Circular tanks for the development of roll films of various lengths have become very popular recently, and justly so in view of their simplicity and certainty in action. The latest and one of the best is the "Labora" Tank, just put on the market by Garner & Jones, of Polebrook House, Golden Square, W.1. This tank is of the usual familiar



jar shape with lid and spindle. It is sturdily made of bakelite, and light in weight. Its outstanding feature and claim for novelty lies in the celluloid apron. This is specially designed with corrugated edges, each corrugation being pyramidal in form. Its construction allows more space between the film and apron for the developer to reach every part of the film quickly and freely when the tank is filled. The apron is cut to the exact size of the film in use, and it is impossible for the emulsion side of the film to touch the apron. In use it produces negatives singularly free from marks or abrasions, and is quite simple to use. The price for various sizes in film is 25s. Extra aprons and reels can also be obtained. For the film user who does his own developing it can be well recommended.

At the Exhibition of Cinematography, to be held at the Royal Photographic Society, November 6th to 30th, the meetings at which sub-standard films will be projected will be held on Friday evenings, November 9th, 16th, 23rd and 30th, at 7 p.m., and on Saturday afternoons, November 10th, 17th and 24th, at 3 p.m. Tickets reserving seats will be issued for these meetings without charge.

The Derby Photographic Society has just celebrated its Jubilee, and has issued a commemorative book giving a history of the society during the past fifty years. It has been in close touch with progress and celebrities of photography during the whole of that period, and has included many well-known names in its membership list. The publication is a handsome, well-bound volume that will have considerable interest to those who are concerned with the history of photography. It has been written by Mr. F. E. Birks, Hon. Secretary of the Derby Photographic Society, and is obtainable at 2s. 6d. Copies can be obtained on application to the Secretary at 16, Leacroft Road, Derby.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 31. Rules in the issue of September 26.

Seventh International Photographic Salon of Japan.—Osaka, October 20-26. Address all communications to The International Photographic Salon, Tokyo, Asahi, Shimbun, Tokyo.

Victorian International Salon (Melbourne Centenary, 1934).—Open, October 29-November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Open, October 17-20. Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham.

Paris Salon.—Open, October 6-21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9E).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson & Sons, Ltd., Hendon Way, N.W.4.

Photographic Society of Ireland, Members' Annual Exhibition.—Entries, November 1; open, November 26-December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Entries, November 1; open, December 13-January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 19; open, December 10-15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography. Antwerp, 1934-35.—Open, December 23, 1934-January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotograafische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society Open Photographic Exhibition.—Entries, January 11; open, January 28-February 16. Exhibition Secretary, F. Wells, 65, Powis Road, Ashton-on-Ribble, Preston, Lancs.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25-March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11-16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS., or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Blue Prints.

Can you tell me of a book giving instructions for preparing paper to make "blue prints"?

J. L. R. (Abersychan.)

The sensitising of such papers as you mention is dealt with in various textbooks. In the "Dictionary of Photography," published by this firm, it is treated under the heading of "Cyanotype," where the information occupies five pages of small type.

Tank Metol.

I have an idea that you gave recently a metol formula for tank development, but if so I cannot trace it. Could you oblige me by repeating it?

F. E. S. (Dundee.)

We gave the following formula early in the year, and think you will find it quite satisfactory.

| | | | |
|------------------|----|----|-------------------|
| Water | .. | .. | 20 oz. |
| Sodium sulphite | .. | .. | $\frac{1}{4}$ oz. |
| Sodium carbonate | .. | .. | $\frac{1}{4}$ oz. |
| Metol | .. | .. | 5 grs. |

Plenty of time must be given to secure sufficient density and contrast.

Metal Polish.

Is it a fact that liquid metal polish, as used for cleaning silver, etc., can be used as a substitute for Baskett's reducer?

D. E. (Monmouth.)

This is often done. We should advise you first to filter the polish twice through fine fabric to remove any possible solid particles which would scratch the negative.

Flat Negatives.

Why are the negatives I send so flat and lacking in contrast? I am given to understand that films taken in excessive light should have about double time development. Would intensification improve the negatives?

E. G. (Beverley.)

Judging from the negatives, we should say that they were very fully exposed but under-developed. You could certainly increase the contrast by bleaching and redevelopment in the manner we

have often described in our pages. We do not at all understand your reference to giving double the development time to films exposed in strong light. We should say the obvious course would be to give less exposure and normal development, unless we misunderstand your point altogether.

Exposures for Waves.

What is the longest exposure for breaking waves and running seas? What was Mr. Mortimer's exposure for his picture "The Cauldron"?

A. L. B. (Sandy.)

You will understand that only an approximate suggestion can be given as to the exposure for breaking waves. Mr. Mortimer's earlier wave studies were made with a camera fitted with a Thornton-Pickard roller-blind shutter on the lens, and this was worked at its highest speed, which would be approximately 1/80th of a second. In some cases the exposure was deliberately made as the breaking wave reached its highest point, there being then a moment of more or less suspended movement. We would suggest 1/100th of a second as the best to keep at the back of the mind when doing such work; anything much faster is liable to lead to what is called a "frozen" appearance of the water, without any suggestion of movement.

Fixing in Tank.

Is there an apparatus which would enable me to develop, fix and wash pack films without handling them? My clumsy fingers inflict damage on the films, and they get unfortunately scratched.

H. L. J. (Ealing.)

You can use the same tank for developing, fixing and washing, but in our opinion it is not very advisable. We suggest that the best way is to learn to handle the films with care, as it is quite possible to avoid any damage whatever, even while the films are wet.

Local Reduction.

Some of the skies in my negatives are too dense for normal printing. Is there any successful method of reducing these parts? L. A. W. (Eastbourne.)

The question of local reduction cannot be dealt with satisfactorily in a brief manner; it is much too complicated a matter for that. In some cases you could probably satisfactorily use the method of persulphate reduction, which would reduce the densest parts principally; but even this demands some knowledge and experience.

Making Stops.

I wish to calibrate the stops on an unmarked between-lens shutter. Can you give me a formula for calculating the aperture of the diaphragm?

T. T. (London.)

You can only calculate your apertures approximately, but with sufficient accuracy for practical purposes. You must first know the exact focal length of your lens. You can then remove the front combination, measure the diameter of the opening in the diaphragm, and see how many times this is contained in the focal length. That will be the nearest you can get to arriving at the f/ value of that particular opening.

Dark Corners of Print.

What causes the dark corners in some prints, as in the example herewith? I have noticed them in photographs I have taken with a filter.

J. A. S. (Kensington.)

We published an illustrated article some time ago showing that a lens hood is liable to cut off the corners more and more as smaller apertures are used, but this does not apply to the use of an ordinary filter. When dark corners appear in such a case it suggests that the lens does not evenly illuminate the whole of the negative surface.

Factorial Development.

Will you let me know how to convert one Watkins factor into another? Johnson's M.Q. developer has a factor of 18, and they recommend 20 minutes at 60° Fahr. What would be the development time for a factor of 12?

G. M. N. (London.)

Judging from your letter we think you are confusing two entirely different things. If the developer has a factor of 18, it means that the total development time is 18 times as long as the time for the first appearance of the image, while a developer with a factor of 12 takes only 12 times as long. When Messrs. Johnson talk about 20 minutes at 60° Fahr. this is time and temperature development, and not factorial development at all.

Proprietary Developer.

Some years ago I tried a proprietary developer in powder form, which was made up into a solution, kept for months, and could be used to the last drop. Can you give me a formula of a like nature?

H. W. G. (Chingford.)

We have no idea as to the composition of the developer to which you refer. There are several single-solution developers on the market that will keep in good condition for a long time, and only need dilution according to instructions to make them suitable for negatives, bromide and gaslight papers. An M.Q. or similar developer supplied in powder form would do the same thing. Any dealer can supply either.

The AMATEUR'S EMPORIUM

Business Notices Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watco, London." Telephone: Hop 3333 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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12 words or less 1/-
 1d. for every additional word.

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12 words or less 2/6
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Each paragraph is charged separately.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Portford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26B, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

ZEISS Miroflex 3½×2½, last year's model, f/4.5 Tessar, complete with 6 slides, F.P.A., filter, etc., in leather case; cost nearly £50, £25.—R. H. Morton, Dunvegan, Wishaw. [3992]

8¼-IN. Cooke Aviar Lens f/4.5, iris mount, sunk mount, £5; 4-pl. Ensign Reflex, Ross Tessar f/4.5, 8 D. slides, F.P.A., revolving back, leather case, £6; 8¼-in. Condenser, brass mount, 40/-; 2 D.D. Whole-plate Slides, 6/-; or offers, all as new.—H. Baulton, Bank View, Ravens Lane, Bignell End, Stoke-on-Trent. [3994]

SIX-20 Kodak (not self-erecting), Kodak f/4.5 anastigmat, Diodad shutter, lever focussing, soft case, £3, camera new August, 1934: Richard Cone Daylight Enlarger, fitted with R.R. lens, enlarges No. 1 Brownie to 5½×5½ in., 15/-; camera approval deposit.—Box 1752, c/o "The Amateur Photographer." [3996]

LEICA III Chrome, 9-cm. f/4 Telephoto, f/3.5 Elmar, chrome universal finder, enlarger-condenser electric, Correx developing tank, ever-ready case, exposure meter, 150-ft. film, temple, winder, etc.; new condition; cost over £50; accept £40, or reflex or other and cash.—Box 1785, c/o "The Amateur Photographer." [4004]

AMATEUR Giving Up.—T.P. Special Junior A Reflex, f/3.5, magnifiers, F.P. plate-holders, roll-film adapter, Abbeydale 4-pl. enlarger, complete with easel (electric), print trimmer, retouching outfit, spare condensers, measures, chemicals, thermometer, papers, dishes (three 16×12, five others), Wynne's Meter, Ensign 4-pl. tank, two Agfa clockwork flashlight outfits, powder; £15 the lot.—Steinhausen, R.N. Hospital, Gt. Yarmouth. [4015]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ICA Bebe 3½×2½, Zeiss Tessar f/4.5, Compur shutter, 4 slides, Alpha screen, £9.—Chapman, 3, Stechford Rd., Ward End, Birmingham. [4009]
1-PLATE F.P.K., Goerz f/6.3 anastigmat lens, Bausch 4 and Lomb shutter, leather case, tripod in case, sky and colour filters; good condition, 50/-.—R. S. Gardiner, 15, Manson Place, Queen's Gate, London, S.W.7. [4014]

FIRST-CLASS Outfit throughout.—3½×2½ Voigtlander, best quality Heliar f/4.5 anastigmat, Compur, double extension, direct finder, also Tele-Dynar, fully-corrected anastigmat f/6.3 Telephoto, F.P.A., 6 slides, filter, leather case; cost well over £20; practically new, £9/15.—Beard, Newton, Boscastle. [4016]

CAMERAS AND LENSES

TWO Magnificent Outfits, available through owner's death; both in perfect condition.—Below.

VOIGTLANDER Prominent, Heliar f/4.5, incorporating range-finder, exposure meter, case, plated sling, masks; instruction booklet; as brand new, £18/18.—Below.

ADAMS' Verto 3½×2½, latest pattern, double extension, Ross Combinable f/5.5, Adams' special Compur, revolving front, Identscope finder automatically showing rise, D.V. finder, 3 D.D. slides, F.P.A., morocco case, special filter, hood; perfect condition, £15/15 (cost £43).—Below.

FEATHERWEIGHT Aluminium Tripod, separate socket head, 15/-—Apply, Box 1786, "The Amateur Photographer." [4005]

BARGAINS.—Voigtlander, f/4.5 Heliar, 18-cm., sunk mount, optically perfect, £5/10; Dallmeyer f/6 Convertible Stigmatic 6½-in., sunk focussing, 25/-.—Below.

ENSIGN de Luxe 4-pl. Roll Film and Plate, f/4.5 Zenoset, Compur, £6/6, cost £13/10; exchange Sanderson Regular or Reflex.—Box 1788, c/o "The Amateur Photographer." [4017]

POTH-FLEX 6×6 Twin-lens Reflex, unique D.A. focal-plane shutter, f/3.5 anastigmat, leather case; condition as brand new, £8/10.—Below.

GFA Speedex, 2½×3½, latest model, f/4.5 anastigmat, D.A. Compur; as new, £5/5.—Below.

ZEISS Ikon Distance Meter, £1.—177, Sayer St., S.E.17. [4019]

BARGAINS.—3½×2½ Etui Camera, f/4.5 lens, Ibsor shutter, F.P.A., brand new, cost £7/10, £5/5; Automatic Changing-box, 9×12 plates, precision job, 12/6; Bee Meter.—40, Manor Park Drive, North Harrow. [4020]

CAMERAS AND LENSES

L EICA Model II, Elmar 5-cm., in purse, Correx tank, thermometer, exposure meter, cost £24, all in perfect condition, £17 the lot.—Wallis, 6, Newborough, Scarborough. Phone 944. [4022]

A Novel and Handsome Instrument, Welta-Perfecta 6x6 cm. Twin Lens Folding Reflex, f/3.5 Meyer anastigmat, special Compur shutter, de luxe case; all brand new; a bargain, £9/15.—Southern, 20, Camberwell Rd., London, S.E.5. [4027]

V OIGTLANDER Prominent Super Roll Film, range-finder, leather case, cost £26/5 quite recently, as new, £16, or exchange with cash adjustment; also Foth-Derby Miniature Focal-plane Press Camera, delayed-action shutter to 1/500th, fitted f/2.5 Speed lens, zip purse, never been used, a bargain, £6.—Jones, 44, Colyton Rd., Peckham Rye, S.E.22. [4023]

2 A Box Brownie, unused, perfect condition, with case, 7/6.—Dickson, 35, Wood Hill, Leicester. [4030]

G R EAT Bargain (for autumn and winter work).—Dallmeyer f/2.9 Pentac lens in their 3 1/2 x 2 1/2 Roll Film Camera, Compur shutter; cost £17/17; sell £7/7.—Matthews, 1, Bloomfield Place, Bath. [4032]

V E S T Pocket Kodak Special, f/4.5 anastigmat, shutter speeded 1/10th to 1/100th, leather case, excellent condition, £2/12/6; also 4 1/2 in. Compound Condenser, in brass mount, as new, 12/6.—Thwaites, Hillside, Lancaster. [4034]

L E I C A, Standard, interchangeable f/3.5 Elmar, Leitz filter, hood, Correx tank, not 6 months old, £10; consider Pupille, f/2, in exchange.—H. Claricoat, 68, Archery Rd., S.E.9. [4035]

3 1/2 x 2 1/2, Tenax, f/6.8 Dagor, 8 speeds, slides, F.P.A., case; excellent condition, £3/10.—Elton, 56, Battenberg Rd., Leicester. [4037]

N . & G. Folding Reflex Camera, Ross f/4.5, 3 slides, and film pack; first-class condition; deposit.—Box 1794, c/o "The Amateur Photographer." [4040]

3 1/2 x 2 1/2, f/3.8 Zedeller, delayed Compur, double extension, etc., 6 slides, £4/10, offer.—114, Langdale Rd., Thornton Heath. [4043]

B A L D A X 16 on 3 1/2 x 2 1/2, Meyer Trioplan f/2.9, in latest delayed-action Compur, perfect condition, leather case, list £9/5, price £5/17/6; Justophot, in leather case, 7/6; Enlarging Condenser, 6-in., perfect condition, 17/6.—L. W., 128, Etchingham Park Rd., London, N.3. [4044]

F O R S a l e.—Ensign 1-p. Klito, Aldis Plano anastigmat f/7.7, Alex shutter, 4 slides, instantaneous time valve; offers, or will exchange Photo-electric Meter.—Housley, Parkdale, Leegomery, Wellington, Salop. [4045]

I K O N T A, 16 on 2 1/2 x 3 1/2, Zeiss f/4.5, Telma D.A. shutter, case, Rhaco view-finder, £4.—127, Deans Lane, Edgware. [4047]

F /3 Vest Pocket Makina, Compur, 4 slides, F.P.A., screen, purse, perfect, 95/-; Carbine 1-p., double extension, plate back, 8 slides, screen, 3 1/2 x 2 1/2 roll-film adapter, f/6.8 Cooke, Compur, case, cost £14, perfect, 65/-; exchanges, Small Roll Film or Reflex.—Fennell, 17, Bathwick St., Bath. [4052]

S O H O P. C. Reflex, Tessar f/4.5, £7/10; Baby Sibyl, Tessar f/4.5, £4/5; Ensign 4 Carbine, f/8, £1; Developing Tanks: Kodak P.C., 10/-, Turner 3 1/2 x 2 1/2, 6/-, Butcher's carbine, 5/-; 8 dishes to 1-p., 4/-; 6 Printing-frames to white-plate, 4/-; take £12 the lot.—Rollinson, Oakrest, Christchurch Rd., Newport, Mon. [4057]

B A B Y Automatic Rolleiflex, 4 x 4 cm., f/2.8 Tessar, case and accessories, as new, perfect condition, cost £26 four months ago, £16/10; or exchange for 6 x 6 cm. Automatic Rolleiflex, f/3.8 Tessar, latest model.—O'Shea, 282, High Rd., Leytonstone, E.11. [4058]

£4/19/6 2 1/2 x 3 1/2 Six-20 Kodak, f/4.5, delayed-action Compur shutter, 1 to 1/250th sec.; used twice; as new; sacrifice.—Box 1812, c/o "The Amateur Photographer." [4061]

2 1/2 x 2 1/2 Ica Roll Film, Zeiss Tessar f/6.3, 24 Compur, beautiful neat instrument, £3; bargain.—8, West End Avenue, Harrogate. [4063]

F O R W i n t e r S n a p s h o t s.—Voigtlander Superb Twin-lens Roll Film Reflex, 2 1/2 x 2 1/2, Skopar f/3.5, D.A. Compur, leather case; cost £20; as new, £12.—Luke, Southdown, Coombe Dingle, Bristol. [4065]

3 1/2 x 2 1/2 Salex, Meyer f/4.5, D.A. Compur, double extension, rise, cross, 6 slides, F.P.A. and leather case; new in June; cost £8/5/6; accept £5/10.—Wilson, Tir-y-Coed, Roewen, near Conway. [4066]

L E I C A Model I, interchangeable Elmar f/3.5, 3 spool chambers, leather case, slip-on filter, collapsible lens hood; guaranteed, order, £8/10; deposit system.—Box 1804, c/o "The Amateur Photographer." [4070]

L E I C A III, Elmar f/3.5, as new, price £16/10; L approval deposit.—Box 1805, c/o "The Amateur Photographer." [4072]

PERFECT PARALLAX!

SWING FRONT!!

3 SECS. TO 1/1,000!!!

Latest—3 1/2 x 2 1/2 T.P. Reflex, latest steel-gear'd self-capping, 3 to 1/1,000th sec., latest swing unique front with extra rise (giving unique portraits, building corrections, etc., etc.), new full aperture focussing, no parallax complications (focus at full aperture, and stop automatically replaces just before exposure), deep hinged hood, long extension (for close-up portraits, still life, etc., no supplementaries needed), revolving back, sky shade. The perfect camera for pictorial pictures of unique quality.

Dallmeyer f/4.5 £15:15:0

Ross Xpres f/4.5 £19:5:0

EXCHANGES. HIRE TERMS. PERFECTION.

AUTOFOCUS! RISE, CROSS!

3 1/2 x 2 1/2 Ensign Range-finder No. 7 Roll Film, coupled range-finder precision focussing, unique rise and cross front, (for buildings, unique portraits, etc.), latest deep-register device, hinged back, brilliant and wire-finder, all inlaid leather, 12 months guarantee.

Eosar New Superb f/4.5, 1 to 1/100th. £7 10 0

Ensign f/4.5, D.A. Compur, £9 15 0. Zeiss Tessar, £12 15 0

Ross Xpres Fine f/4.5 £13 12 6

EXCHANGES. HIRE TERMS.

NEW ENLARGER

New Ego Vertical Enlarger, electric or gas, double super condensers, orange windows, detachable diffusion screen, sitting above condensers, enlarge to 12 x 10 in., 2 inch baseboard. Takes any camera.

3 1/2 x 2 1/2, £2:19:6. 1-plate, £3:19:6.

De Luxe Model, enlarges to 15 x 12 in., £5:0:0; 20:0:0.

* Pathe Film Library, 1s. 4d. day, 4d. extra days, 300 ft.

Pathe News Gazette, 1/9 day, 9d. extra days.

16-mm. Fox News Film, 2/9 day show. Book now.

* Ilford New Luxe Postcards, all surfaces, 3/6 100.

Used Bargains. Approval. All in Stock.

3 1/2 x 2 1/2 Palmos Press, Zeiss Tessar f/4.5, famous 1.10th to 1/1,000th, D. slides, F.P. adapter, case. Cost £34. £9 17 6

8 x Zeiss Turectum Binoculars, latest design, 1/10th to 1/1,000th, £17 6 0

3 1/2 x 2 1/2 Soho New Precision All-metal Universal Plate, Dallmeyer, Convertible f/6, D. action Compur, triple ex., swing front, swing back, revolve back. Cost £30. £16 16 0

Contax, f/3.5, latest slow speeds. Lovely condition. £17 17 0

1-p. Zeiss Ikon Nettel Press, Tessar f/4.5, latest 1/3rd to 1/2,000th, slides, case. Cost £40. Hardly marked. £25 0 0

3 1/2 x 2 1/2 Cameo, Aldis f/3.5, 1 to 1/100th, double ex. £2 5 0

9 1/2-mm. Pathe Luxe Motocamera, f/3.5. Cost £10 10s. £5 17 6

Justophot, 15s. Rhaco Direct Finder, 7s. 6d.

3 1/2 x 2 1/2 Etui, Tessar f/4.5, D.A. Compur, double ex. £10 10 0

16-mm. Kodak BB, f/1.9, 3-in. Tele. f/2.9, case. Like new £19 19 0

9 1/2-mm. Miller Motocamera, Dallmeyer f/1.5, interchange lenses, 8 speeds, actual footage, all chromium. Super. £12 12 0

16-on-24 Kodak Yollenda, f/3.5, new Compur, £20. £6 17 6

8-mm. Stewart-Warner Super Camera, f/3.5 and Dallmeyer f/1.9 Tele. interchanging, 3 speeds, case. Like new. £14 14 0

3 1/2 x 2 1/2 Carbine Tropical, Aldis f/4.5, 1 to 1/100th, rise. £3 15 0

9 1/2-mm. Pathe B Motocamera, f/3.5. Super pictures. £4 4 0

3 1/2 x 2 1/2 Ensign Roll Film Reflex, Aldis f/4.5, latest 1/25th to 1/500th, D. action, deep hood, deep hood. Bargain. £17 6 0

V.P. Blocknote, Tessar f/6.3, 1 to 1/100th, slides. £2 17 6

16-on-V.P. Zeiss Ikonita, f/6.3, 3-speed, self-erecting. £2 5 0

3 1/2 x 2 1/2 Zeiss Ideal Plate, 4-in. pictorial focus Zeiss Tessar f/4.5, D.A. Compur, double ex., clip-on slides. £9 17 6

9 1/2-mm. Coronet Motocamera, f/3.5, 1 to 1/100th, case. As new. £1 16 0

Erakta, f/4.5, focal-plane speed, hide case. £17 6 0

2 1/2-in. Wide-angle Dallmeyer Latest f/6.5 Anastigmat. £3 5 0

3 1/2 x 2 1/2 N. & G. Folding Reflex, Ross Famous Xpres f/4.5, 1/10th to 1/1,000th, deep hood, D. slides, case. Cost £30. £25 0 0

V.P. Goetz Tenax Roll Film, Dozmar f/4.5, Compur. £4 4 0

16-mm. Ensign Super Projector, f/1.5, 250-watt, all movements, tilting head, resistance case. Cost £50. £21 10 0

V.P. Roth Mentor Reflex, Tessar f/2.9, latest 1/10th to 1/1,000th, long ex., revolving back, slides, case. £12 12 0

3 1/2 x 2 1/2 Etui Plate, Meyer f/4.5, D.A. Compur, slides. £5 5 0

3 1/2 x 2 1/2 Dallmeyer Snapshot Roll Film, f/6. Snip. £2 2 0

Bewi Exposure Meter and Distance Meter Combined. £1 17 6

Ador Telephoto Extra. Cost £20. £12 12 0

16-on-V.P. Fotel Roll Film, f/4.5, 3-speed, D.A. £1 10 0

40 x 30 Cellux Beaded Screen, in Luxe auto. case. £4 4 0

16-mm. Bell-Howell 75 Camera, f/3.5, 100 ft. Soiled. £18 18 0

3 1/2 x 2 1/2 Icarette Zeiss Roll Film, f/4.5, Compur. £3 17 6

V.P. Piccolette Roll Film, Zeiss Tessar f/4.5, Compur. £3 3 0

1-p. Goetz Roll Film, Goetz f/4.5, 3-speed, D.A. £2 4 0

12-in. Dallmeyer Dallion f/6.5 Telephoto. As new. £7 17 6

3 1/2 x 2 1/2 N. & G. Sibyl Plate, Ross Xpres f/4.5, famous silent shutter, 1 to 1/150th, slides. Cost £24. £8 8 0

6 x 13 Rolleiscope, Tessars f/4.5, Compur, case. £29 10 0

3 1/2 x 2 1/2 T.P. Reflex, Cooke f/2.5, 1/10th to 1/1,000th, long ex., hinged hood, 3 double slides, case. Cost £30. £14 14 0

3 1/2 x 2 1/2 Ihagoe Roll Film, f/4.5, 3-speed, Snip. £2 5 0

9 1/2-mm. Cine Nizo Super Motocamera, f/3.5, 3 speeds, trick camera, title crank, takes Pathe chargers. £6 17 6

3 1/2 x 2 1/2 Goetz Plate, f/3.5, Compur, double ex. Cost £20. £8 8 0

1-p. T.P. Special Reflex, Cooke f/4.5, latest 1/10th to 1/1,000th, sun box, hinged hood, 3 D. slides. Snip. £17 6 0

8 x Prestex Binoculars, centre focus, case. As new. £3 17 6

Bolex 9 1/2-mm.-16-mm. Projector, 250-watt, latest, resist. £25 0 0

16-mm. Kodak B Super Camera, f/3.5, 100 ft., case. £8 8 0

16-mm. Autographic Kodak, f/6.3, 3-speed. As new. £17 6 0

1-p. Ernemann Roll Film Plate, f/6.3, 1 to 1/100th. £19s. 6d.

Leicascope Exposure Meter, 18s. 6d. Bolex, 2s. 6d. Praxinos, 12s. 6d.

Sound-on-Film 400 ft. "Singing Fool," 16-mm. £12 12 0

3 x 2 Ensignette Roll Film, f/6.3, 3 speeds. Snip. £15 15 0

16-mm. Kodak B, f/1.9, 3-in. Tele. f/3.5, Kodacolor, case. £19 19 0

400-ft. Aluminum Reels, 16-mm. Four for. £10s. 6d.

3 1/2 x 2 1/2 Ernemann Roll Film Plate, f/6.8, 7 speeds. £17 17 6

1-p. Camer, Aldis f/4.5, D.A. Compur, double ex. £6 17 6

500-watt 16-mm. Victor Bronze Super Projector, f/1.5, 4-way rewind, 2-in. condensers, film trips, case. Like new. £45 0 0

Humicams, 16-mm., 400-ft., keeps films perfect. Five for. £10s. 6d.

Wide-angle Zeiss 4-in. f.16 Anastigmat, Compur, 1-p. £2 17 6

9 1/2-mm. Humicams, 300-ft., essential. Three for. £5s. 0d.

8-mm. Stewart-Warner Camera, f/3.5, interchange lenses, 3 speeds, takes Kodak films. Cost £12 12s. £8 17 6

8-mm. Stewart-Warner Super Projector, A.C. mains. £8 17 6

3 1/2 x 2 1/2 Zeiss Trona Speed, f/3.5 Tessar, D.A. Compur, double ex., rise, cross, latest, slides. Cost £20. £12 12 0

EDWIN GORSE, 86, ACCRINGTON ROAD, BLACKBURN.

CAMERAS AND LENSES

L EICA III, f/3.5 and other Leica equipment, camera with case, £17; other stuff pro rata; deposit.—59, Davison Avenue, Monkseaton, Northumberland. [4073]

Z EISS Super Ikonta, f/3.5 Tessar (16 on 3 1/2 x 2 1/2), £11; Zeiss Kolibri, fitted Novar f/3.5, Telma shutter with D.A., £3.—Box 1806, c/o "The Amateur Photographer." [4074]

E NSIGN Speed Film Reflex, Aldis-Butcher f/3.4, canvas case, good condition, £6 (lowest recent second-hand price £7/10); also Zeiss Ikonta, with Novar f/6.3, new last February, £2.—Box 1808, c/o "The Amateur Photographer." [4076]

E NSIGN Special Reflex, anastigmat f/4.5, 5-in., focal-plane shutter, 1/15th to 1/1,000th, revolving back, roll-film adapter, 3 metal slides, leather case, straps, etc.; bought new three months ago; list price £14/14; will accept £7/10.—Box 1811, c/o "The Amateur Photographer." [4079]

Z EISS Ikonta, 16 on 3 1/2 x 2 1/2, Novar f/4.5, Telma shutter; almost new, £3/17/6.—Below.

R OLLIEFLEX 2 1/2 square, Zeiss Tessar f/3.8, Compur, 1 to 1/300th, de luxe leather case; perfect condition, £12.—Dr. M. Balmoral House, Balmoral Rd., Forest Gate, Telephone, Grange-wood 0652. [4082]

L EICA II, Elmar f/3.5, ever-ready case, No. 1 filter, spool chamber, Correx tank, film template, window, £17; Masking Board, Valoy, £2/6; offers; see London.—Knowers, Gibraltar Cottage, Common, Tunbridge Wells. [4083]

1 -PLATE T.P. Reflex, Ross Xpres f/4.5, revolving 4 back, 8 slides, F.P.A., leather case; excellent condition, £7/10.—Below.

1 -PLATE Sanderson, Bausch f/8, all movements, 4 D.D. slides, 17/6.—Oates, 71, Calton Avenue, S.E.21. [4085]

B A L D A X, 16 on 3 1/2 x 2 1/2, f/2.9 Trioplan, D.A. Compur, optical view-finder, metal window covers, zip case; as new, £7/7.—Box 1813, c/o "The Amateur Photographer." [4089]

Trade.

N EGRETTI and ZAMBRA, 122, Regent St., W.1, camera specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

9 x 12 and 1-p. Mentor Folding Reflex (latest pattern), rising front, deep triple focussing hood, revolving back, quick-wind focal-plane shutter, 1/8th to 1/1,000th and time, fitted 15-cm. Tessar f/4.5, focussing, 3 D.P. holders, F.P.A., leather case; fine order, £15.

3 1/2 x 2 1/2 Dallmeyer Speed Camera, focussing, rising front, direct wire-frame finder, quick-wind focal-plane shutter, 1/8th to 1/1,000th and time, fitted Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P.A., leather case, £15.

3 1/2 x 2 1/2 Agfa Standard Folding Pocket Camera, focussing, reversible and wire-frame finder, fitted f/6.3 anastigmat, 3 slides; good order, £3/15.

3 x 4 cm. Zeiss Ikon Kolibri Vest Pocket Roll Film, taking 16 exposures on a V.P.K. spool, direct finder, focussing, fitted Novar anastigmat f/4.5, Telma shutter, cable release, £4/15.

1 -PLATE Dallmeyer de Luxe Reflex, focussing, rack 4 rising front, deep triple detachable focussing hood, revolving back, quick-wind milled-head focal-plane shutter, fitted 6 1/2-in. Series X Cooke anastigmat f/2.5, 1 D.P. holder, F.P.A., and leather case; fine condition, £20/15.

3 1/2 x 2 1/2 Ihagoe Folding Reflex, cross front, deep triple focussing hood, quick-wind focal-plane shutter, 1/15th to 1/1,000th and time, fitted Tessar f/4.5, focussing, 4 slides, F.P.A., leather case, £10/15.

45 x 107 Jules Richard Verascope, reflex and direct finders, fitted R.R. lenses, T. and I. shutter, 6 slides, £1/15.

3 1/2 x 2 1/2 Newman & Guardia Roll Film Sibyl, focussing, rising front, N. & G. reflex finder, spirit levels, also direct finder, fitted Tessar f/6.3, speeded shutter, 1 to 1/100th and time, £5.

11 -IN. Ross Teleros Telephoto Lens f/5.5, iris mount, complete with cap and flange, optically perfect, £8/15.

4 1/2 x 6 Ernemann Focal-plane Camera, direct finder, focal-plane shutter to 1/1,000th and time, fitted Tessar f/4.5, focussing, 7 slides, F.P.A. and leather case, £5/17/6.

6 -IN. Dallmeyer Soft Focus Lens f/4.5, iris mount, complete with flange; as new, £3.

E XCEPTIONAL Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

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CAMERAS AND LENSES

Trade.

CAMERAS Exchanged; largest stock in S. London; special attention to Pathescopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

LENSES Special Camera Bargains.—See displayed advert.—168, Oldham Rd., New Cross, Manchester, 4. [0087]

LOYD'S.—London's Largest Store Second-hand Photographic Appliances.—87, Lamb's Conduit St., W.C.1. Holborn 6250. [3791]

CONDENSER Lenses, 4½-in. unmounted, per pair 10/-, mounted 13/6; 5½-in. unmounted 16/-; 5½-in. unmounted 17/6, mounted 22/-, all sizes; also for cinemas at lowest prices.—Below.

ENLARGING Lenses, portraits, R.R. lenses any focus, cheap; Mangin mirrors, etc.; anastigmats repolished as new; enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [4046]

BRADY & MARTIN, LTD., 29, Mosley St., Newcastle-upon-Tyne, Camera and Cine Specialists, offer the following guaranteed bargains. Sent on five days' approval against cash.

FOCAL-PLANE, 3½×2½, Meyer-Gorlitz f/5.4, speeds 1/10th to 1/1,000th, 3 D.D. slides, F.P.A., case, £4/10.

VOIGTLANDER Avus 3½×2½, double extension, rising and cross front, Compur, Skopar f/4.5, 3 slides, F.P.A., case, £5.

BABY Ikonta 3×4 cm., f/6.3, £2/5; Fotet 3×4 cm., Vario shutter, f/4.5 lens, £2/5; Roll Film Carbine 3½×2½, Aldis-Butcher f/4.5, Compur shutter, £5.

N & G. Baby Sibyl, Cooke Aviar f/4.5, 6 D.D. slides, F.P.A., Telephoto lens, case; new condition £14/10.

VICTOR Cine Camera Model 5, turret head, 5 speeds, hand turn, Dallmeyer f/2.9; shop-soiled, £40.

ALL Amateur Cine Apparatus, Cameras, Projectors, Tripods, Meters, Splicers, etc.; demonstration lounge and expert demonstrators.—Brady & Martin, Ltd., 29, Mosley St., Newcastle-upon-Tyne. [4084]

EXCHANGE AND WANTED

PRISMATIC Binocular wanted, Ross, Zeiss or Leitz preferred; must be in perfect optical condition; prompt cash for suitable bargain.—Box 1744, c/o "The Amateur Photographer." [3988]

WANTED.—Petzval Portrait Lens of about 10 to 12 in. focal length; please state price.—R. Welburn, Moorside, Norden, Rochdale. [3991]

EXCHANGE or Sale.—Ross Xpres 2-in. f/3.5, Zeiss range-finder; wanted ½-pl. Dallan Tank, 3-in. f/4.5 anastigmat, and 12-in. f/6.3 anastigmat (for whole-plate).—Lawrence, Hamble, Southampton. [3993]

EXCHANGE.—Midax 9.5 Cine Camera-Projector, complete in case, as new, for good Portable Typewriter.—Box 1751, c/o "The Amateur Photographer." [3997]

WANTED.—11-in. Telephoto Lens.—A. J. Wilson, c/o Boxer, 194, Gt. Dover St., London, S.E.1. [3999]

£8 offered Inos II (Heliar); 3½×2½ Plate (Dagor), also wanted.—K. Latin, 50, Sussex Gardens, W.2. [4006]

WANTED.—Rolleiflex 6×6 Automatic, with plate attachment, exchange 3×4 cm. Kodak Vollandia, Zeiss f/3.5, Compur, 2 filters, 2 auxiliary lenses, cash adjustment.—E., Beggars Roost, Dymchurch, Kent. [4008]

WANTED.—Lux Projector, will exchange Kodascope Model C and 10-h.p. Car.—Rimmer, Lache House, Chester. [4010]

WANTED.—Reflex 3½×2½, with f/2.5 Cooke or similar lens, cheap for cash; full details of price and accessories.—Beasley, Berridale, Narrow Lane, Blackheath, Birmingham. [4012]

EXCHANGE.—Two-valve All-mains Wireless Set, moving coil speaker, wavelength range 15-2,000 metres, Pick-up, Pentode output, A.C. all voltages; also Roll Film Camera, f/3.5 lens; wanted Miniature Camera, Leica, Contax or Peggy preferred; write or call.—Flach, 315, Lillie Rd., Fulham, S.W.6. [4013]

REFLEX Wanted, double extension (Zeiss Tessar lens), with fittings.—Roscoe, 69, Barnehurst Avenue, Barnehurst, Kent. [4023]

WANTED.—3½×2½ Reflex Camera, with ordinary and Telephoto lens; full particulars to—5, South Grove, Kellaway Avenue, Bristol, 6. [4024]

WANTED.—½-pl. Salex Focal-plane Camera, shutter in good order; must be cheap; others considered.—W. Lee, 44, Victor Terrace, Manningsham, Bradford. [4029]

WANTED.—8½-in. or 9-in. Cooke or Dallmeyer Portrait Anastigmat f/4.5, with Luc or similar shutter; 12½-in. Merrett Trimmer; Tank for Aerograph.—Wolfe, 101, Carver St., Sheffield, 1. [4031]

STOCK TAKING
SALE BARGAINS

3½×2½ Latest Makina II, built-in range-finder, f/2.9 Plaubel lens, delayed Compur, 3 slides, F.P. adapter £25 17 6

4.5×6 cm. Deckrullo Speed Focal-plane, f/2.7 Zeiss Tessar, F.P. adapter and case £12 10 0

3½×2½ No. 6 Carbine, Aldis f/4.5, Compur shutter £3 17 6

10×15 cm. Goerz Anschutz, self-capping shutter, f/6.3 Dagor, 3 D.D. slides and Mackenzie adapter. £7 12 6

½-pl. Anschutz, self-capping shutter, f/6.8 Dagor, Mackenzie adapter, envelopes. £5 18 6

5×4 T.-P. Press, f/4.5 Kershaw anastigmat, 3 book-form slides £5 19 6

5×4 Sanderson, f/6.5 Cooke, roller-blind shutter, 3 book-form slides £3 19 6

P.C. Soho Reflex, 1 D.D. slide, no lens. £3 19 6

ACCESSORY BARGAINS

Seven only. Oak Cine Cabinets, size 21×9×15 in. high. Usual price 45s. (Carriage 1s. 6d.) Price 12s. 6d.

16-mm. 100-ft. Spare Reels, post free, 3 for 15s. 0d.

16-mm. 100-ft. Cine Films, all new, each. 12s. 9d.

(Write for List.)

500 V.P. size 2½×1½ Whitewood Printing Frames, post free, 3 for 1s. 3d.

200 Tan Mail Canvas Cases, for miniature camera, with strap, post free, each. 1s. 3d.

50 Boxes 8½×6½ Plates, by Griesbaler, 300 H. & D. Per box, post free. 2s. 6d.

10,000 Bromide Postcards (vigorous glossy only), per 100, post free. 2s. 2d.

Albums, Slip-in, 4½×2½ in., hold 32, stout covers, post free. 1s. 0d.

Albums, Paste-on, 10×7½ in., grey, 18 leaves, post free. 1s. 2d.

Albums, Paste-on, 15×12 in., brown interleaf, 18 leaves, post free. 4s. 6d.

Albums, Paste-on, 11×8 in., brown or grey, 30 leaves, stiff covers, post free. 3s. 6d.

Postcard Folder Mounts, grey and white, per doz., post free. 1s. 3d.

6-in. All-metal Print Trimmers, with transparent guide, each, post free. 3s. 6d.

3½×2½ Fiducia Folding Plate, by Contessa, double extension, f/4.5 Tessar, in Compur, 12 slides, F.P. adapter and leather case. £6 18 6

Aerograph Handpiece, in case. £2 0 0

V.P. Weeny-Ultrix, f/4.5 Ihagee anastigmat, Compur shutter. New. £5 17 6

V.P. Weeny-Ultrix, with plate back, f/4.5 Ihagee anastigmat, Compur shutter, focussing screen, 3 slides. New. £6 8 4

4.5×10.7 Verascope, pair R.R. lenses, changing-box and case. £1 10 0

4.5×10.7 Polyscope, pair f/4.5 Tessar lenses, 6 slides and case. £5 10 0

4.5×10.7 Polyscope, pair f/6.8 Novar lenses, Compound shutter, changing-box. £3 10 0

4.5×10.7 Verascope, pair f/9 Zeiss lenses, changing-box £1 18 6

9.5-mm. Pathé Baby Projector, motor, super attachment, dual resistance. £7 18 6

Model I Leica, chromium-plated, f/3.5 Elmar lens. Unsoiled. £12 10 0

12-in. f/6 Dallmeyer Popular Telephoto Lens. £5 7 6

8.5-cm. f/4 Zeiss Triotar Telephoto, for Contax £11 17 6

Acetylene Jet and Generator, by Lancaster. 18s. 0d.

Inverted Incandescent Gas Outfit. 8s. 6d.

3½×2½ Alta Vertical Enlarger, f/4.5 Dallmeyer lens, electric fittings. £5 18 6

Leitz Stereo Viewer, in case. £5 0 0

6-in. f/4.5 Aldis Anastigmat, in sunk mount. £2 19 6

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EXCHANGE AND WANTED

WANTED.—for Victor Cine No. 3, Leather Case in sound condition, but would definitely prefer of soiled and travel-worn appearance; must inspect before purchase.—Box 1795, c/o "The Amateur Photographer." [4039]

WANTED.—Good ½-pl. Folding Plate Camera, cheap. Sanderson, Graphic, etc.; lens optional.—3, Mount Park Avenue, S. Croydon. [4041]

WANTED.—Tilting Outfit for Pathe 9.5, also Floodlight.—68, Copleston Rd., S.E.15. [4049]

WANTED.—Roll Film Holder for N. & G. Folding Reflex, also 3½×2½ Correx Tank, for cash, cheap.—J. C. Curtis, Rayleigh, Essex. [4050]

WANTED for 2½×2½ Rolleiflex: plate adapter, slides, iris diaphragm, Proxars No. 2, sun-shade, all or separate, for cash.—Gilbert, 54, Chatsworth Rd., Morecambe. [4051]

WANTED.—Second-hand Kodak Amateur Printer.—Hooper, 10, Market Hill, Maldon, Essex. [4054]

LEICA Valoy Enlarger required; good condition, state lowest price.—Orton, 25, Second Avenue, W.3. [4055]

WANTED.—Reflex, ½-pl. or smaller; exchange Zeiss Ikonta, this year's model, 16 on 2½×1½, Compur, f/3.5 Novar, eye-level view-finder.—Graham, 18, Clova Rd., London, E.7. [4060]

WANTED.—Latest model Rolleiflex or Rolleicord with case; state price.—A. Stewart, Room (32), 23, Montrose St., Glasgow. [4062]

WANTED.—Up-to-date Leica Valoy Enlarger, with or without lens or masking board, 10×8 (Feluk); or Zeiss Magnaphot, no lens, might suit; also Leica small Universal Finder (with parallax lever), for 3.5, 5, 10.5 cm. lenses; lowest prices to—Box 1810, c/o "The Amateur Photographer." [4068]

WANTED.—High-class Miniature Camera, with fast lens, also Condenser or cheap Enlarger.—Box 1803, c/o "The Amateur Photographer." [4069]

WANTED.—Elmar Wide-angle Lens, cheap.—Box 1804, c/o "The Amateur Photographer." [4071]

WANTED.—2½ square Roll Film Icurette.—Box 1807, c/o "The Amateur Photographer." [4075]

ADVERTISER requires a good Camera and Projector for 16-mm. film; price and particulars to—Box 1809, c/o "The Amateur Photographer." [4077]

WANTED.—Auto. Rolleiflex 6×6, f/3.8, or V.P. Super Ikonta, f/3.5, also Photocrop meter, lowest prices to—Rosebank, Claremont Gardens, Tunbridge Wells. [4078]

WANTED.—Vertical Enlarger, 2½×2½, electric, complete.—190, Heaton Park Rd., Newcastle-upon-Tyne. [4080]

WANTED.—Powder Flashlamp, also release bulb and fitting for Apem Camera.—McGregor, Optician, Cullen. [4081]

WANTED.—½-pl. Vertical Condenser Enlarger, gas; state particulars.—Stewart, 33, Hilltown, Dundee. [4087]

Trade.

PATHE Cine Cameras, Projectors and Films, any title, best prices paid.—Universal Camera Co., 19, Broad St., Golden Square, London, W.1. [0103]

WANTED.—Pathe 9.5-mm. Films, 30, 60, 300 ft., any quantity or condition, cheap.—Bell, 45, Newington Butts, S.E.11. [3829]

WANTED.—1/1-pl. Triple Field Outfit.—54, Lime St., London, E.C.2. [3953]

WANTED.—Cameras, Cinemas, in exchange for latest new Models.—Gorse, 86, Accrington Rd., Blackburn. [4038]

ACCESSORIES

ZEISS Nitraphot Lamp (4,000 c.p., 100 hours) and reflector, practically unused (cost £23/6), 25/-; Spar Lamp (unused), 12/6.—Ford, Woodland, Walmley Rd., Sutton Coldfield. [4025]

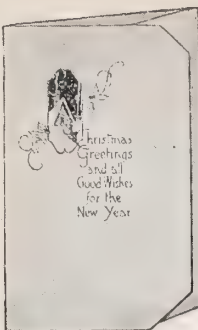
PHOTOSKOP Electric Exposure Meter, case, instructions, new, £4/4; Ensign Boy's Own Lantern, Petzval lens, gas and electric fittings, 3 boxes coloured lantern slides, 30/-; deposit system.—Nichols, 25, Summerfield Rd., Stourport, Worcs. [4053]

3½×2½ Dallan de Luxe Plate and F.P. Tank, £12/-; Zeiss 1630/2 Tilting and Revolving Tripod Head, as new, 8/-; 7-in. Jaynay Trimmer, with paper holder, 5/-.—Jenkins, Barnfield, Wilton Crescent, Southampton. [4064]

KODAK Film Tank, 2½ in., new condition; little used, 10/6.—Simpson, Broomiebrae, Earlston, Berwickshire. [4086]

Trade.

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]



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CINEMATOCGRAPH APPARATUS

PATHE Luxe Motocamera, f/3.5 model, four chargers, leather case, as new, £5; also Modified Home Movie Projector, type C motor, resistance, ammeter, super attachment, £5.—Jones, 10, King's Parade, Soham, Cambs. [4001]

KODASCOPE Model C 16-mm. Projector, motor driven, Clarostat control, 100-watt lamp, £8; cost £21; deposit system.—Murray, Glenlyon, Dale Rd., Purley. [4002]

CINE-NIZO 9.5-mm., f/2.8 aperture, in new condition, complete with 4 chargers and tilting and panning head, £8/10.—BM/XPRL, W.C.1. [4003]

PATHE de Luxe Motocamera, Meyer Plasmot f/1.5 lens, case, Cinophot, Home Movie Projector, motor, resistances, 2-way switch, tilting device, Krauss lens, repair outfit, carrying-case, Titra tilting outfit, 4×3 ft. portable screen; cost new £47; condition perfect, £22, or near offer.—Pearce, Hunting Grove, Crawley, Sussex. [4011]

9.5-MM. Pathe Model B Motocamera, f/3.5, with 4 chargers, 1933; perfect condition, £4/5.—G. Bailey, 68, Belgrave Rd., Ilford, Essex. [4033]

BELL-HOWELL Disc Talkie, 375-watt, with amplifier, cost £240, bargain, £65; Bell-Howell 70a, f/3.5 Cooke, £20.—BM/PXMP, London. [4036]

A GFA Cine Camera, 16-mm., f/3.5 lens, with hood and pan. filter, only 5 weeks old; indistinguishable from new, guaranteed perfect order, 40 ft. one winding, £8.—Thurlow, 24, Orchard St., W.1. Mayfair 514f. [4056]

KODAK Camera BB, f/3.5 lens, Kodascope C Projector, resistance and screen; almost new; perfect, accept £17; cost £36.—P. Carline, Ash Tree, Buxton Rd., Macclesfield. [4067]

BOLEX Projector, 9 and 16 mm., 250-watt, improved lamphouse, forward, reverse projection and stills, resistance to 250 volts, case; excellent condition, £25.—D. Russell, Hillhurst, Bearsden, Glasgow. [4088]

Trade.

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20/- Illustrascreens, complete with stretchers, perfect surface, easily transportable after the show, 40×30 in.

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40/- Illustrascreen, 5×4 ft., for perfect brilliant projection, any size made to order; example, 8×6 ft., 99/- (the screen for B-200 users).

50/- Power's Professional Projector Mechanisms, suitable for talkies; also Kalee Heads from 60/-.

65/- Coronet Projector, fitted with a device for showing super reels; our special offer.

70/- Pathe Home Movie, complete and in good order, or with super attachment, 99/-.

84/- 9-mm. Projector, fitted with 50 c.p. lamp, and auxiliary resistance for same.

95/- Pathe Home Movie, complete with motor drive and dual resistance.

ANY of above sent upon receipt of remittance or C.O.D.
EVERYTHING for Movies, Projectors, Films, Screens. Not a shop, a warehouse packed with cine equipment. No catalogue is available of bargains far too numerous to list, therefore your inspection is invited.

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ILLUSTRA ENTERPRISES, 159, Wardour St. (facing Film House, Oxford St. end), London. W.1. [4090]

CINEMATOCGRAPH Films, Accessories; standard only; lists free; sample 1/-.—Filmeirs, 57, Lancaster Rd., Leytonstone, E.11. [1298]

FILMS.—All subjects from 15/- per 100 ft. 16-mm. write for lists of 9.5-mm. and 16-mm. films; also ask for unique 9.5 library offer.—Maurice & Co., 28/40, Paradise St., Liverpool, 1. [4018]

SALE FURTHER REDUCTIONS

3 1/2 x 2 1/2 Roll Film de Luxe, f/3.9 anastigmat, delayed-action Compur shutter, self-erecting front. As new. £4 15 0

2 1/2 x 1 1/2 Zeiss Ikonta, f/4.5 Zeiss Tessar, Compur shutter, leather case, indistinguishable from new. Cost £10 15s. £6 18 6

3 x 4 cm. Miniature Camera, f/2.9 anastigmat, Compur shutter, self-erecting front. Cost £10 10s. £4 15 0

1a Zeiss Ikon Coccarte de Luxe (tropical model), f/4.5 Zeiss Tessar, delayed-action Compur shutter. Brand new and unused. List price £14. Special snip. £8 17 6

Model 2 Leica, f/2.5 Hektor, latest automatic focusing. Brand new condition. List £26 3s. £16 17 6

Model B Cine-Kodak, f/6.5 anastigmat, spring motor drive, perfect order. Cost £18 guineas. £2 17 6

Pathoscope Cine Camera, f/3.5 anastigmat, Motrix spring drive. Perfect. Cost £7 2s. £2 17 6

Model BB Cine-Kodak, f/3.5 anastigmat, variable speeds, 8/16 pictures per second. Brand new condition. Cost 15 guineas. £7 15 0

Ensign Super Kinecam, turret head, variable speeds, 8/64 pictures per second, 1-in. f/1.5 Dallmeyer anastigmat, 2-in. f/1.9 Dallmeyer and 4-in. f/4.5 Dallmeyer Telephoto, lens hoods and filters for all three lenses. This outfit is complete in de luxe leather case and in brand new condition. Cost a few weeks ago over £70. £27 17 6

2 1/2 square Voigtlander Brilliant, f/4.5 Skopar, latest Compur shutter. As brand new. List £8 5s. £4 12 6

V.P. Kodak, latest Series III f/7.9 anastigmat. Perfect. Cost 50s. £18s. 6d.

3 1/2 x 2 1/2 Contesse Netel Tesco, f/4.5 Dominar, Compur shutter, double extension, 3 slides, leather case. A de luxe outfit. Cost £11 5s. £3 19 6

3 1/2 x 2 1/2 Dollond Owl, f/4.5 anastigmat, Compur shutter. New condition. Cost £8. £2 9 6

2 1/2 square Foth-Flex Reflex, f/3.5 anastigmat, delayed-action focal-plane shutter. Perfectly as new. £6 19 6

4-in. T.P. Special Ruby Reflex, f/4.5 Zeiss Tessar, revolving back, changing-box, leather case. New condition. Cost nearly £30. £8 17 6

Midas 9.5-mm. Camera-Projector, f/2.5 Taylor-Hobson anastigmat, motor drive, takes and projects. As new. List £7 7s. £2 19 6

4-in. Record Enlarger, constructed of mahogany, Russian iron lamphouse, tilting and revolving carrier, rack focussing, Petzval lens. Beautiful condition. Perfect order. Cost £20. £8 17 6

2 1/2 square Foth-Flex Reflex, f/3.5 anastigmat, delayed-action focal-plane shutter. Perfectly as new. £6 19 6

4-in. T.P. Special Ruby Reflex, f/4.5 Zeiss Tessar, revolving back, changing-box, leather case. New condition. Cost nearly £30. £8 17 6

Midas 9.5-mm. Camera-Projector, f/2.5 Taylor-Hobson anastigmat, motor drive, takes and projects. As new. List £7 7s. £2 19 6

4-in. Record Enlarger, constructed of mahogany, Russian iron lamphouse, tilting and revolving carrier, rack focussing, Petzval lens. Beautiful condition. Perfect order. Cost £20. £8 17 6

2 1/2 square Foth-Flex Reflex, f/3.5 anastigmat, delayed-action focal-plane shutter. Perfectly as new. £6 19 6

4-in. T.P. Special Ruby Reflex, f/4.5 Zeiss Tessar, revolving back, changing-box, leather case. New condition. Cost nearly £30. £8 17 6

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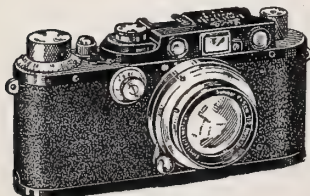
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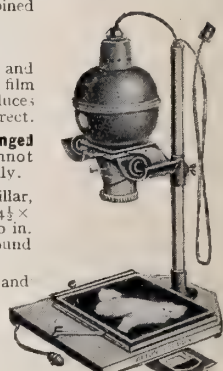
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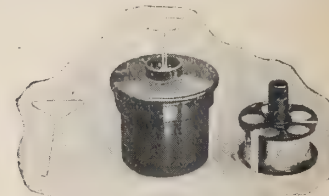
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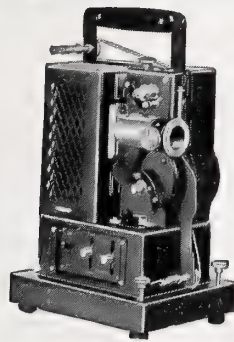
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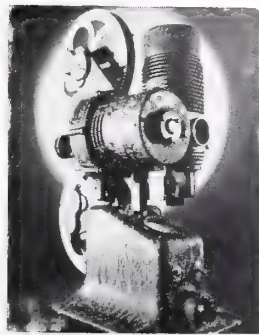
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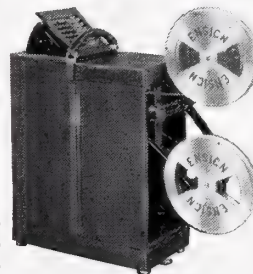
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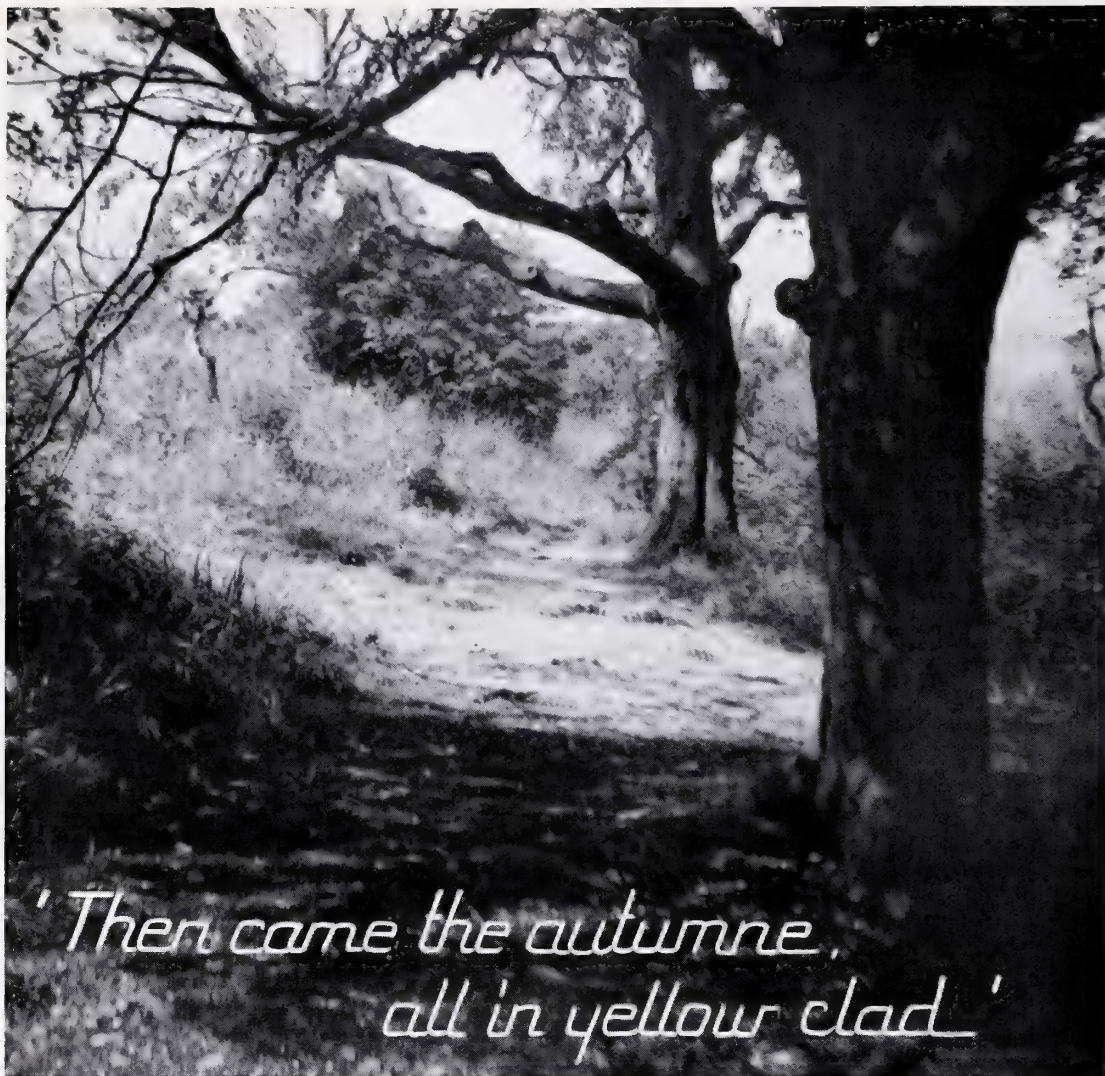
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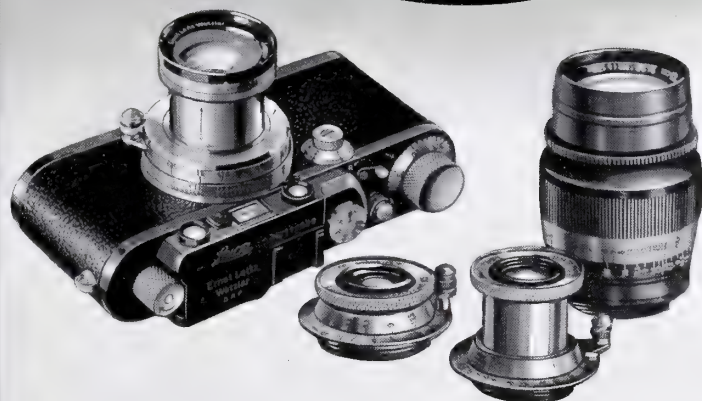
Vol. LXXVIII.

Wednesday, October 17th, 1934.

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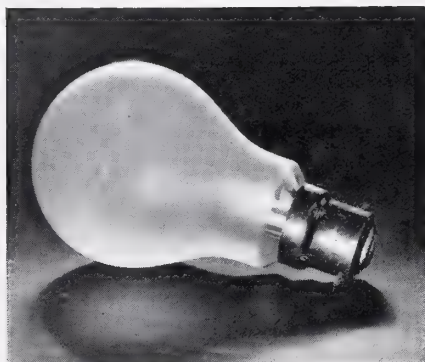
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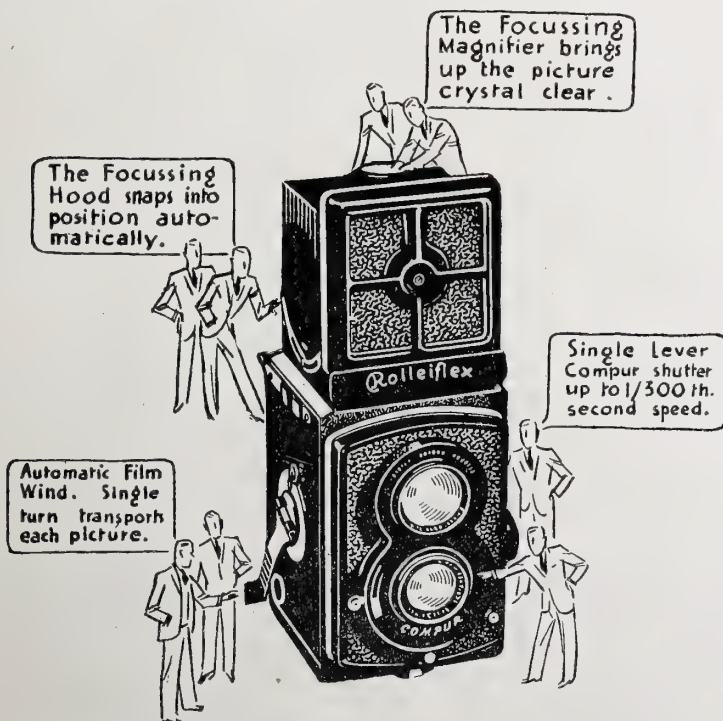
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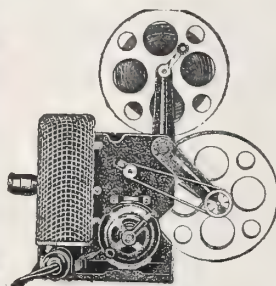
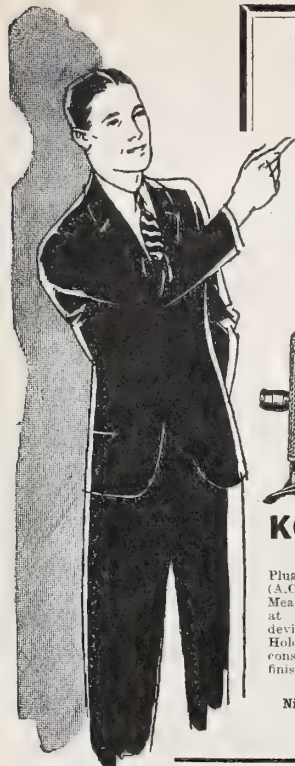
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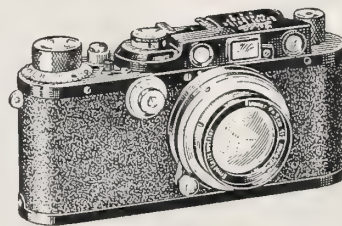


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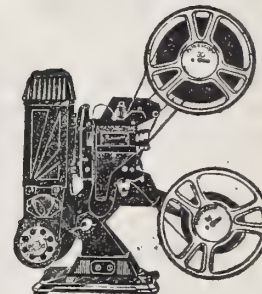


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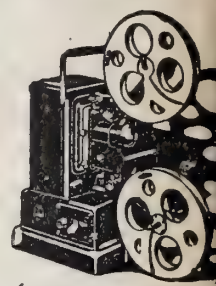
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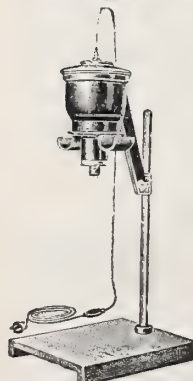


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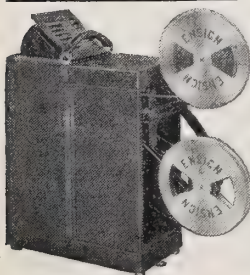
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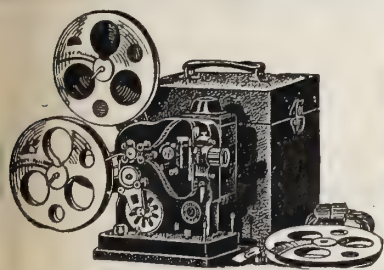
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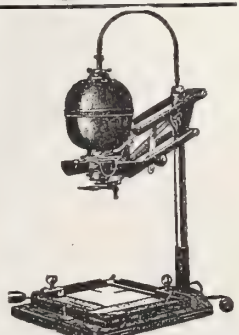


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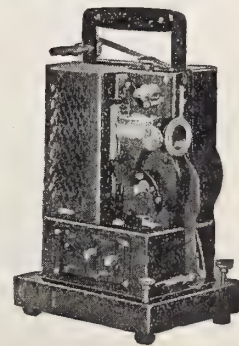
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Pathe Model B Cine Camera, $f/3.5$ anastig. lens, leather case. **£4 7 6**
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THE rose of Lancaster was vigorously waving in Mr. James Shaw's bonnet when he came south to deliver his lecture to an R.P.S. Exhibition audience on his county of counties. Does anybody think that Lancashire is "all Wigan"? Mr. Shaw will disillusion them. Why, man, he will show you landscapes which are the despair of every other county in England, not to speak of Wales. Do you know that the better half of Windermere is in Lancashire? Has it occurred to you that it is in Lancashire that Coniston Old Man raises his head? Have you ever thought of the fells and the rivers and the glories of Morecambe Bay? How little they know England who do not Lancashire know! Then Lancashire appears to have—or at any rate Mr. James Shaw with his camera has an uncanny knack of searching them out—an abundance of queer, quaint characters, engaged still upon ancient trades which have a touch of picturesqueness about them. Also it has delightful panelled halls, and schools and churches, enough to turn the three Ridings green with envy. In fact, if Lancashire—that is to say, Mr. Shaw's Lancashire—is not exactly heaven on earth, it runs heaven pretty close. And even Wigan—well, there was a Wigan man who died and interviewed Peter at the gate, and told Peter straight, "Look here, Peter," he said, "I wants thee to know, I didn't want to leave Wigan."

Doing and Dying.

Does anyone give a thought to the risks and discomfort of the photographer in getting a good picture? The Press photographers, we all know, pass through fire and flood and revolutionary bullets, exclaim-

TOPICS of the Week



A LONDON SNAPSHOT.

Trafalgar Day is October 21st, and Nelson's Monument in Trafalgar Square will afford a subject for many exposures.

ing "The picture's the thing." Some of them were in the Spanish revolution, and two of them had their cameras confiscated. One of these two was kept in confinement, but his camera was restored to him; the other was allowed to go, but his camera was withheld. One wonders whether each envied the other's fate, but perhaps between a pressman and his camera there is no sentimental attachment. But the ordinary amateur on occasion faces perils. One such bravely determined not long ago to photograph a piece of ornamental coping on the top of a large new building. The only way up was by means of a builder's ladder extending to infinity. He got a grudging permission from the clerk of the works, with an intimation that if he fell and broke his neck he must not expect too many wreaths at his funeral. Up the ladder he went, a ladder which, viewed from the ground, appeared to incline at the orthodox angle towards the building. Half-way up, as is a common experience with ladders, it appeared to him that the ladder was inclining in the other direction, and that its top was anchored on thin air. But with a wholesome fear of what the clerk of the works would say if he came down with his objective unreached, he persisted and found a 7-ft. plank at the top, from which he got his photograph. And he is rewarded by the remarks of those who see the work, "Ah, you used a telephoto, I suppose?" Whereupon he tells the tale and bulges the ladder.

Off Seasons.

We all have them. The photographer must not be discouraged if there comes a time when everything seems to go wrong. We all know

such times, when our fingers are all thumbs, when our work is not up to standard, when we are unfortunate in our subjects or clumsy in the use of our materials, or in one way or another "miss the bus." Nothing seems to turn out right. This does not apply just to one piece of work, but to everything we do over a certain period, showing that it is something in ourselves—something psychological—and not anything inherent in a particular job. It is not the lens or the film that is letting us down; it is a misplaced cam or nut or something in our own human mechanism. There are two consolations. One of them is that the same experience is common to every vocation and to every person. No one continues indefinitely as an instrument of precision, or is invariably attended by the same good angel of luck. Indeed, if we did hit the bull's-eye every time we should soon die of *ennui*. Were it not for its failures,

occasional or frequent, photography would lose most of its zest. The other consolation is that these things go by cycles, or waves, if you like to call them so, and the dip will soon be followed by the crest again. The off season must not be an excuse for putting things away in despair, but rather for learning its lessons with courage.

New Hope for the Eye.

Sometimes in these days when the whole world is microphoned and amplified we begin to think that the ear, having so much done for it, may oust the eye from its supremacy among the sense organs; that in the world of the future it may be more important to hear than to see. Therefore it is just as well to remind ourselves that the eye, too, is coming on. Some extraordinary things, for example, are now being done in eye surgery. We were shown an instrument the other day

for ophthalmic diathermy, which is in use at the great eye hospital, Moorfields, where some miracles have been wrought. Formerly a man with detached retina was given up for blind; now he may be the subject of a marvellous restoration. Perhaps, had this come about earlier, Delius need not have been blind, nor John Milton. Some wonderful glasses are also being brought out by ophthalmic firms. We always suspected our old schoolmaster of having glasses which enabled him to see what was happening behind his back, but we were shown glasses with an extended field by means of which the user could pretty well see all round him—a good idea in one-way streets. We have so often been told that the camera as an instrument of precision has beaten the eye into its own hollow cavity. Nevertheless, a good deal can be done for the eye in the way of improvement, and exploitation of its unimagined resources.

READERS' PROBLEMS

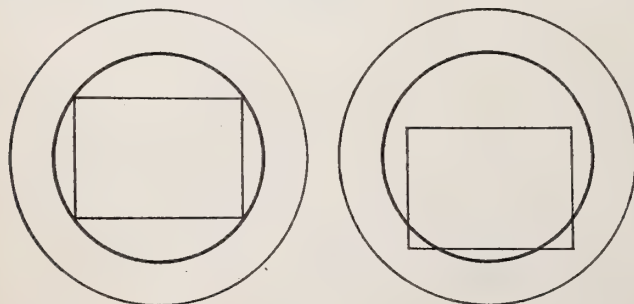
Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Circle of Illumination.

I have been experimenting with a rather old half-plate camera with a — lens working at f/6, and send one or two prints. You will see that the definition is none too good in some, and if I use the rising front I get darker corners as shown in others. Am I right in blaming the lens, or can you give some other explanation?

C. M. (Durham.)

The lens you have is rather old, but was considered a good one in its day. It is of rectilinear type, and most lenses of this kind had f/8 as their largest aperture, the larger stop in this case being for the sake of extra rapidity in cases where critical marginal definition was not imperative. You must remember that the standard of definition has become much higher since the introduction of the anastigmat.



Such a lens as yours has a curved (saucer-like) field, so that both central and marginal sharp definition can be obtained only by judicious focussing, accompanied by necessary stopping down. Moreover, not only definition but illumination falls off towards the margins of the field. The simple diagram will help to explain the points.

The outer circle represents the complete field of illumination of the lens; the inner circle represents that part of the field in which both definition and illumination come up to a passable standard, with or without stopping down. The rectangle represents the plate. In the first figure the centre of the plate is on the axis of the lens, and it is assumed that in this position the plate falls exactly but completely inside the satisfactory part of the field. It is evident from your prints that your plate is not so included; the corners run out slightly into the unsatisfactory region. This indicates that the lens is being used on a rather larger plate than it will cover adequately; it would be better on a 5×4 or a quarter-plate. In fact such lenses as the one you have can often be used as rather long focus lenses on such plates, which naturally fall in the best part of the field.

The second figure shows what happens when the front is raised. The circle of illumination is shifted in relation to the plate, two corners of which are now well within the satisfactory area, while two others are definitely out of it. You will see at once why you get two darkened corners when you raise the front, and if you examine the prints which show these you will notice that the other two corners are better both in definition and illumination than when the plate is central in the disc.

Your camera probably has a swing front, and you will find that by bringing this into operation when the front is raised you can get rid of your dark corners. At the same time this will "tilt" the field of the lens, and upset the definition. You will have to focus for the middle of the plate, and sharpen up the definition at the top and the bottom by stopping down.

We should advise you not to discard the lens. It is much too good for that, and for certain kinds of stand work will give a very good account of itself. Even when the extreme corners are not all they might be you can generally spare enough of the negative to eliminate them.

Choosing an Enlarger

Many of our readers must be considering the purchase of an enlarger, and be exercised in their minds as to which type to choose. In this article the advantages of each, as well as other matters, are dealt with.

ALTHOUGH photography in these days is practised all the year round, it is safe to say that although negative-making is still carried on, most photographers regard the coming season as one in which the making of lantern slides and enlargements plays a prominent part. There must be many of our readers who at this time are contemplating the purchase of enlarging apparatus, yet are in some doubt as to the type which will best meet their needs.

Types.

In common with modern cameras the modern enlarger has also been considerably improved with regard to design. There are two types which the photographer has before him, known as the vertical and the horizontal, and each of these has advantages to offer.

The modern vertical enlarger is a well-made instrument. It is as a rule made to focus by scale, and the photographer is not in doubt as to whether the picture is as sharp as it is possible to get it. This type is of great advantage to those whose sight is not of the best, and who find some difficulty in focussing.

These instruments are self-contained pieces of apparatus, they take up small space in operation—a point that is worth considering when dark-room accommodation is limited. On the other hand, the photographer is limited as to the size of enlargement, unless some modification of the instrument is employed, but as a general rule the maximum size is large enough.

These enlargers are fitted with anastigmat lenses of high speed, and exposures with them, from suitable negatives, upon rapid bromide papers, are reduced to a few seconds.

The older type of enlarger of horizontal form still finds many supporters. It is not self-focussing, and it is less rapid in operation than

the newer type. At the same time, there is no limit, apart from the size of the apartment and the bromide paper available, to the degree of enlargement permitted by apparatus of this type. Further, it is less costly. Another advantage is that there is greater extension, and sufficient to make lantern slides by reduction from larger negatives.

Condenser, or Diffused Lighting.

The older type of enlarger is fitted with a condenser in order to ensure even illumination of the negative. The vertical enlarger is generally fitted with a system of reflectors and diffusers by which the same object is attained, although in some cases a condenser is fitted as well.

The advantage of the diffused lighting system is that small mechanical defects, in the nature of minute scratches, as well as hand-work or retouching, are much less evident than is the case with a condenser. The latter is more speedy, but most high-grade enlargers of the vertical type are fitted with large-aperture lenses and powerful lighting equipment, so that the difference is less marked than it may appear.

The Lens.

This should be a good anastigmat, and there are enlargers made which will permit of the photographer's own lens being fitted. The old portrait lenses, while they give moderately good definition over the centre of the field, tend to fall off towards the margins unless stopped down.

A lens of poor quality will lose much of the fine definition of the original negative.

Illuminant.

While electric lighting is the ideal for enlarging the photographer who is confined to gas will find that this is quite satisfactory. This may mean that the enlarger will be of

the horizontal type, because some models of the vertical enlargers cannot be adapted for gas. The photographer who resides in the country will have to decide between oil, acetylene, or a lamp of the spirit vapour type. The last, provided it is kept clean and used with care, will be found quite satisfactory. This lamp cannot be used in an enlarger of the vertical type.

In General.

Such are the points which should have practical consideration before the enlarger is purchased. In addition, the photographer will want dishes of at least a size larger than the largest size of print that he contemplates making. Let them be of the deep and not the shallow variety. The latter cause spills, and are very difficult to use.

Lastly the photographer should invest in a good dark-room lamp, with a suitable screen for bromide paper, if he does not already possess one. A cheap dark-room lamp is a nuisance, and the best results cannot be expected under bad conditions of working.

Familiarity.

Having finally decided on the type of enlarger, and having acquired it, there is another important matter that arises. This is the question of learning exactly how to use the apparatus so as to get the best possible results of which it is capable. There are many who continue contentedly to use an enlarger in ignorance of the fact that they are not getting the best out of it. The instructions supplied with the enlarger should be most carefully studied, and all the directions as to manipulation and care strictly observed.

The apparatus should be stored where parts will not become rusty and so lose their efficiency and smoothness of working, and both lens and condenser should be spotlessly clean.

INFRARED for the Amateur

By J. INGLIS STEWART.

NOT very long ago, infra-red photography was looked upon as a scientific experiment, and a difficult one that could only be

more correct rendering. These plates, usually known as the self-screen type, are probably the most popular class amongst amateur workers.

Panchromatic films or plates are those that have been sensitised with the aid of suitable dyes to record all colours, but they are still very sensitive to the blue end of the spectrum, and have to be used in conjunction with a colour filter to give the best results. By the use of a correct light-filter more of the blue and violet is cut out, and it becomes possible to photograph red and blue in their correct tonal values at the same time on the same plate.

Beyond the visible red rays of the spectrum are the infra-red, a large band of active waves lying between light and heat which cannot be seen with the human eye. Plates have now been sensitised to record infra-red rays, but as they are also still very sensitive to other colours they have to be used in conjunction with a special light-filter that will cut out all but the infra-red.

These rays are present in every view or subject that can be presented to the lens of the camera, no matter whether it is a distant landscape or a group of people in a near-by street scene. In the ordinary way, however, they are "swamped" by all the other more actinic rays, which act on a photographic plate or film, and which are also present at the same time.



View from Hindhead, looking east.

Self-screen plate, 1/100th at f/5.6.

undertaken by experienced workers. With the discovery of new sensitising dyes and the production of faster infra-red plates, the process has come within the scope of the beginner, and lends itself to pictorial effects quite apart from the long distances that can be recorded.

White light is composed of a combination of all colours, and when some of the colours are separated by a light-filter, or individual colours reflected by certain objects reach a photographic plate, they affect it in different ways, according to the particular plate or film. For instance, all plates or films are sensitive to blue and violet, and if exposed in the camera to a view or subject comprising a number of different colours, the fullest exposure will occur where the blue and violet parts are recorded.

By staining the emulsion during manufacture with a suitable yellow dye, it becomes more sensitive to yellow light, and if a surplus of dye is left on the film this will act as a light filter partly cutting out blue and violet light, which will result in a



The same view, with infra-red plate and filter, 2 sec. at f/5.6. The longer exposure accounts for the blurred tree-tops due to movement caused by wind.



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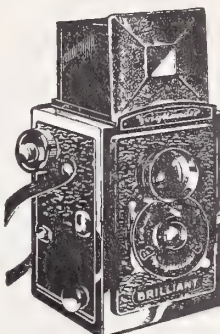
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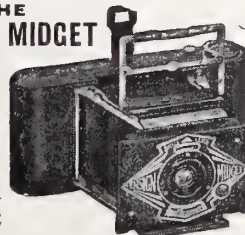
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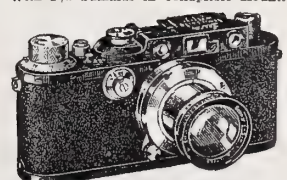
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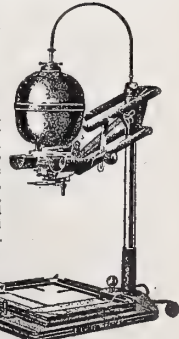
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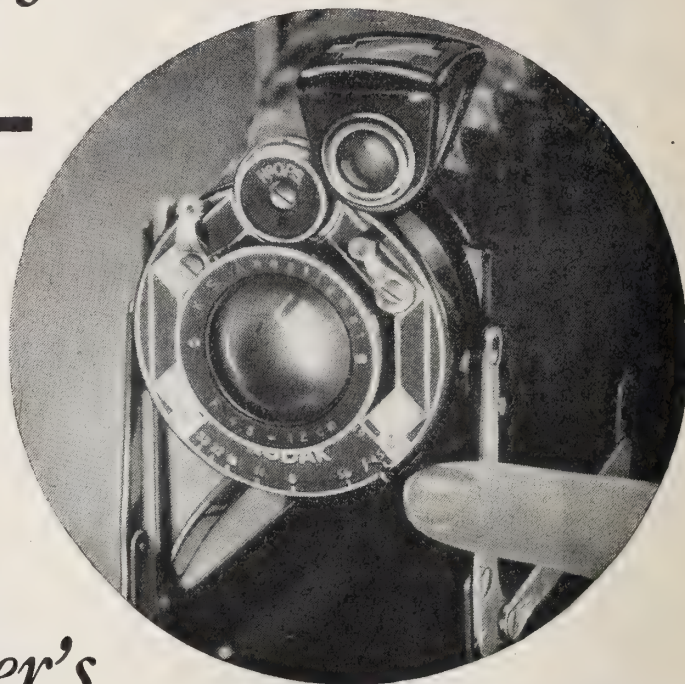
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October 17th, 1934

If, therefore, these other rays are cut out entirely only the infra-red will remain active for taking the photograph, provided the plate has been specially sensitised for the purpose and a filter is used which permits only the infra-red rays to pass.

Water vapour is nearly always present in the atmosphere, and short wave-lengths such as the blue and violet are scattered throughout the atmosphere, resulting in a general diffusion that obscures detail in the distance. Green is less scattered, and yellow less still. It is for this reason that yellow diffusers are used on motor head-lights in the hope of seeing farther in a fog. Red is scattered less than yellow, and infra-red least of all.

It therefore follows that if a picture showing a long stretch of distance obscured by a blue haze is photographed only by infra-red rays, the rays at the blue end of the spectrum are entirely cut out and rendered

inoperative, and the detail in the distance will be much clearer.

Before taking an infra-red picture, the special filter must be mounted on the lens to cut out all other light, and, as it is not possible to see through the infra-red filter, the focussing must be done first. This, however, presents no difficulty, as on most amateur cameras the focussing is done by scale.

Naturally, as we are only going to expose by means of a very small percentage of the available light, we shall need to give a much longer exposure, and as a rough guide it will take about three seconds' exposure at $f/8$ on a fairly bright day, if the subject is an open landscape.

The two accompanying examples, taken from Hindhead within a few seconds of each other, show the characteristic difference presented by infra-red photography. The self-screen plate had $1/100$ th sec. exposure at $f/5.6$, and has only recorded the

foreground with a blank sky. The blue haze in the distance and in the sky has strongly affected the plate sensitive to and not protected from these rays.

The second photograph taken on an infra-red plate with infra-red filter had two seconds' exposure at $f/5.6$, and clearly shows detail in the farthest hills which could not be seen with the eye at the time the photograph was taken. The filter has cut out all the other rays, and only the infra-red rays of the subject have acted on the plate. The white clouds on a dark ground were practically lost to the eye, owing to the mist in the distance, and would certainly have been unphotographable on any ordinary plate or film.

Infra-red plates are developed in the same way as any other photographic plates, and, if a suitable green safelight is employed in the dark-room lamp, they may be inspected during development with as much ease as an ordinary plate in ruby light.

On Buying a Camera

By H. A. SHARMAN.

ALTHOUGH many tempting offers may come to some readers of "The A.P." from various quarters, they would do well to consider a little whether they would not do better to make their purchases through a dealer or a shopkeeper of repute, or through the advertisement columns of this paper.

In buying from second-hand junk shops or from strangers without reference, no doubt many bargains may be secured from time to time. Unfortunately, there is a certain amount of risk, apart from being "had" with a mechanically imperfect apparatus, in buying goods second-hand in this way.

Hire Purchase.

What would be the position if it transpired that the camera purchased belonged to some third party, and that person claimed it from the buyer? The person from whom it is honestly and innocently bought may have only received it on approval himself or under a hire-purchase agreement, or he may even have stolen it. Who is entitled to it, the original owner or the new owner?

In the case of a hire-purchaser attempting to sell the subject of the hire-purchase agreement, the question of whether the person from whom he obtained the camera or the person to whom he "sold" it has the better right to it, can only be answered after the agreement under which the

hire-purchaser obtained possession of it has been considered.

If the buyer from the hire-purchaser wishes to claim the camera as against the original owner he must show that not only was possession of the camera given to the hire-purchaser but also ownership, a position which rarely exists, as all properly-drawn hire-purchase agreements are, as their name suggests, only a "hiring" of the article, and no real sale or change of ownership takes place until the last penny has been paid.

If, however, it was a sale out and not in the first place an innocent buyer from the so-called hire-purchaser will be entitled to retain the camera; whereas if it was merely a hiring of the camera the original owner would be entitled to claim it.

Stolen Cameras.

We have yet to deal with the case of alleged sale by thieves and other persons who have obtained their cameras by some wrongful means. Again it is necessary to draw a distinction, in this case, between the different ways in which goods can be obtained by unlawful means. If the camera has been *stolen* by the seller, that is, if he has committed larceny, then a buyer from him, even though he knows nothing of the theft, will be compelled to hand over the camera to the person from whom it was stolen, on the conviction of the thief.

SOME NOTES ON THE LEGAL ASPECT.

Where, however, the article sold has been obtained by some wrongful means less than larceny; that is to say, where the "ownership" and not merely "possession" has been obtained by the swindler, as in false pretences, where the person who has been defrauded (i.e., the original owner) intended to part with his property—although his intention would not exist but for some false representation made to him by the offender, with the design of defrauding him—then an innocent purchaser is protected by the law and put in a better position than the original owner.

Buyers' Rights.

The innocent and honest buyer from the swindler has in the first place the right to retain the article until the latter is convicted, and secondly in order that the original owner may regain his property, he must obtain an order of the Court restoring it to him, which order will *not* be made to the prejudice of an innocent buyer from the swindler.

Thus, if the camera is stolen property in the strict sense of the word, a buyer from the thief stands little chance of retaining his purchase; if, however, he has bought from one who obtained it by making some false representation to the original owner, or by some other wrongful means, then his chance of retaining it practically amounts to a certainty.

October 17th, 1934

Amateur

By
BERNARD ALFIERI, *and*
JUN.



"Tom Jones." A close-up during a rehearsal by Walton Amateurs. Taken on the stage. Sasha Flash-bulb exposure, $f/4.5$. Super-sensitive pan. film.

THE amateur stage provides a fruitful subject for the enthusiastic photographer, and has unlimited possibilities for the use of a camera. With large-aperture lenses and the brilliant lighting of many theatres, instantaneous photographs may be secured from the auditorium during an actual performance, but this cannot be expected with the average amateur performance, whilst the value of unusual lighting effects can only be turned to advantage with the co-operation of the cast.

Few amateur societies or performers will refuse any *bona fide* camera enthusiast a chance to record scenes and costumes, and many of them will offer any amount of assistance during a dress rehearsal in order to obtain photographs of the play.

Most stages used by amateurs are lit brilliantly from above in such a way that the light is balanced with foot-lights from below, producing a most undesirable flatness of tone and lack of modelling, combined with an unevenness of illumination caused by an abundance of spotlight, which is so often only available from the top front. Although this method of lighting may be successful from the theatrical point of view, it is hopeless for the camera, and as soon as partial lighting is employed to produce an effect, there is little actinic value left to take the picture by.

On the other hand, the lights are usually more than would be required by the photographer, and by skillfully eliminating some of them, almost any type of lighting may be achieved,



"Dogs of Devon." A full stage effect by school-children at Kingston. Stage lighting, 1 sec. at $f/5.6$. S.S. pan. film.



A Nativity Play by Girls of The Shottesbury Homes. Half-watt stage lighting. $1/100$ sec. at $f/5.6$. S.S. pan. film.

lens of, say, $f/4.5$ can be used.

Often it is necessary to cover a considerable depth of focus in order to pose a picture to suit the scene without giving it the appearance of a set group, particularly where a number of people are posed and most of the stage is brought into use. Under these conditions the use of a portable lamp is out of the question, and it will be found best to have all the lights switched on, and then eliminate a certain number of them until a

Theatricals the Camera

A SEASONABLE SUBJECT FOR
THE AMATEUR PHOTOGRAPHER.

good lighting scheme can be found.

It must also be remembered that the lights are usually grouped in rows, one switch putting on all the footlights, another the first row above, and so on; but this difficulty is chiefly felt with the footlights, and it is an easy matter to cut out individual lamps by standing a piece of cardboard in front, or where possible removing the globe.

Naturally, a great depth of focus will necessitate a comparatively small



*Teddington Amateurs in "The Death of Cock Robin."
Sasha Bulb exposure, f/8. Super-sensitive pan. film.*



*Scene from a play by the National Physical Laboratory
A.D.S. at Teddington. Stage lighting, 1 sec. at f/4.5. Super-
sensitive pan. film.*

camera stop; but as the picture will have to be posed in any case, it matters little that the exposure will require to be a couple of seconds, and most scenes with the average amount of light can be taken at f/8 within this limit.

Individual character studies can often be arranged before or after a rehearsal, and with numerous stage props. near at hand there is enormous scope for this type of work; in addition to character studies, many plays favour old-time costume, and it is not unusual to find spinning-wheels and quaint old pieces of furniture amongst the props. that will help out a setting for the crinoline, or futuristic scenery in front of which the ultra-

provide the greatest gradation of tone, whilst reducing the hard whites which

modern type can be posed.

Although almost any type of rapid plate or film can be employed for stage photography, it is one of the cases where the real value of panchromatic material will be appreciated, and the extreme rapidity to half-watt light of the double-coated panchromatic plates and films will enable the shortest possible exposures to be made. These will

are often so prominent when photographing white costumes or light patches on the scenery by artificial light.

Almost any type of camera can be used for stage photography, but a tripod or other firm support is necessary. If it is a question of focussing on the ground glass instead of setting the lens by scale, it will be found an advantage to carry a small electric torch, over the front of which a piece of black paper has been stuck. A number of small holes are punched in the paper, and if one of the cast holds the torch at the point of focus, it takes but a second to sharpen the brilliant dots on the ground glass.

A little experience will soon enable even the novice at this kind of work to obtain successful results, and if he so desires he will find a ready sale for his prints among the cast.



*"Tom Jones." A full stage effect by amateurs at Walton, Surrey. Photographed by
stage lighting. 1/10th sec. at f/4.5. Hyper-sensitive pan. plate.*

With the Beginners

NOTES & NOTIONS for the LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

DEPTH OF FOCUS.—II.

LAST week I showed that it was an easy matter to work out the hyper-focal distance for any lens at any aperture; and that when the lens is focussed accordingly, everything from half that distance onwards will be sharply defined according to the standard of definition decided upon. Once this hyper-focal distance is known it is also an easy matter to work out depth-of-focus distances for any plane on which the lens may be focussed. The calculations are rather more lengthy, even if we do not trouble about odd inches.

General points to bear in mind may be mentioned first. If a lens is focussed on a given plane, other planes both nearer and farther away will be sharp at the same time. The distance of good definition *behind* the plane focussed upon is always greater than the distance *before* it. The longer

the focal length of the lens, the larger the f/ number, and the nearer the plane focussed upon, the shallower will be the field of good definition. Put the contrary way, short focal length, a small stop, and focussing on a distant object, give the greatest depth.

Now for the practical problem. It is: If we focus on a given plane, what is the distance of the nearest plane that will be equally sharp; and, secondly, what is the distance of the farthest plane that will be equally sharp?

Here is the rule for the first operation:

$$(H \times D) \div (H + D)$$

where H stands for the hyper-focal distance, and D for the distance of the plane focussed upon. As the rule shows, we divide their product by their sum.

Last week we found that the hyper-

focal distance of a 3-in. lens at f/8 was $18\frac{3}{4}$ ft. If we set the scale at 5 ft., what is the nearest plane that will be sharp?

$$\begin{aligned} (18\frac{3}{4} \times 5) \div (18\frac{3}{4} + 5) \\ = 93\frac{3}{4} \div 23\frac{3}{4} \\ = \frac{375}{4} \times \frac{4}{95} = 4 \text{ ft.} \end{aligned}$$

Here is the rule for the second operation:

$$(H \times D) \div (H - D)$$

That is, we divide the product by the difference. So continuing with the same lens, etc., we have

$$\begin{aligned} (18\frac{3}{4} \times 5) \div (18\frac{3}{4} - 5) \\ = 93\frac{3}{4} \div 13\frac{3}{4} \\ = \frac{375}{4} \times \frac{4}{55} = 6 \text{ ft. } 9 \text{ in.} \end{aligned}$$

We find that in this case if we set the scale at 5 ft. everything will be sharp from 4 ft. to 6 ft. 9 in. There is always *some* latitude of this kind; and I think that a good many photographers are inclined to exaggerate the necessity for range-finders and other gadgets. They point triumphantly to the sharp definition they get; but others easily get the same results without the gadgets. Scientific and elaborate gun-laying is in some cases absolutely necessary, but it is no use on the grouse-moors, or amongst the rabbits.

Unless we are to miss a good many camera shots, we must learn to estimate distances quickly, and with sufficient accuracy to keep within the margin of safety that depth of focus gives us. We should bear in mind that the margin is greater *beyond* than *before*, and err (if at all) on the near side.

Suppose that in the example just worked out the object we wished to get sharp was actually exactly 5 ft. from the lens, but that we guessed it at 4 ft. and set the scale accordingly. I need not show the working all over again, but the depth of focus at 4 ft. is from 3 ft. 4 in. to 5 ft. 1 in., so that even with so great an error as one foot in five, no trouble results. As the distance estimated increased, the latitude would increase also.

I am emphasising this, because it does not seem to be realised how much



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depth of focus there is with short-focus lenses and moderate apertures, and these are just what so many of us use. When it comes to longer focal lengths and large apertures the case is different. I gave last week an example of a 10-in. lens at $f/4$. Suppose we focus *this* at 5 ft. Our depth of focus works out at from 4 ft. 11 in. to 5 ft. 1 in., and barely that. No latitude here! This is why we see studio heads with the eye sharp, and the tip of the nose and ear fuzzy. Fortunately we beginners need not fear such terrors.

The practical outcome of all this is that I advise every beginner who has a focussing camera to compile a

"depth-of-focus table." First work out the hyper-focal distance for each stop, as explained last week. Then from each such hyper-focal distance, work out the depth of focus for each of the distances marked on the focussing scale. You will then be able to see at a glance what latitude you have got in every case that can arise.

There are some cameras—but only very few—which have a depth-of-focus table attached. When set for a particular distance the indicator shows, by marks on either side of it, the depth of focus at various stops. There are naturally limits to what can be included, and the best plan is, as

suggested, to make a complete table on a small folding card.

When the focal length of the lens is given in centimetres and millimetres, two courses are open in making the calculations. The first is to convert the focal length into inches. The second, and better, way is to make the calculations in centimetres, and convert the distances finally obtained into feet and inches. A close approximation is sufficient.

The illustration has nothing to do with these notes, but has a bearing on something I wish to say next week, for which I shall require all the further illustration room available.

W. L. F. W.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

DEVELOPING TANKS.

SIR,—I have read with interest the letter of Mr. J. A. Stirling. I have had the same experience as he has—film sticking to the wrapper, and portions of the negative torn off. In my case the manufacturer's salesman informed me the developer had crystallised on the wrapper, and suggested a new wrapper, which I purchased; but after a few developments the same thing occurred again.

To cut a long story short—the fault lies in mishandling. If Mr. Stirling will carefully follow directions in the instruction book he will have no trouble. In the first place, he cannot roll his wrapper up too tight—the tighter the better.

The procedure I have found satisfactory is to roll apron and film up tightly, and, when removing from the box, slip a rubber band round, and see that the corrugated rubber edges are level. Avoid touching apron in case of buckling, and, when ready, lower into the tank *very slowly*, and when in the tank expel air by lifting up a few times under the surface of the developer.

If Mr. Stirling will do this he will have no more spoilt films, and better negatives than he would get in a dark-room.

The fault, I believe, is the apron not being kept in its true position, probably through not using a rubber band. The loose ends would fall, and the negative would come in contact with the apron in places. In its proper position the film could not possibly touch the apron.—Yours, etc.,

T. W. JONES.

SIR,—I have been a user of a Kodak developing tank as described by Mr. Stirling for over twenty-five years, and have developed hundreds of spools during that time, and have only had two instances of anything approaching what he describes. This was caused by the film being threaded *under* the empty bobbin in the camera instead of *over* when loading. It is also necessary to see that the apron is *quite dry* before loading in the film.—Yours, etc.,

F. J. WILDE.

SIR,—Referring to Mr. J. A. Stirling's letter and to the difficulty he finds in preventing the emulsion adhering to the apron.

There is obviously some error in Mr. Stirling's method of winding film and apron on to the spool, as at no point should the film come in contact with the apron.

The emulsion side of the film should face the inside of the apron, while the paper backing should be wound firmly in contact with the outside of the apron. The rubber edging of the apron (between which the film lies) will then prevent the emulsion making contact, and will also permit free access of the developer.

To ensure this, and to prevent any sagging of the film, slight but firm pressure should be maintained on the idle winder while winding on to the spool the film and apron.

Assuming the free end of the film has been fixed down to the backing paper, and the film and apron correctly attached to the spool, there is simply no possibility of the trouble mentioned recurring if this simple precaution is adopted.

Any surplus backing paper should be left wound and a small elastic band slipped over it to prevent slacking off.

Care should be observed in cleaning the apron to avoid buckling or denting, as these might come in contact with the emulsion and so prevent the developer acting on such parts.

I am, of course, referring to the Kodak roll-film developing tank.—Yours, etc.,

THOS. T. KERR.

THE MINIATURE CAMERA.

SIR,—As one who has failed to obtain satisfaction from a particular type of miniature photography, Mr. Maclean's letter interests me, especially his reference to negatives "capable of a high degree of enlargement," and I should welcome the views of other readers on this point.

Because I take a fair number of contact prints during the year I have never considered the use of a camera giving a smaller size than that popularly known as V.P.K., and, because I am unable to afford an expensive lens, I have had on trial at different times a number of instruments fitted with the cheaper $f/4.5$ anastigmats. The cameras, however, have been by well-known makers and I am forced to admit that the defining powers of the lenses in question have been most disappointing, any enlargement above postcard size bearing obvious testimony to the fact that the picture has been "boosted" up from a small negative.

Up to date I have not tried a fine-grain film, for the simple reason that the trouble appeared to be in the failure of the lens, in which case no amount of "fine-graining" would save the situation. I should be extremely interested in any similar experiences of your readers, and very grateful for any advice, either from readers or the trade.—Yours, etc.,

G. B. BURR.

SIR,—There may be others who, like myself, own a heavy reflex and also a miniature camera, and while hating the weight and bulk of the former, enjoy the ease and accuracy of "processing" (horrible word!) plates.

Conversely, while revelling in the lightness and small size of the latter, they detest the messiness, awkwardness, and general cussedness of films in the dark-room, the moods and finicky nature of aprons, and so on. To these I may recommend the following tip in dealing with small film rolls. I turn the length into a plate by pinning it on to a piece of wood a little wider than the film, with a drawing pin at each end. With corners rounded off this will just fit into a whole-plate dish diagonally. It can be developed, fixed and washed without handling.

I agree that the "perfect" camera ought to be able to take plates, but not that a reflex viewer is necessary in these days of range-finder focussing. Why are no British small hand cameras fitted with these excellent devices?—Yours, etc.,

H. S. GASKELL.

How I make my EXHIBITION PICTURES

No. CCLI.

Mr. E. W.
CHADWICK.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"WHEN I commenced photography some fifteen years ago, it was with the intention of making records of various places visited during holidays. Later on, I began to feel that there was more in it, and began to try to make pictures with a wider appeal. At first I was unsuccessful; but on joining the Leeds Camera Club I found out that pictorial photography was not so simple as I imagined. But with the help of the more advanced workers I gradually improved, and began to compete in open exhibitions and competitions.

"I have had a good many cameras, but the one I prefer for pictorial work is a $3\frac{1}{2} \times 2\frac{1}{2}$ Thornton-Pickard Reflex,

with a Cooke f/3.5 lens, and I generally carry a tripod.

"My preference is for open-air subjects, and if I come across what I consider a good thing I do not hesitate, if it is possible, to make two or three exposures upon it, as the ever-changing light can play strange tricks at times, and it generally happens that one of the exposures is decidedly better than the others. Nearly all my exposures during the last four years have been made upon Ilford S.G. panchromatic plates, using a K2 filter, as I find there are not many subjects in which a filter does not improve the final result.

"I prefer to work in the early morning or in the evening. Next to

exposure I consider development the most important, and always develop in accordance with the subject. For one of great contrast I use Azol or Rodinal; but the M.Q. developer is my standard, and I nearly always give each plate one minute in the developer to five minutes in water. By so doing I get a nicely graduated negative which will give a good print on chloro-bromide paper, or make a good lantern slide. I always develop in total darkness.

"For the final print I use chloro-bromide or bromide according to the type of subject; and it is always my aim to try to illustrate some of the many moods of nature. I have tried bromoil, but I have not yet been able to master this process as I would wish. However, I intend to keep on until I do, as I consider this process to be the best means of expression in photography. Although I am no purist, I dislike to see a print that is not 'clean.' Personally, I prefer to work on the negative, using Farmer's reducer for local reduction, and Coccine dye for holding back any particular part.

"I think the best thing of all in photography is the lantern slide, and I have spent hours endeavouring to produce what I consider good slides. I use the plates now known as the Ilford Warm Tone, and I adopt James Shaw's formula for developing, always trying to make a slide that has as wide a range of tone as possible.

"I have found that the path of a would-be pictorialist is not easy, but I am always trying to produce something that is better than what I have done before. With this thought in my mind I go out looking for the masterpiece which never comes; but after all, one must remember that once one becomes satisfied the interest is sure to wane."



STUDY OF GEES.

E. W. Chadwick.



THE MOORING ROPE.

By E. W. CHADWICK.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



HELPING HANDS.

(From the Advanced Workers' Competition.)

By S. J. KHAREGAT.



THE RISING GENERATION.

By EDWARD ALENIUS.

(From the Advanced Workers' Competition. This picture was also shown at the London Salon of Photography.)



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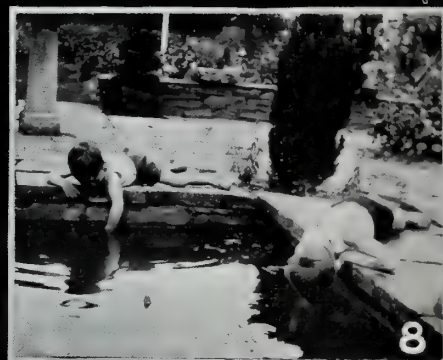
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8

1.—"Fame and Glory."
By F. M. Stanley.

2.—"Evening."
By G. L. Mallett.

3.—"Doorway, Bolton Abbey."
By N. Wilkinson.

4.—"Sunshine and Shade."
By Miss M. M. Bailey.

5.—"Sunshine."
By S. J. Vella.

6.—"The Abbey Gate."
By T. W. Collins.

7.—"Idle Moments."
By Norman S. Shaw.

8.—"Still Waters."
By J. Dykins.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THERE is something of originality and freshness of outlook in No. 1 of the prints reproduced on the opposite page—"Fame and Glory," by F. M. Stanley—but, nevertheless, its appeal is appreciably diminished by the departure of the top of the monument from the true vertical. These qualities, therefore, are not conveyed as well as they might be.

Small Things and Large.

The fault is a small thing, no doubt, but its effect on the print is just the reverse. It is one which is so easily corrected that it gives rise to the suggestion that, instead of being intentional, the effort was accidental and more or less haphazard.

The quality of originality, which should be one of the features of the work is, in effect, replaced by that of ineptitude. Decision is lacking, and, in consequence, the work does not betray the sureness of touch that might be expected if intention were accompanied by accuracy in execution. If the print were trimmed so as to show the monument as a true vertical, decisiveness would follow, and the suggestion of novelty would take its proper place in the scheme.

It would then serve the purpose of enhancing the pictorial motive which lies in the beautifully clouded sky. That effect has been very well seen, and the suggestion of originality arising from the unusual viewpoint—sought but scarcely realised—should have conferred a value that a more ordinary impression could not have achieved.

The Virtue of Decision.

No. 2, "Evening," by G. L. Mallett, is something of a contrast. Here, there is no lack of decision, and, if there is no departure from the normal point of view, the picture, in its class, is so well carried out that anything of the sort is quite unnecessary.

The spot of light in the top left-hand corner is a bit unfortunate, and, if its author is equal to spotting it out without the alteration becoming apparent it might as well be removed. In other respects the subject is exceedingly well handled, and, while

there may be a suggestion of "posing" about the figure, it scarcely impairs the quite considerable attraction the work exhibits.

Nos. 7 and 8, "Idle Moments," by Norman S. Shaw, and "Still Waters," by J. Dykins, also show the inclusion of a human interest; but, in these two cases, their authors have been more ambitious, and two figures are dealt with instead of one.

It naturally follows that the difficulties of handling them are intensified. In fact, the inclusion of a second figure more than doubles the amount of trouble it is necessary to take where only one is dealt with. It is not easy to catch one in a satisfactory pose, but to secure it with two, at the same instant of time, and get a good grouping as well, takes a good deal of effort, to say nothing of an element of luck.

Possibly No. 7 is the more successful of the two, though the author has contented himself with a back view, for the group appeals as a whole, and the left-hand figure has just sufficient extra pull to give him principality. The effect of sunshine, too, is nicely suggested, and not only does the work score over No. 8 in this respect, but it also displays a greater degree of unity.

Division of Unity.

In No. 7 the group attracts as a whole, but in No. 8 there is a division of interest arising from the fact that the figures are placed on opposite sides of the print; their attraction is about equal, and neither can claim any superiority over the other.

The one pulls against the other, whereas, in the case of No. 7, the pull of the two figures was united. If two figures be included, and happen to be placed one on each side of the print, one must show a preponderating degree of importance, the other being relegated to serving in the capacity of a balancing but subsidiary accent. If not, there is no means of avoiding a conflict of interest; but, where the two are placed in close proximity, the same conflict does not arise as long as there is just the slightest difference between them. Reference to the prints themselves will make the distinction clear; and, with regard to the feeling of sunshine, this suffers in

comparison, it is true, but, all the same, it is nicely rendered, and it is only because the effect is more concentrated in the other that it gets across so much better.

Shadows and Sunshine.

With the exception of the figures, almost the whole of No. 7 is either in shadow or in a low tone, and, because the presence of shadows makes the sunlight evident, it tells better than in the latter, where the figures are neither so isolated in tone, where the shadows are decidedly in the minority, and where the arrangement, owing to the division of interest, is not so coherent.

It is the foreground shadow, too, in the case of No. 5, "Sunshine," by S. J. Vella, that warrants the choice of such a title. Without that shadow, there would be evidence of sunlight, but, because it would be all over the picture, it could not rank as an effect, and, pictorially, it would be valueless.

The same obtains with No. 6, "The Abbey Gate," by T. W. Collins. The shadowed foreground makes the sunshine on the building apparent, and, were the brighter tone of the sky omitted, it would convey the effect quite as well as No. 5. The inclusion of the sky introduces a note of competition between the two lights.

Relative Values.

With such an arrangement of the subject, it is difficult to suggest an effect of sunshine. It does occasionally happen, in certain lighting conditions, that buildings in sunlight seem to be actually brighter than the sky. If they can be so rendered, the sunshine effect would be retained, but the rendering of the relative values is not easy photographically, because of the preponderating sensitiveness of the ordinary plate or film to blue and ultra-violet light.

The difficulty can be overcome by the use of suitably screened panchromatic emulsions, and, in similar cases, they may well be tried. They would at least be a help, also, in subjects like Nos. 3 and 4, "Bolton Abbey," by N. Wilkinson, and "Sunshine and Shade," by Miss M. M. Bailey, where the skies, again, are rather too assertive. "MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"HELPING HANDS," by S. J. Kharegat.

REFERENCE was made overleaf to the difficulty of arranging a composition when more than one figure was dealt with. Two, it was stated, increased the task quite disproportionately, and, when the number is still further added to, it can be imagined how rarely it is that a successful grouping is obtained.

Good Grouping.

Nevertheless, it sometimes happens that when a number of figures are engaged upon a task which absorbs all their energies, and the photographer is sufficiently wary to avoid attracting their attention, a good grouping can be secured, and something of the sort seems to have occurred in this instance.

At the same time, it must be admitted that it is no easy matter to get such a result, for the choice of the right moment for the exposure must be very accurately foreseen and no less promptly seized, or the opportunity, rare as it is, will be gone for ever. Here, there has been no mistake, and a very happy grouping has resulted. The figures are instinct with life and action; the impression is spontaneous and free from the slightest suggestion of camera consciousness; the formation of the group, from the compositional standpoint, is excellent; and the sunshine on the figures lends the attraction of its beautifying influence.

The order in which the figures are seen, from left to right, determines their order of precedence. The one on the extreme left (1) is obviously the most important. His significance is stressed by his proximity; by his position in the picture space; by the fact that, in his outline, are contained the greatest extremes of tone; and it is further enhanced by his obvious leadership in the action that is taking place.

Cohesion and Dominance.

These factors all contribute towards

his dominance, and, as the main attraction centres in his figure, and the subsidiary appeal in the group of which he forms an element, the first essential in the arrangement of the composition is established.

It is, however, necessary that, in the interest of the composition as a whole, the group itself should be

The formation in question, like a pyramid in actual fact, conveys an impression of strength and firmness. It stands fixed and immovable upon its base, and, apart from anything else, would be sufficient to ensure that sense of order which it is the function of the arrangement to provide.

In the recession of the figures, too, there is the attraction exercised by a feeling of repetition, and, altogether, the composition is remarkably successful; particularly so, having regard to its nature and the difficulties attendant upon getting so many figures satisfactorily posed at the same time.

As for the pictorial effect of sunlight, it is well suggested; but, nevertheless, it is open to question if its brilliance is as well conveyed as it might have been if a somewhat lighter key had been adopted.

Key and the Subject.

The tones of the print, it is true, are very full and rich, and this richness no doubt owes something of its quality to the sombreness of the key; but, at the same time, the no less valuable quality of brilliance is necessarily impaired, and it occurs to one to wonder if a better compromise could not be found.

A slightly greater contrast in the negative, or the choice of a printing paper of somewhat greater vigour, might be expected to confer a greater brightness without any appreciable loss of richness in the darker portions, and, if another print be made, it would be as well to experiment along these lines.

In other respects, the work is wholly admirable, and, as far as the arrangement of the group is concerned, may be regarded as an exceptional achievement and an excellent example of a well-judged choice of the psychological moment for making the exposure.

"MENTOR."



coherent and display a satisfactory formation.

The proximity of the various figures to one another, to a large extent, provides the needful sense of cohesion, and, concerning the form, it approximates to what is known as a pyramidal construction, the two sides of which are furnished by the left-hand side of the figure (1) and, on the right, by the sense of direction imparted by the line of the pole, the base being formed by a line drawn through the several pairs of feet to the point where the pole goes under the bow of the boat.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Professional Assistance "ACTINOGRAPHIST."

The serious cinematographer should miss no opportunity of improving projection methods and the quality of his output. This article shows just how far his endeavours can be assisted as a result of paying occasional visits to the professional cinema.

A CONSIDERABLE amount of matter concerning empty gossip and other smaller trifles of the professional film is published day by day and week by week with surprising regularity. And this, it may be agreed, is regrettable—if only for the reason that the cause of cinematography could be better served by discussing those other aspects of the film which appeal more strongly to ordinary people.

Amateur cinematographers may themselves object to such matter on the grounds that it entirely ignores the true accomplishments of their professional colleagues, and so does nothing to indicate what films can and what films cannot show them how to improve the quality of their own output. One of these days, there may be an adequate supply of professional critics able to discuss pictures from a cinematic point of view, able to regard the film as an achievement of purpose and not as a mere framework for supporting a trashy story, an outrageously-boosted cast, a few irritating tunes and the usual etceteras—including (should the critic pride himself on his knowledge of "technique") a chance to praise some pretty photography! Until this comes about, serious amateurs must continue to visit the professional cinemas and to study these neglected points of direction and assembly for themselves; for although we may be contemptuous of contemporary gossip we can have nothing but admiration for the purposeful efforts of responsible film-makers.

At the Cinema.

One of the first things to observe on entering any well-managed professional cinema is the amount of effort expended in making its visitors comfortable. This may seem only a minor matter—indeed, compared with the heavier duties of direction, it may be; nevertheless, it is an important concern from the point of view of the enthusiast who does not want

his guests to fidget uncomfortably during the presentation of his own productions.

Another important detail to observe is the manner in which the pictures are projected. It will be noticed that the showing of a six- or eight-reel subject is accompanied by no appreciable breaks to mark the switching over from one projector to the other. This may be in direct contrast to existing amateur shows—where, even though two projectors be available, there are still occasional slight interruptions and overlapping during the changes.

It may also be noticed that the pictures comprising the programmes are arranged for showing in a manner well calculated to preserve pleasing balance. A couple of medium-length

pictures may come first, then the main feature of the evening, and, finally, another film of medium footage to complete the composition. Even the "continuous programme" theatres preserve this composition by providing a break or interval at the conclusion of each full showing.

Another valuable hint that may be gleaned from the presentation of "silent" features—alas! all too rare in the modern programme—which are accompanied by a musical background. This concerns the manner in which selected musical accompaniments are made to strengthen and even to create film atmosphere.

Attention should also be directed to the clever use of *cadenza* in facilitating the change from one selection to another using a different key.



Here is a good topical ciné subject easy to come across at this time of year. The figure imparts human interest, and the drifting smoke gives the subject a certain pictorial appeal.

With regard to the films themselves, only a few here and there may be found to hold any inspiration or guidance for the serious cinematographer. But even that few should be regarded as sufficient to make all his visits to the cinema worth while.

The matter which must always be regarded as most important is the manner in which episodes and even whole stories are conveyed. It is, for example, no very ambitious treatment which is satisfied to have the characters parade every piece of their action—step by step, as on the legitimate stage—before the camera. It is even less ambitious to inflict further explanation in the form of a talkie accompaniment that leaves little, if any, room for cinematic direction.

The vast possibilities of good direction can, for this reason, be better appreciated in the silent productions and in those audible films which have

a "sound" basis as distinct from a "talkie" basis. What we must look for are cinematic devices—devices which convey what has to be conveyed effectively, and in a manner which permits the camera to be used with skill and vision. The close-up is one such device; the moving camera is another; whilst such things as dissolves, animated titles (not, of course, puerile cartoons), composite shots and film symbols are amongst the many smaller devices which, used intelligently, make all the difference between cinematography and mere "movie" snapshotting.

Continuity is another bugbear to no small number of amateurs, and here again the best class of professional director can afford much guidance to the amateur enthusiast. Amongst directors worthy of our attention I include Arthur Elton, Andrew Buchanan, Basil Wright and Walt

Disney. Not all of them are well known, for the reason that they confine their attentions to medium-footage films as distinct from glamorous, "all-star" movies; and, of course, such brilliant directors as Eisenstein and l'Herbier cannot be cited as models until cinema executives begin to rent their films.

Finally, I must say a word or two about photography as such. More than one astute director has commenced his work by engaging a camera-man with an eye for composition and effects. The efforts of such cameramen—which include F. A. Wagner, Tisse, Gunther Kramp and George Noble—may still be seen at the professional cinemas, and after we have considered the major matter of direction we may well ponder whether our own photography would not be the better for a little well-disposed inspiration of this kind.

The Week's Meetings

Wednesday, October 17th.

Birkenhead P.A. "Over the Sea to Skye." W. Wilson.
Birmingham P.S. (Ciné Section). Amateur Films lent by the I.A.C.
Camberwell C.C. Practical Studio Night.
Coventry P.C. Folio Discussion Evening.
Croydon C.C. "Pictorial Composition." D. C. Rowlett.
Dennistoun A.P.A. S.P.F. Portfolio.
G.E. Mechanics Inst. P.S. "Cameras and Lenses." H. W. Bennett.
Ilford P.S. "Night Photography." R. H. Lawton.
Northallerton and D.P.S. "After-treatment of Negatives." R. Robinson.
Partick C.C. "Bird Photography." Robt. McLeod.
St. George Co-op. C.C. Toning Gaslight and Bromide Prints. D. Macvarish.
South London P.S. Ciné Group Meeting. "With a Camera in India." W. J. Lamb.
South Suburban and C.P.S. "Press Button B." G. H. Dannatt.
Worcestershire C.C. "Cotswold Scenery and Architecture." W. Wilson.

Thursday, October 18th.

Accrington C.C. "Correct Development by the Azol Method." G. Norton.
Ashton-under-Lyne P.S. The Chloro-Bromide Process. T. C. Egan.
Hammersmith H.H.P.S. "London River." W. E. Carrington.
Hull P.S. "Portraiture." R. E. Booth.
Isle of Wight C.C. Print Competition.
Keighley and D.P.A. "Land of the Moors." J. C. North.
Loughborough P.S. Ciné Exhibition by Kodak Ltd.
Manchester A.P.S. "A Tale of Three Cities." John Armitage.
Newcastle and Dist. A.C.A. Film by A. D. Hobson.
N. Middlesex P.S. "English Mediaeval Architecture." H. W. Fincham.
Richmond C.C. "London's Historic Mile." A. H. Blake.
Singer C.C. Exposure and Development. J. Wrigley.
Stourbridge Inst. P.S. Competition.
Wimbledon C.C. "John Constable, R.A." E. W. Harvey Piper.
Woolwich P.S. "Rambles in East Anglia." H. Pickwell.

Friday, October 19th.

Harrogate P.S. "With a Camera in Venice and the Dolomites." Dr. R. S. Illingworth.
Hinckley and D.P.S. "Walking in Switzerland." A. E. L. Vial.
King's Heath P.S. "High Barbary." Miss E. L. Shirley-Smith.
Leigh Lit. Society P.S. "A Night with the Lantern." G. A. Forman.
Manchester A.P.S. "Life and Colour in a Public Park." G. B. Kearey.
Photomicrographic Society. "Further Ciné-Kodak Films." J. H. Pledge.
St. Helens C.C. Enlarging. J. Gorse.
Southend-on-Sea and D.P.S. "Architectural and Engineering Photography." H. W. Bennett.
Wimbledon Ciné Club. Programme of Films by Doncaster A.F.S.

Sunday, October 21st.

Todmorden P.S. "The Rhine." F. Greenwood.

Monday, October 22nd.

Ashington and Hirst P.C. "The Story of the English Church." J. Oliver.
Bexley Heath P.S. Hints and Wrinkles.
City of London and C.P.S. Enlarging. A. C. Mundy.
Derby P.S. M.C.P.F. Portfolio and Slides.
Erdington and D.P.S. Lantern Slide Postal Club Slides.
Ipswich and D.P.S. Flashlight Photography. F. G. Fenner.
Kingston-upon-Thames and D.P.S. "The Photography of Wild Life." J. E. Roberts.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Monday, October 22nd (cont'd.).

Kidderminster and D.P.S. Control. Bertram Sinkinson.
Leeds C.C. "Romantic Italy." Alex. Keighley.
Leeds University P.S. "Through England by Caravan." T. E. Green.
London County Council Staff C.C. "Some Problems of the Printing Process." J. A. Hall.
Newcastle (Staffs) and D.C.C. Monthly Competition.
Oxford P.S. Demonstration by W. Trevor Jones.
Plymouth Inst. P.S. "Making the Exhibition Print." S. Bridgen.
St. Helens C.C. "Still Life by Artificial Light." H. Kitchen.
Sheffield and H.P.S. "Cliff, Cove and Cavern." C. R. Podmore.
South London P.S. Chloro-Bromide Paper. R. S. Beck.
Southport P.S. Demonstrations.
Wallasey A.P.S. "The Charm of the Village Church." F. G. Emler.
Walsall P.S. Alliance Slides.
Walthamstow and D.P.S. "Entrances and Exits." T. D. Nunn.

Tuesday, October 23rd.

Bedford C.C. "The Lantern Slide." J. H. Gray.
Birmingham P.S. "Bruges, City of the Seven Wonders." J. E. Hall.
Bridge of Allan and D.P.S. "After-treatment of Negatives." Johnson & Sons, Ltd.
Cambridge P.C. Lecture by E. J. Bedford.
Exeter C.C. Criticism of Members' Prints. S. Bridgen.
Harrow C.C. Monthly Competition.
Kilburn and Willesden P.S. Development Methods. A. E. Avent.
Leeds P.S. Work Night. Enlarging by Members.
Manchester A.P.S. Exhibition Slides.
Manchester P.S. "Stereo Photography with a Single Camera." J. W. Pickering.
Monklands P.S. S.P.F. Portfolio.
Morecambe, Heysham and D.P.S. Hints and Tips for Beginners.
Newcastle and Tyneside P.S. Lecture by Robert Chalmers.
Northants N.H.P.S. "Finishing, Working-up and Mounting Prints." Miss F. Fleming.
Peterborough P.S. E.A.F. Travelling Exhibition.
Royal P.S. "Light Standards, Ancient and Modern." J. W. T. Walsh.
Rugby and D.P.S. "The Camera and How to Use it." F. Hine.
St. Bride P.S. Members' Lecturettes.
Sheffield P.S. Members' Contact Print Competition.
South Glasgow C.C. Debate: "That Photography is a satisfactory means of Artistic Expression."
South Shields P.S. Slide-Making. J. N. Lilley.
Stafford P.S. Slide-Making. W. A. Watson.

Wednesday, October 24th.

Birkenhead P.A. "Confessions of a Bungler." J. Anglesey.
Camberwell C.C. Members' Lecturette Evening.
Coventry P.C. "A Talk on Pictorial Composition." Walden Hammond.
Croydon C.C. "A 16-mm. Flicker Evening." Archie Handford.
Dennistoun A.P.A. Perfect Developing. D. Phin.
G.E. Mechanics Inst. P.S. After-treatment of the Negative. Johnson & Sons, Ltd.
Ealing P.S. Competition and Criticism.
Ilford P.S. "Shanks in Essex." E. J. Mason.
Partick C.C. Retouching. W. W. Weir.
Shropshire C.C. "Exhibition Photography." J. H. Trace.
South London P.S. Ciné Group. "Photographic Make-up." J. Redon.
South Suburban and C.P.S. "A Holiday in Shropshire." E. R. Bull.
Whitehall Ciné Society. "Spicer-Dufay Colour Film." Geo. H. Sewell.
Worcestershire C.C. Members' Evening.

Archway Photography

By L. BURDEKIN.

THERE can be few better settings for a photograph than that of an archway, for this provides a natural framework, and also gives interest to the foreground. It is one of the most attractive phases of exterior architectural work, and can be attempted with almost any type of camera.

An old cathedral town affords splendid scope for this subject, for here we can generally find all types of arches and gateways.

At the same time that we are studying buildings from the photographer's point of view, we can add also to our knowledge of architecture, and through this learn something more of the history of our race. Throughout the ages great men have tried to record their highest ideals in buildings that should be worthy of handing down to posterity.

In photography of this kind it is advisable to use a tripod, in order to allow the lens to be stopped down to secure detail, and an increased exposure given. It also enables the camera to be kept level. Moreover, by this means we can keep the camera trained on the subject while we watch for the moment for exposure.



Canterbury.

A flat front lighting will not show the modelling of the carving; plenty of light and shade is needed to get the full beauty of carved stonework. In the morning photographs should be taken of the south and west parts of the building, in the afternoon of the south and east, as this illumination will give the best results.

When doorways have to be taken into consideration we should try to choose a time when the door is open; a closed door gives a very uninteresting and flat appearance. On the other hand, when photographing an arch, we should avoid having too much detail in the background, if we do not want the interest to be taken away from the archway itself.

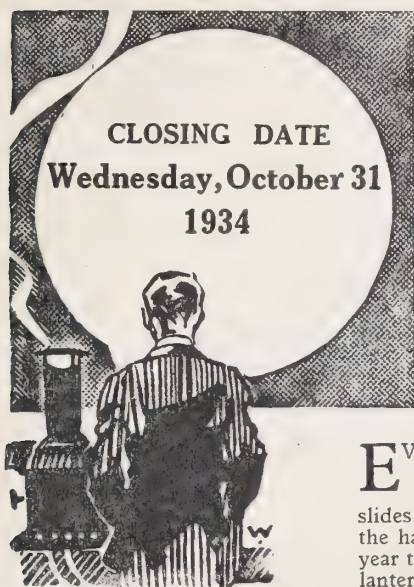
As our concern will be mostly with stationary objects, the speed of the lens need not be great. A stop of $f/8$ and a speed of $1/25$ th second will be the highest we shall require, but occasionally a smaller stop and exposures up to one second will be necessary if the subject is dark. A panchromatic plate and filter will frequently give much better tonal rendering of old stonework, but if a film camera is used one of the 'chrome films is very good for the purpose. In any case, keep the back of the camera level and vertical to avoid distorted lines in the photograph.

When, as is often the case, there is a brightly lighted vista seen through the archway, the subject will generally be one that must be classed as of "great contrast." The best way to deal with such a subject is to follow the old maxim of exposing for the dark part of the subject, and cutting down the time of development to avoid clogging and over-density of the bright parts. The dodge of partly "developing" in plain water may also come in useful.



Canterbury Cathedral.

The Amateur Photographer & Cinematographer



CLOSING DATE
Wednesday, October 31
1934

ANNUAL Lantern-Slide Competition 1934

the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Wednesday, October 31st.

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles, can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that

Classes and Subjects.

- CLASS I.—Landscape with or without figures, sea subjects and river scenery.
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
CLASS III.—Architecture, interior and exterior.
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural History subjects.
CLASS VI.—Lantern slides in colour (not hand-coloured).
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{2} \times 3\frac{1}{4}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of

the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Wednesday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Westminster Photographic Exchange, Ltd., of Camera House, 119, Victoria Street, S.W.1, have just issued their "Westminster Annual of Photographic Accessories." This is a book of two hundred pages crammed full of attractive matter for the amateur photographer. It does not pretend to list the well-known cameras, lenses and major apparatus of the photographer, but deals essentially with everything that can be described as accessories and materials. Cases, shutters, view-finders, filters, meters, roll-holders, tripods, safelights, dishes, measures, racks, retouching desks, albums, dark-room clocks, tanks, printing frames, mounts, illuminants, developers, printing papers—in fact, the hundred and one items that every keen amateur photographer possesses or would like to possess. It will prove a most fascinating volume for every reader of this paper, and is singularly complete in that in addition to full particulars of the accessories they are in most cases fully illustrated. As a reference book alone it is worth having and keeping for frequent consultation. All readers should apply for this Annual, which will be forwarded post free on application to the above address.

Mr. Desmond Sheen, of 32, Brighton Road, Sutton, Surrey, is anxious to form a cinematograph society in the neighbourhood. Will any reader interested in this suggestion please communicate with him? He needs the help of several cinematographers to organise the club, which he suggests should have both a film-making and a social side.

We are asked to warn photographic dealers and others against a man who is going about the country victimising them. His usual procedure is to borrow ciné films—"supers" for preference—ostensibly for someone in the town. When the address he gives is rung up later nothing is known of the man, who has then disappeared with his booty. He also offers films for sale. He is described thus: About 5 ft. 10 in.; brown hair; trench coat and plus-fours; no hat; talks very slowly and deliberately.

Messrs. J. H. Dallmeyer, Ltd., 31, Mortimer Street, Oxford Street, London, W.1, have a fine catalogue of photographic and cinematograph apparatus and lenses that should be in the hands of every photographer. It gives the fullest information, including prices, of all these productions, and is beautifully illustrated. The same firm offers the fourth edition of their booklet, "Why a Telephoto Lens?" which is not only a special catalogue, but a valuable treatise on this interesting field of work. We cordially commend both to the attention of our readers.

A specially interesting series of lectures has been arranged at the Royal Institution of Great Britain, 21, Albemarle Street, London, W.1, on Tuesdays, October 30th, November 6th and 13th, at 5.15 p.m. The lecturer is Mr. Olaf Bloch, head of the research laboratory of Messrs. Ilford, Ltd., and his subjects come under the general head of "Progress and Problems in Photography." Synopses of the lectures indicate their outstanding value and interest. Admission to this group of lectures is 7s. 6d., or 3s. for a single lecture, while for a guinea a ticket can be obtained that will cover all the lectures to be delivered before Christmas. Members of the Institution are admitted free.

The South London Group of the Kodak Fellowship has arranged an outing to Penhurst (with a peep at Chiddingstone and Hever) for Sunday, October 21st. A motor coach will leave Charing Cross at 1 p.m., returning by about 8.30 p.m. The coach fare is 3s. 3d. Further details can be obtained from Kodak Fellowship, 401, New Cross Road, S.E.14. (Telephone, New Cross 1903.)

The Traveller's Pocket Reference Note Book is a publication that every amateur photographer who travels should possess. It is issued as a supplement to the "XXth Century Health and Pleasure Resorts," and covers the whole of Europe. It includes useful matter regarding sports, sights, hotels and schools, etc., advice on travelling by road, rail and steamship, and a mass of useful information not usually to be found in any other one volume. It is issued in handy pocket form and is published by Anglo-Continental and International Publishing Offices, Ltd., of Lausanne. The address of the English office to which applications should be made in connection with the books is Warwick Chambers, Corporation Street, Birmingham.

The Isle of Man Photographic Competition organised by the I.O.M. Publicity Board has proved very successful, and attracted entries from all parts of the United Kingdom. £250 were offered in cash prizes in five classes, and the prints had to be of pictorial subjects taken in the Island by visitors during the 1934 season. The fact that over 5,000 photographs were submitted indicated that the Isle of Man was not only an attractive holiday centre, but also that it made a strong appeal to the amateur photographer. All the classes were well supported, and the standard of the work was high, both in respect to technical and pictorial merit. This was assisted by the rules, which made it compulsory for all prints to be in black-

and-white on glossy paper, and not exceeding whole-plate in size. The prize-winning prints therefore scored on straight photographic quality, and all concerned are to be congratulated.

The entry form for the thirtieth annual exhibition of the City of London and Cripplegate Photographic Society is now ready, and will be sent to any reader of *The Amateur Photographer* on application. The exhibition will again be held at the Cripplegate Institute, Golden Lane, E.C.1, and the last day for receiving entries is Monday, February 11th, 1935. There are two open classes and six members' classes. The Hon. Exhibition Secretary is J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.
—Entries, October 31. Rules in the issue of September 26.

Seventh International Photographic Salon of Japan.
—Osaka, October 20–26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

Victorian International Salon (Melbourne Centenary 1934).—Open, October 29–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Open, October 17–20. Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham.

Paris Salon.—Open, October 6–21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9e).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson & Sons, Ltd., Hendon Way, N.W.4.

Photographic Society of Ireland, Members' Annual Exhibition.—Entries, November 1; open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 19; open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballestraet, 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society Open Photographic Exhibition.—Entries, January 11; open, January 28–February 16. Exhibition Secretary, F. Wells, 65, Powis Road, Ashton-on-Ribble, Preston, Lancs.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25–March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Testing Lens.

I have bought a medium-priced anastigmat, and wish to test it by copying some printed matter. Can I reasonably expect hair-line sharpness at both the centre and edges at full aperture?
E. C. M. (St. Margarets.)

With a good anastigmat lens you should get satisfactory definition all over the plate at the same time. The test you name, however, is a somewhat severe one, and to get the best results it might be necessary to stop down the lens somewhat. It is largely a question of the degree of definition that you would consider satisfactory. In our experience several moderately-priced anastigmats stand the test quite well.

Infra-red Portrait.

I have attempted to take a portrait by infra-red, strongly heating two irons and pointing them at the sitter. Five minutes gave a blank negative. Will you tell me if the exposure was adequate?
R. L. H. (London.)

You are evidently unaware of the fact that to take a portrait by infra-red rays demands a very powerful light passed through an infra-red filter. We should advise you to get the necessary information on infra-red photography from Messrs. Ilford, Ltd., of Ilford, London, E., or to buy a textbook on the subject.

Silhouettes.

I wish to make some silhouette portraits by posing the sitters in front of a sheet. If a piece of magnesium ribbon is burned about five feet behind the sheet will the light be sufficient for an exposure of one second at $f/8$ or $f/11$?
D. J. M. (Surbiton.)

You will have to find out by experiment the exposure to give for your silhouette portraits. All that is required is to be able to get sufficient density for the part of the negative representing the sheet. What exactly do you mean by "a piece of magnesium ribbon"? Is it an inch, a yard, or what?

Curled Negatives.

Can you tell me how to prevent film negatives from curling?
G. McD. (Manchester.)

All roll films have a tendency to curl, in spite of the gelatine coating on the plain side, and, as far as we know, there is nothing that will prevent this. You do not say how you keep your negatives, but if they are put in envelopes in the usual way they will not curl unduly.

Making Enlarger.

I am wanting to make an enlarger; can you let me know of any books telling me how to do this? Will a Ross $5\frac{1}{2}$ -in. $f/4.5$ lens be suitable for the above?
S. E. C. (Belper.)

We have frequently pointed out that we know of no books in print with instructions how to make an enlarger. You overlook the fact that there are dozens of different types, some of which are quite beyond the capacity of any amateur to make. The lens you name would probably be satisfactory for any enlarger up to quarter-plate size, but more than this we cannot say. You say nothing about the size of negatives you intend to use, nor whether the enlarger is to be horizontal or vertical, with or without condenser, nor what light you propose to employ.

Spots on Films.

What is the cause of the black spots on the enclosed films? I have found the same spots on films developed by a professional firm.

A. M. M. (Hastings.)

Although we cannot say for certain we should think the trouble with your negatives is due to undissolved particles in the developer, but we are surprised to learn that anything of the sort has occurred with professionally developed films. We advise you to make up the developer according to instructions, and then to filter it before using it.

Gaslight Paper for Enlarging.

What is the objection to using gaslight paper instead of bromide paper for enlarging?

F. J. (Exmouth.)

The speed of the emulsion of a gaslight paper is too low for it to be suitable for the purpose.

Varnish from Films.

How can I prepare celluloid varnish from waste films?
A. T. (Birmingham.)

Clean the gelatine from both sides with hot water, shred the celluloid, put it in a bottle, and just cover with amyl acetate. When the celluloid has dissolved, thin down if necessary, and filter through a double thickness of muslin. It is used cold.

Telephoto Lens.

What is the telephoto type of lens that can be used on reflex and other cameras?

S. J. B. (London.)

It is a lens so constructed that with a short camera extension it will give an image about as large as that given by an ordinary lens of the same equivalent focus, which would require about double the extension. Thus a 12-in. ordinary lens set for distance would be about 12 inches from the plate; a 12-in. telephoto would give the same sized image at about 6 in. from the plate.

Wellington Developer.

Can you give me the Wellington M.Q. developer containing borax?
E. L. M. (Cambridge.)

We think this is what you want:

| | | | |
|-----------------|----|----|----------|
| Metol | .. | .. | 20 grs. |
| Hydroquinone | .. | .. | 20 grs. |
| Sodium sulphite | .. | .. | 200 grs. |
| Borax | .. | .. | 200 grs. |
| Water (hot) | .. | .. | 20 oz. |

Dissolve in the order named, and use neat at a temperature of 60° to 65° Fahr.

Using Bromide Solution.

How can I tell how much bromide solution to add to developers for various purposes?

J. C. B. (London.)

You simply follow the instructions given with the formula for the particular developer. To do this you must make up a solution of known strength. This is generally 1 oz. of potassium bromide dissolved in water to make a volume of 9 oz. 1 dr. Every 10 minims of this will contain one grain of bromide.

Copying.

I have been copying pictures, diagrams, etc., by daylight. What artificial light should I use, and where should the lamp be placed? What exposure should I give at $f/16$ on fine-grain plates?

H. G. (Nottingham.)

It is rather difficult to deal briefly with your question. You should use two lamps with equal power as nearly in front of the picture as you can get them without interfering with the line of sight. They should be screened so that no direct light from them reaches the lens. If you have only one lamp you should give half the exposure with it on one side and half with it on the other. It is useless to attempt to suggest exposure, as this must be found by actual experiment, and also depends on the character of the subject copied. There is some useful information on the point in the Burroughs Wellcome Diary.

OLYMPIA SHOW REVIEW

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The Autocar

Dated Oct. 19th

The outstanding feature of this special number will be a unique survey of the Show by the technical staff in which all developments and improvements are analysed and explained, and the trend of design is discussed.

The Car and Coachwork exhibits at Olympia will be reviewed on a price basis, thus providing a practical and convenient guide to buyers of the new 1935 models.

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Each paragraph is charged separately.

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All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue. Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Box No. Advertisers

If a Box No. is required the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit. For transactions: up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE AND SONS LTD., and crossed**

Notes being untraceable if lost in transit should not be sent as remittances.

CAMERAS AND LENSES

LEICA II, Elmar f/3.5, ever-ready case, No. 1 filter, spool chamber, Correx tank, film template, winder, £17; Masking Board, Valoy, 32/6; offers; see London.—Knowers, Gibraltar Cottage, Common, Tunbridge Wells. [4093]

OUTFIT for Sale.—Ensign Special 3½×2½ Reflex, Zeiss f/4.5, F.P.A., 12 slides, R.F.H., hide case, 2 Hford filters, cost £20, accept £7; Lancaster's No. 6 Auto Amplus Enlarger, 3½×2½, electric, bromide holder, Autofox, 20×16 in., cost £16/13, accept £8; Practos Meter, 7/6; Justophot, 7/6; Air Brush and Pump, £3; above practically new and unsoiled.—10, St. James Park, Belfast. [4094]

3½×2½ Ensign Roll Film Reflex, Aldis f/4.5, f/4.5 focal-plane, 1/25th to 1/500th, leather case; good condition, 75/-.—Below.

SIX-20 Kodak Junior, Kodak f/6.3, unsoiled, 30/-.—Anderson, West View, Caledonian Rd., West Hartlepool. [4096]

LEICA Standard, interchangeable Elmar f/3.5, complete with range-finder, filter, supplementary lens and spool-holder, £8/10; also Dallon 4-in. f/5.6 for Leica, £4; both perfect.—Box 1820, c/o "The Amateur Photographer." [4098]

4½×3½ Popular Pressman Reflex, Aldis f/4.5, revolving back, 1/15th to 1/1,000th, plate-holders, F.P.A., leather case, also 11-in. Ross Teleros Telephoto lens, leather case; good condition, half price, £14/15.—Budden, Hordie, Nicholas Way, Northwood, Middlesex. [4103]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

REFLEX, T.-P. Junior ¼-pl., Cooke f/4.5, 12 slides, F.P.A., with adapter for 3½×2½, perfect order, with canvas case, £5.—Box 1821, c/o "The Amateur Photographer." [4099]

1-PLATE Kodak Special, Compur shutter, f/4.5 4 Taylor-Hobson Cooke Aviar lens, adapted for plate back; good condition, in leather case, £10.—Hawthorn Villa, Clonmel, Co. Tipp., I.F.S. [4102]

GOERZ Manufoc Tenax, 3½×2½, Dogmar f/4.5 lens, Compur, D.E., 6 S. slides, R.F. adapter, all in new and perfect condition, £7/10.—Below.
1-PLATE Ensign Reflex, 7-in. Aldis-Butcher f/4.5 4 lens, F.P. shutter, 1/10th to 1/800th sec., rev. back and reversing hood, 6 S. slides and case, perfect condition, £5; also Bausch & Lomb Lens (7½-in. focus), in fully-speeded Unicum shutter, in perfect order, 9/6.—8, Bombay Rd., Edgeley, Stockport. [4104]

GAUMONT Blacknote Camera, 3½×2½, Zeiss Tessar f/6.3 lens, 3 slides, F.P.A., case, 45/-; approval deposit.—Brown, Southcote, Berwick-on-Tweed. [4110]

FOCAL-PLANE ¼-pl. Kodak, Cooke f/6.5 lens, 6 D.S., solid leather case, perfect order, speeded 1/1,000th sec., 50/-.—BM/WHL4, London, W.C.1. [4111]

3½×2½ Ensign Special Reflex, Ross Xpres f/4.5 lens, focal-plane shutter, 9-in. Ross Teleros f/5.4 lens, 7 D.S., 2 F.P.A., 3 filters, leather case, £12, or nearest, approval deposit.—Rivington, 14, Drummond Place, Edinburgh. [4114]

3½×2½ Etui, f/4.5 Zeiss Tessar, in old pattern case, £5/10, or nearest offer.—Booth, Oaklands, Haslington, Crewe. [4115]

BABY Ikonta, f/4.5, delayed Telma, filter, leather case, perfect order, cost £5/10, sell £2/17/6, exchange. Wanted, Leica wide-angle, range-finder, filters, release, anastigmat about 3 in., focussing, large aperture.—Wilson, Midway, Sandbanks, Bournemouth. [4116]

DALLMEYER Pentac f/2.9 Film Camera 3½×2½, Compur shutter; first-class condition; cost £17/17; £8/10; deposit system.—Parker, Horseshoe, Dringhouses, York. [4127]

V.P. Salex, fitted f/4.5 anastigmat, and interchangeable Dallmeyer 6-in. Telephoto lens, shutter to 1/1,000th, F.P.A., 12 slides, hooded screen, partitioned hide case; remarkable bargain, £7/8/6.—Blok, Magdalene College, Cambridge. [4130]

3½×2½ T.-P. Special Ruby Reflex, Cooke f/3.5 lens, solid leather case, 3 double plate-holders, F.P.A., Alpha and Beta filters, Justophot; all perfect condition; recently cost £27; bargain, £11.—Sutton, 84, Sandbourne Avenue, Merton Park, S.W.19. [4129]

SALE—Latest Model ¼-pl. Sanderson, f/4.5 Ross Xpres, Compur, revolving back, triple extension, 3 double slides, F.P.A., and black leather case, £15, or near offer.—Box 1860, c/o "The Amateur Photographer." [4131]

3½×2½ No. 6 Ensign Carbine Roll Film, Aldis 3½ Uno f/4.5, Mulchro shutter, leather case; perfect, £3/19/6.—Walter, 1, Farnborough Rd., Southampton. [3968]

DALLMEYER 3½×2½ Roll Film, f/2.9 Pentac, 4¼-in. focus, Compur shutter, case, £8.—Challoner, 3 Dents Rd., S.W.11. [4137]

PRESS Focal-plane, ¼-pl., Apem (Soho), f/4.5, 3 double slides, superb condition, £8.—Skinner, St. John's Avenue, Harlow, Essex. [4138]

1-PLATE Triple Field, f/8 and Adon, 3 slides, 2 R.B. shutter, cases, £3; 8× Prisms, £3/10; 3½×2½, R.F.A., 10/-; all perfect and as new; approval.—15, Honeymead, Calne, Wilts. [4140]

CAMERAS AND LENSES

F/2 Sonnar Contax, latest slow-speed model, new 2 weeks ago, with instructions, £30.—5, Overbrook Drive, Prestwich, M/c. [4142]

KODAK Duo Six-20, self-erecting, takes 16 on 3½×2½, Zeiss Tessar f/3.5, delayed-action Compur shutter, 1 to 1/300th sec., leather case; cost £12/15; perfect £6/10.—Box 1868, c/o "The Amateur Photographer." [4143]

10×15 cm. Hand, 8 slides, F.P.A., Tessar f/4.5, Compur, £6/10; ¼-pl. Kodak Roll Film, Tessar f/4.5, Compur, £6/10; Press Outfit, latest 9×12 Nettel, Tessar f/4.5, 3 slides, F.P.A., offers; Kodak Duo Roll Film, f/4.5 lens, £4/10; Zeiss Tessar 6½-in. in Compur, £6; Goerz Celor 5-in. f/4.5, iris, £2/10; each item as new.—Below.

1-PLATE Sanderson Hand or Stand, Tiranty f/4.5, 4 Compur, F.P.A., Mackenzie, £5; 3½×2½ Icarette, Tessar f/4.5, Compur, as new, £6.—R. Stephens, Dudbridge Lower Mills, Stroud, Gloucestershire. [4144]

AS Brand New.—Contax, Tessar f/3.5, ever-ready case, £21; deposit.—Box 1859, c/o "The Amateur Photographer." [4121]

4.5×6 Ernemann Plate Camera, f/1.8 lens, latest 9×12 Nettel, Tessar f/4.5, 24 slides and case, £14; or exchange Speed Reflex, same size.—25, Whitehall Park, N.19. [4149]

SINCLAIR Una ¼-pl., f/6.3 Tessar, Compur, 3 double slides, F.P.A. and case, perfect, £6.—Below.

GOERZ V.P. de Luxe Film Tenax, f/4.5 Dogmar, Compur, direct finder, case, perfect, £3; or £8/10 the pair; approval.—C. A. Biddle, Purbright, Chislehurst. [4150]

2½ SQUARE Rolleiflex, Tessar f/3.8, Compur; cost £18/15; accept £11/15.—Cowgill, 36, Queen Victoria Rd., Blackpool, Lancs. [4152]

AGFA 4×6½ cm., f/3.9 Solinar, Compur, leather case; outfit unused, £4/12/6 cash.—Wilkinson, 13, Cedar Court, Torquay. [4153]

3½×2½ Wirgin, new, beautiful camera, f/2.9, D.A., all movements, 4 slides; cost £12; £7/5, approval.—Evans, Hoole, Preston. [4154]

OFFERS wanted for Six-20 Kodak Duo, f/3.5, Compur, as new; also Largodrom, 250 volts; "Photograms of the Year, 1933,"; "Modern Photography,"—Parsons, Belah, Leicester Rd., Hinckley, Leicester. [4159]

SUPER Ikonta, 16 on 3½×2½, leather case; as new, £11/18.—51, Colindepe Lane, N.W.9. [4155]

3½×2½ Zeiss Ikon Palmas, f/4.5 Tessar, 2 D.D., £2 8/10; Agfa Speedox f/3.9, Compur, unused, £4.—89, Gipsy Hill, S.E.19. [4160]

1-PLATE Ernemann Press Camera, 6 slides (recent 4 model), perfect, £2, without lens.—301, Stapleton Rd., Bristol. [4165]

MENTOR V.P. Reflex, Tessar f/2.7, case, tank, etc., £10/10; Mirax Enlarger, 35/-; ¼-pl. D.E., f/6.8 anastigmat, 27/6; all good order; write particulars.—Anderson, 51, Stoney St., Burnley. [4169]

3½×2½ Ica Ideal, Tessar f/6.3, Compound, 8 slides, R.F.A. (clip-in), 57/6.—70, Thornton Lane, Bradford. [4172]

BEST Offer.—¼-pl. Popular Pressman Reflex, in perfect order, approval deposit terms.—Caw, 45, Laureate Terrace, Newmarket. [4173]

COMPLETE Amateur's Outfit.—¼-pl. Ensign Folding Reflex, f/4.5 Zeiss Tessar 13.5-cm., speeds 1/10th to 1/1,000th, focussing screen, 3 double dark slides, adapter for 3½×2½ roll films, Mackenzie-Wishart slide, 12 envelopes; in excellent condition, £10/10.—Below.

1-PLATE Sanderson, f/4.5 Ensign anastigmat, 4 Series IV, 3-foci (4½, 7½, 11½ in.), 1 to 1/100th sec., triple extension, W.A. rack, 3 double dark slides, case, tripod, £3.—Below.

1-PLATE Lancaster No. 4 Amplus Vertical Enlarger, electric light, condensers or diffused light, without lens, £4/10; Lios Actinometer, case, 7/6.—Broadbent, Meanwood Hill, Leeds, 6. [4174]

ZEISS Miraflex, Biottessar f/2.8, 9×12, case, slides, tripod; condition new; cost £56; accept £36.—Box 1861, c/o "The Amateur Photographer." [4178]

KODAK Ia Special, Bausch & Lomb anastigmat f/6.3 in Compur shutter, range-finder, £4.—Box 1873, c/o "The Amateur Photographer." [4183]

NAGEL 3×4 cm. Zeiss Tessar f/3.5, Compur shutter, and K2 filter; cost £12/10; as new, £7/10.—Apply, Box 1874, c/o "The Amateur Photographer." [4184]

3½×2½ New Special Sibyl, Ross Xpres f/4.5, 3 double slides, F.P.A., leather case; perfect order, £10.—Box 1875, c/o "The Amateur Photographer." [4185]

CAMERAS AND LENSES

STANDARD Exakta, f/3.5 Tessar, as new, £15.—Box 1876, c/o "The Amateur Photographer." [4186]

LEICA II, Elmar f/3.5, ever-ready case, filters, accessories, Valoy enlarger, printing board; all brand new condition, £22, near offer considered.—Box 1878, c/o "The Amateur Photographer." [4188]

LATEST New Photocrop (electric cell), £3/10.—C. H. Harvey, The Cottage, Baslow, Derbys. [4192]

35/- Only.—3-in. Dallmeyer Pentac f/2.9.—Write, 39, Ninth Row, Ashington, Northumberland. [4101]

ROSS f/6.8 9-in. Telecentric Telephoto Lens. Iris mount, fitted with lug for New Special Sibyl; bargain, 30/.—Box 1861, c/o "The Amateur Photographer." [4132]

STALEY-WHEELER High-power Telephoto Negative Combination for use with any lens, 5 to 9 in. focus; gives variable magnifications from $\times 36$ to $\times 900$; bargain, 20/.—Box 1862, c/o "The Amateur Photographer." [4133]

F/2.2 (3-in.) Bausch & Lomb Lens in shutter, little used, adapter for 2-in. flange, £3/5; Distar, 37-mm., in case, 7/6; appointment.—Winter, 5, Rumsey Rd., S.W.9. (Brixton 5637). [4136]

MEYER Wide-angle 5½-in. f/9, brand new, £5/10; also Photocrop Electric Exposure Meter, unused, £4; no offers.—113, Monton Rd., Eccles. [4167]

F/3.5 Cooke, 6½-in. focus, sunk mount, suit ½-pl. reflex; excellent condition, £5/5.—Box 1872, c/o "The Amateur Photographer." [4182]

Trade.

NEGRETTI and ZAMBRA, 122, Regent St., W.1, camera specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

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LEITZ Small Universal Finder for Leica Camera, with line-drawn plate and parallax, in leather case; as new, £2.

4½×6 Contessa Nettel Baby Speed Focal-plane Camera, focussing, reversible and wire-frame finder, quick wind focal-plane shutter, 1/7th to 1/1,200th and time, fitted Tessar f/2.7, 6 slides, F.P.A. and leather case, £14/17/6.

5×4 Newman & Guardia Special B Boxform Camera, long bellows extension, 2 brilliant finders and spirit levels, f/6.3 lens, speeded shutter, ½ to 1/100th and time, complete with changing-box, £1, plus postage.

POSTCARD Tropical Model Sanderson Hand or Stand Camera, triple extension, high rack rising and swing front, wide-angle movement, brilliant finder, spirit level, reversing back, fitted Cooke anastigmat f/6.5, Acme shutter, 1 to 1/300th and time, cable release, 6 D.P. holders, F.P.A., leather case, £6.

1-PLATE Ensign Reflex, focussing, rising front, 4 deep triple detachable focussing hood, reversing back, quick-wind focal-plane shutter, 1/15th to 1/1,000th and time, fitted 15-cm. Tessar f/4.5, 3 slides, F.P.A., canvas case, £7/15.

5×4 Revolving Back Graflex Reflex, focussing, sky-shade, deep triple focussing hood, quick-wind focal-plane shutter, 1/10th to 1/1,000th and time, fitted Tessar f/4.5, 4 D.P. holders, roll-holder and leather case, £15.

3½×2½ Ernemann Focal-plane Press Camera, rising and cross front, direct finder, quick-wind focal-plane shutter to 1/1,000th and time, fitted Ernottar f/4.5, focussing, 3 D.D. slides, leather case, £8/10.

1-PLATE T-P, Junior Special Reflex, rack focussing, 4 rising front, sky-shade, deep triple detachable focussing hood, reversing back, quick-wind focal-plane shutter, 1/10th to 1/1,000th and time, fitted Carl Zeiss Triotar f/4.5, 10 dark slides, F.P.A., canvas case, £7.

3½×2½ Newman & Guardia Folding Reflex, rising front, deep triple focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/800th and time, fitted Dallmeyer Serrac f/4.5, focussing, also Dallon Telephoto lens f/5.6, 3 D.D. slides, F.P.A., leather case, £24.

POSTCARD 3a Graflex Reflex, focussing, deep focussing hood, quick-wind focal-plane shutter, 1/10th to 1/1,000th and time, fitted 16.5-cm. Tessar f/4.5, leather case, £6.

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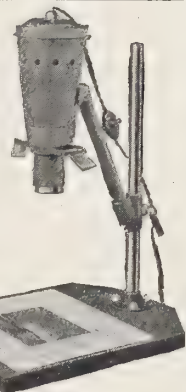
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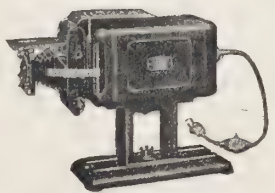
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EXCHANGE AND WANTED

WANTED.—High-class Miniature Camera, with fast lens, also Condenser or cheap Enlarger.—Box 1803, c/o "The Amateur Photographer." [4069]

ADVERTISER requires a good Camera and Projector for 16-mm. film; price and particulars to—Box 1809, c/o "The Amateur Photographer." [4077]

WANTED.—Vertical Enlarger, 2½×2½, electric, complete.—190, Heaton Park Rd., Newcastle-on-Tyne. [4080]

WANTED.—Vertical Enlarger, miniature, masking frame.—R. Guthrie, 71, Brora St., Glasgow, E.1. [4092]

WANTED.—Good Short-focus Lens for 3½×2½ Enlarger, and printing board with masking outfit.—Laycock, 100, Westbourne St., Hove. [4095]

WANTED.—Six-20 Brownie and case; no other make.—Box 1822, c/o "The Amateur Photographer." [4100]

WANTED.—Super Ikonta 530 and Cine Camera and Projector, 9.5-mm., would sell or exchange for above, Newman & Guardia 3½×2½ Reflex, Zeiss f/4.5 Tessar, Zeiss Double Protar, Ross Telecentric f/6.8, focussing magnifiers, two N. & G. changing-boxes, 6 double dark slides, leather case; cost nearly £100; nearest offer to £40 secured.—Young, Atlantis Park Avenue, Farnborough Park, Kent. [4107]

WANTED.—Verascope Camera and accessories, also Leica II.—Henry, 11, Liverpool Rd., Islington, N.1. [4108]

WANTED.—½-pl. Press Cameras; full particulars; lowest price.—Clark, Weirside, Otley, Yorks. [4109]

ENLARGER Wanted, 3½×2½ condenser, electric, also 3½×2½ Minimum Palms D.D. Slides.—Russell, 83, Greenwood Rd., London, E.8. [4112]

WANTED.—Enlarger for 2½ Rolleiflex Negatives. Set 1 Proxars, and Self-timer.—Lewis, Elmfield, Shirebrook. [4113]

WANTED.—Leica II and accessories, also Pathe Motocamera.—Henry Kennett, 46, Chapel St., Islington, N.1. [4117]

EXCHANGE.—Imperia 84-needle Knitting Machine and tools, new condition, for Horizontal ½-pl. Enlarger, electric.—Little, 5, Bankfield, Moldgreen, Huddersfield. [4118]

WANTED.—Epidiascope, fan-cooled model.—Langton, c/o Royal Photographic Society, Russell Square, W.C.1. [4123]

WANTED.—Largodrem for 200 volts.—Hill, 40, Dore Rd., Sheffield. [4124]

STRONG Cardboard Cutting Guillotine, about 24-in. cut; good condition.—Station Garage, Pickering. [4134]

EXCHANGE.—Riley Billiard Dining Table, oak, 6 ft., value £11; Aitchison Prisms 8×, £3, for Ica Bebe 3½×2½ or Miniature, cash adjustment.—Mawer, Westvale Beavers, Farnham. [4135]

WANTED.—General Equipment for Model II Leica, particularly Summar f/2 and Hektor f/1.9 lenses.—Cawson, 21, Fairfield Rd., East Croydon. [4139]

3½×2½ Camera, focal-plane, f/4.5 or larger lens, F.P.A. and slides.—Box 1882, c/o "The Amateur Photographer." [4177]

WANTED.—½-pl. Telephoto Lens, in focussing mount, reasonable price for cash.—42, Neville St., Norwich. [4147]

WANTED.—Double Dark Slides for 5×4 Regular Sanderson, book or block-form, state price; deposit.—Copestick, 15, Lord St., Nechells, Birmingham, 7. [4148]

WANTED.—Focussing Mount taking lens cells 1½-in. diameter; any condition.—34, Cromwell Rd., Kingston, Surrey. No callers. [4151]

WANTED.—VI Ensign Enlarger, gas or electric; particulars.—Pruitt, 182, Higham Rd., Tottenham. [4158]

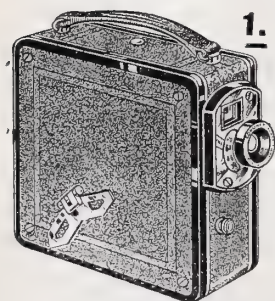
WANTED.—Press Camera, quarter-plate, f/4.5 lens, complete; Wide-angle Lens for half-plate; Set of Zeiss Protars for half-plate; full particulars with lowest price to—T. P., Seaholme, Pakefield, Lowestoft. [4161]

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WANTED.—2½×3½ Roll Film Developing Tank (not metal).—Luke, 37, Mansfield Rd., Ilford, Essex. [4162]

EXCHANGE.—Cameo 3½×2½, f/7.7, F.P.A., plates for Roll Film, f/4.5.—Bolton, 47, Exeter Rd., Welling. [4163]

WANTED.—Graflex ¼-pl. Plate-holders or Magazine.—7, Burleigh Way, Enfield, Middlesex. [4164]

ENLARGER Wanted, 2½×3½, condenser, electric, state particulars and lowest price.—Sagar, 3, Ulster Grove, Edinburgh. [4166]

EXCHANGE.—16 exposure V.P. Fotet, f/4.5, delayed-action Pronto shutter, also new Kodak film tank, to 3½×2½, cost 30/-, wrapping still unbroken, for ¼-pl. Regular Sanderson, must be in good condition.—108, Second Avenue, Clydebank. [4168]

WANTED.—Binocular, preferably Zeiss 8×40 or Ross 9×35, also ¼-pl. or 3½×2½ Folding, with Tessar, D.A. Compur; for sale, Ross New Model 12×50 Stepray Binocular, brand new, cost £24/10, accept £16/10.—Bird, 31, Mansfield Rd., Exeter. [4170]

3½×2½ T.-P. Junior, Cooke f/4.5, R.F.A., 8 slides; 32 sell cheaply, or exchange Stereoscopic Outfit.—70, Thornton Lane, Bradford. [4171]

WANTED.—¼-pl. or 3½×2½ Horizontal Enlarger, gas, cheap; write particulars.—H. E. Pether, 23, Pember Rd., N.W.10. [4176]

WANTED.—Voigtlander Tele-Dynar Lens, f=10 in., to fit interchangeably with f/3.5 Heliar, f=4½ in.—Box 1871, c/o "The Amateur Photographer." [4181]

EXCHANGE.—V.P. Press, Ross Xpres, etc., for D.E. V.P. Hand; sell, £4.—Box 1877, c/o "The Amateur Photographer." [4187]

EXCHANGE.—Ensign Speed Film Reflex, for Folding Camera.—Box 1885, c/o "The Amateur Photographer." [4197]

WANTED.—3-in. Telephoto Lens, for Film 70a, Type B mount, cheap, perfect.—Box 1879, c/o "The Amateur Photographer." [4189]

WANTED.—¼-pl. Junior or Popular Reflex, slides and case, no lens; perfect condition; details.—Larder, 19, Kingsway, Cleethorpes. [4198]

EXCHANGE.—Photoskop, new Electric Exposure Meter, for new latest Omburx.—G. Sharman, 231, Glossop Rd., Sheffield. [4193]

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PATHE Cine Cameras, Projectors and Films, any title, best prices paid.—Universal Camera Co., 19, Broad St., Golden Square, London, W.1. [40103]

WANTED.—Pathe 9.5-mm. Films, 30, 60, 300 ft., any quantity or condition, cheap.—Bell, 45, Newington Butts, S.E.11. [3829]

WANTED for Cash, Pathe and other Home Projectors; good prices paid for suitable apparatus.—54, Lime St., London, E.C.3. [4122]

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200-B, as new, carrying-case, accessories, demonstration, £10; Coronet Projector, 15/-.—Littler, 438, Hedgeman's Rd., Dagenham, Essex. [4093]

BOLEX Projector, latest model for 16-mm. and 9-mm. Films, only used four times; cost over £40; £30.—Box 1857, c/o "The Amateur Photographer." [4119]

CINE-NIZO 9½-mm. for 50-ft. reels, £12; also Zeiss 10×50 Glasses, £20; both in absolutely new condition.—Box 1858, c/o "The Amateur Photographer." [4120]

B. & H. Projector, with case, 300-watt, fitted volt-meter, var. lamp resistance, pilot light and framing device, all movements; bargain, £20.—The Yews, Haywards Heath, Sussex. [4126]

PATHESCOPE Films, all usable condition and complete, S/30008, 21/-; S/697, S/681, S/639, S/682, S/645, S/650, 12/6; S/605, S/628, S/598, 10/6; S/588, *10299, 6/-; *10122, *10123, *10109, *10220, *10343, *10227, *10232, 205/9, S/538, 5/-; *10297, *1284, *10250, *10161, *10242, *799, *10205, *30001, *10283, *10165, 10101, 10072, 2/6; 67, 902, 1147, 1048, 274, 438, 634, *10297, 573, 76, 1/3; 617, 24, 633, 20001, 493, 682, 537, 472, 1/-; 533, 578, 28, 477, 9d. each.—Murdoch, 36, Bidwell Gardens, Bounds Green, N.11. [4141]

KODAK Cine-Eight Camera, f/1.9, de luxe chrome plated, and model 60 de Luxe Projector, as brand new, with leather cases; cost £60 at £30.—Birch, Twickenham House, Abingdon. [4125]

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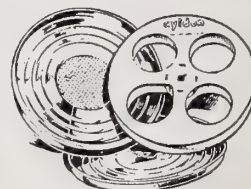
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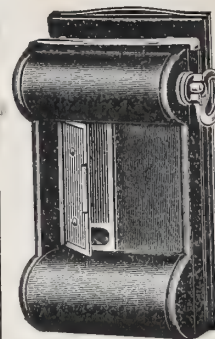
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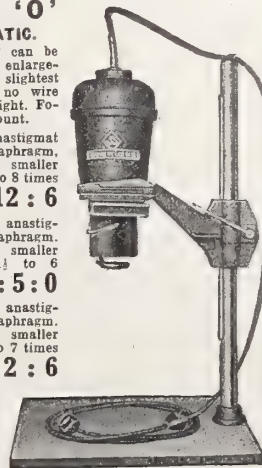
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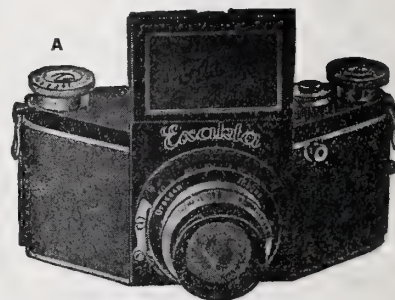
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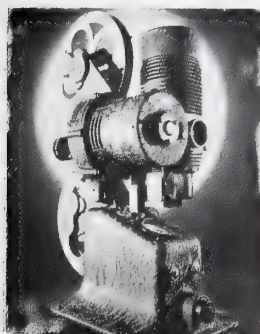
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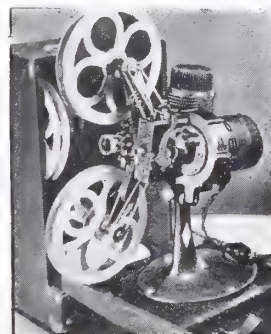
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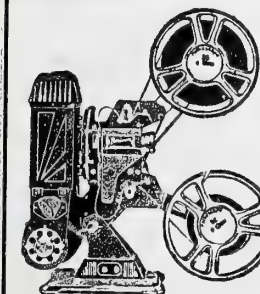
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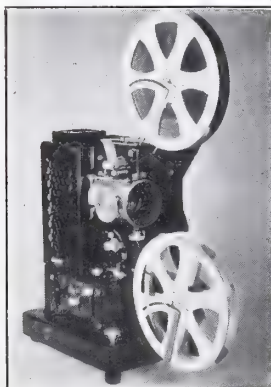
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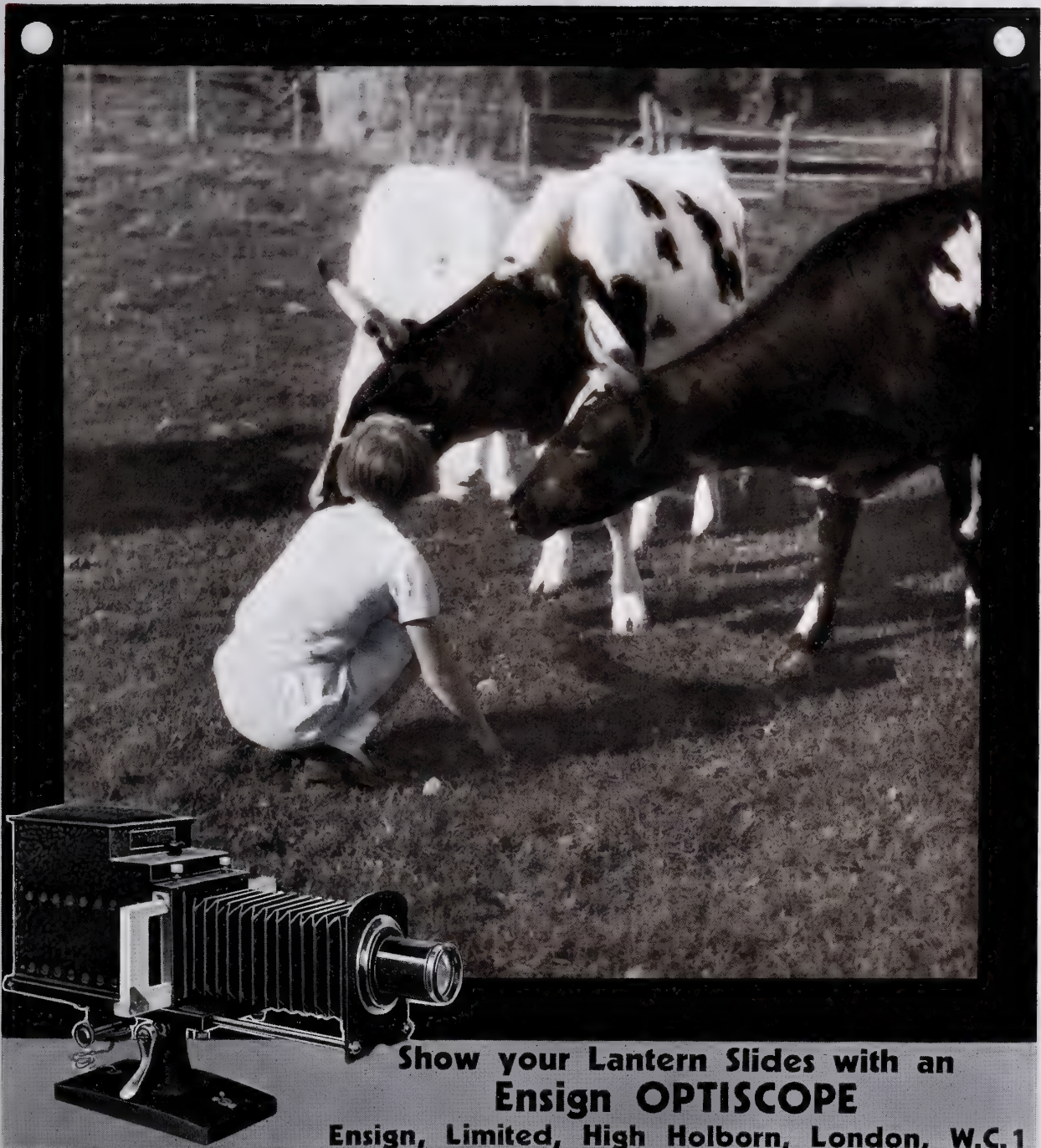
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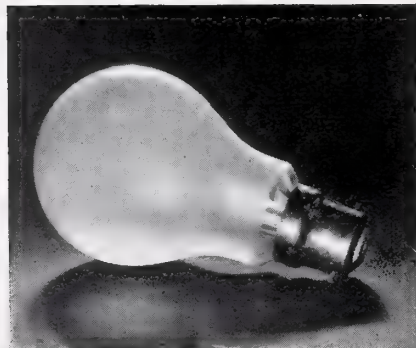
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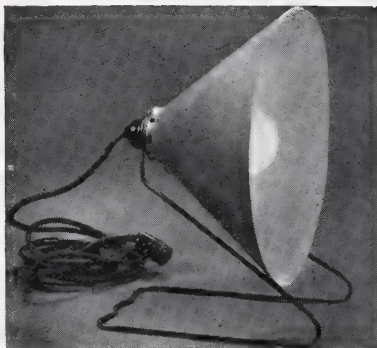
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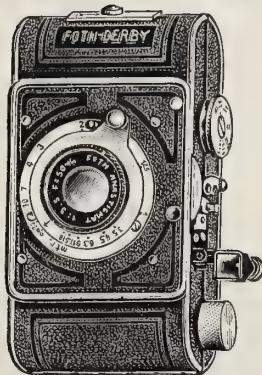


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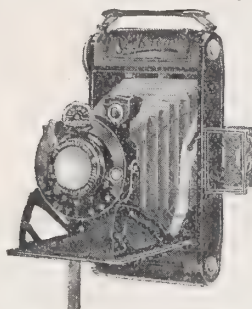
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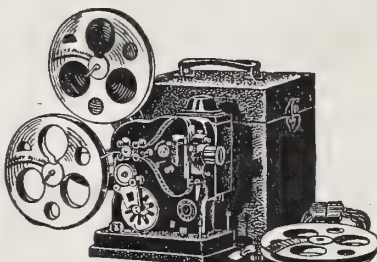
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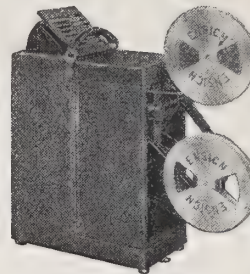
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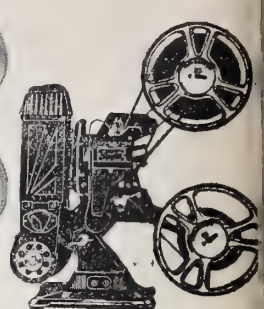


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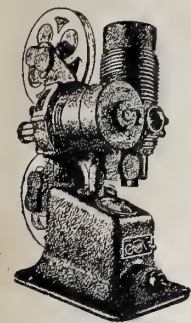
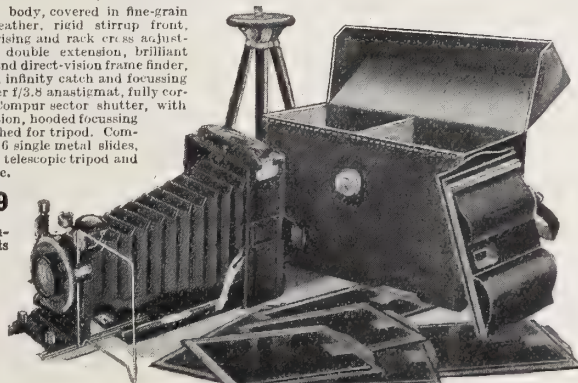
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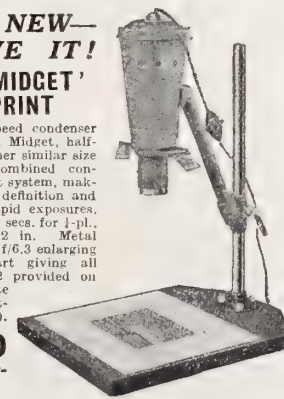
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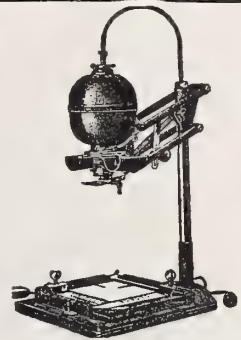
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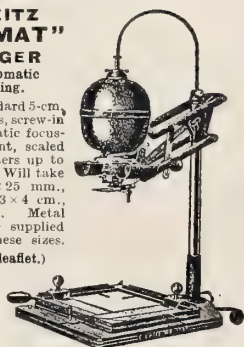
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For 38 pictures 1 1/8 x 1 1/8 in. on standard cine film.

F/3.5 Zeiss Tessar anastigmat, metal self-capping focal-plane shutter, speeds 1/5th to 1/1,000th sec., and Bulb, automatic focussing, self-erecting front, all-metal body. Very small and compact. **£21:12:6**

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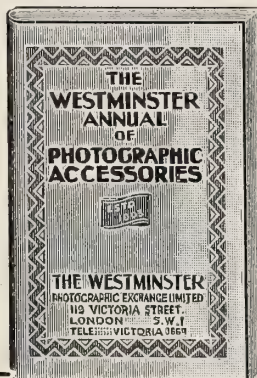
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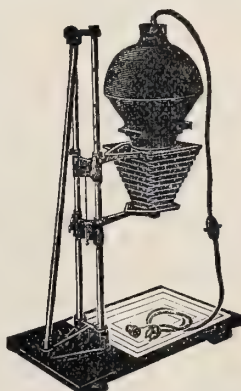
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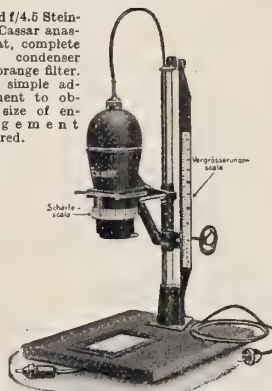


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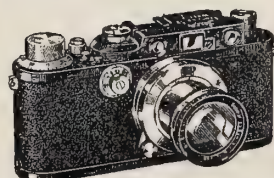
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Takes 8 pictures 3 1/2 x 2 1/4 or 16 pictures 2 1/2 x 1 1/4 on standard 3 1/2 x 2 1/4 Roll Films.

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For pictures 4 1/2 x 2 1/4 or 2 1/2 x 2 1/4.

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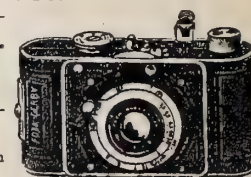
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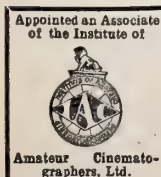
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THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
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NEXT week's issue of *The Amateur Photographer and Cinematographer* will be a special Lantern and Ciné Number. This is the time of year when amateurs of all types are turning their attention to various phases of photography that can be practised indoors. The production of lantern slides, their projection and the projection of ciné film are topical matters that are becoming more popular every winter, and make a very strong appeal to thousands of our readers. For this reason we are devoting the greater part of our next issue to these subjects, with the firm conviction that it will supply much useful information that will be appreciated. The number will be increased in size, and we advise all our readers to secure copies early. While on the subject of lantern slides, we would remind all those who are proposing to enter "The A.P." Annual Lantern-Slide Competition that the closing day is October 31st. Full particulars and conditions, etc., will be found on another page in this issue.

The Screen Plate.

The ingenuity expended over the colour screen plate was very effectively demonstrated by Mr. A. J. Bull in his presidential address from the chair of the Royal Photographic Society last week. What a procession of screen plates there has been, right away from Joly in 1895, the Thames, the Krayn, the Lumière, the Warner-Powrie, the Jougla Omnicolor, the Aurora, the Paget, the Agfa, the Finlay, down to the latest, the Spicer-Dufay. Mr. Bull spoke with admiration of the ingenuity displayed, but he concluded with the remark that on the theoretical side, as to what colours should be

TOPICS of the Week



AUTUMN IN THE PARK.

A London subject that offers many pictorial possibilities at the present time for the hand-camera worker.

photographed, and how the colours should be selected for reproduction purposes, there was still much work to be done, many gaps in knowledge still to be filled in. He showed by some conclusive experiments how different in nature were light and visual sensation, and since light of most parts of the spectrum, except red, stimulates two or three sensations simultaneously, colour sensation curves have no relation to the practical problems of colour photography. Great confusion has arisen, even among eminent authorities, as between curves representing the colour sensations in the eye and curves of the proportions of red, green and blue necessary to match the colours of the spectrum. The screen plate has some way still to go.

Close-up of Assassination.

The wonderful film of the assassination of the King of Yugoslavia makes it pertinent to ask again whether anybody is charged with the preservation of such historic records. One can measure the interest with which it will be regarded, if preserved, in a hundred years' time by the interest with which we should see the authentic film obtained on the "Victory" of the death of Nelson, or, from Whitehall, of Charles I on the scaffold. The assassination film is only a short length, but the impression of the tragic event which it gives, both in picture and sound, is extraordinarily vivid. What iron nerve must the photographer have possessed, not merely to disregard his own personal danger, but to keep a steady hand, to concentrate on his purpose, and even to remember his technique, obtaining a close-up at the proper moment of the face of the dying king! It is callous, but it is superb.

Heading Them Off.

One learned something of the "tricks of the trade" from Mr. G. E. Bell's engaging speech at the R.P.S. annual dinner. Mr. Bell gave an amusing account of a certain managing director of a photographic manufacturing firm upon whom one day a famous explorer called in a state of wrath. He produced a small camera and asked the director to look at it. Those were the days when small cameras were made partly of wood and partly of metal, and this one had proved unsatisfactory in a tropical climate. The director picked up the camera and said, "Well, the metal work is all right." "Yes," said the other, "but look at the wood—it is warped." "There you place me in a delicate position," said the director, "my firm made the metal work, but God Almighty made the wood!" Which Mr. Bell capped with a story from his own experience of an audience of Scottish dealers. A new camera was being introduced by his firm, but the factory was behindhand in turning it out, and orders were held up. "Is it good

business," said the Scottish heckler, "to advertise an article the dealers have not got to sell?" Mr. Bell's reply was, "Well, sir, as our English poet Milton says, 'The best-laid schemes of mice and men——'" He got no farther, for there was a yell of "Bu-r-r-rs," and in the excitement the truant cameras were entirely forgotten.

Toy Projectors and Inflammable Film.

The London County Council is drawing attention again to the dangers attaching to the use of inflammable cinematograph film in the home. The circumstance which has led to a reawakening of interest in this matter is an occurrence in Fulham recently, when the fire brigade was called to a house and found a fire in progress in a bedroom, where a youth had been using a toy projector mounted on a box on the top of a washstand, when the film ignited and set fire to the contents of the room. The youth was severely burned, and escaped by jumping from the window into the yard. The reel of film which was

being used was about 1,000 ft. in length and was completely destroyed. Several other lengths of film were found in a box underneath the bed, and 7,000 ft. of film was found in another room in the same house. It should be added that the London County Council (Celluloid) Act, 1915, regulates the quantities of cinematograph film exceeding 80 pounds in weight, if the film is kept for sale, hire or profit, but it does not restrict the amount which may be kept for private use, and although to sell film to children under sixteen is prohibited, there is no power to prevent its sale to adults. Hence the need for publicity as to possible dangers.

The New Stamps.

Welcome to the new stamps by the photogravure process! To use a word familiar in a photographic connection, they are more "plucky" than the old. The old "three-ha'pennies" by surface printing look very anæmic specimens by comparison. The new "pennies" are, however, too crimson for everybody's taste.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Warm-tone Developers.

I like to try a variety of warm-tone papers, particularly of the chloro-bromide type, and find it inconvenient to attempt to make up the solutions given in the instructions with the different papers. Can you suggest a developer, say M.Q., which would be likely to work well with them all? J. J. E. (Stafford.)

The only objection to the course you propose is this: There are several developers which will give satisfactory results on practically every chloro-bromide paper on the market; but it by no means follows that the result is the best that any given paper is capable of producing. Many papers have a definite colour and quality of image that can be secured to perfection only by the developers and methods given in the working instructions.

A suitable M.Q. developer for most warm-tone papers is:

| | |
|-------------------|-----------------|
| Metal | 60 grs. |
| Hydroquinone | 240 grs. |
| Sodium sulphite | 3½ oz. |
| Sodium carbonate | 3½ oz. |
| Potassium bromide | 250 to 700 grs. |
| Water to | 80 oz. |

The weights given for the sulphite and carbonate are for the crystal form. The amount of restrainer is not definite, and a great deal depends on how much you decide to use. The more you put in the slower will development be, and increased exposure and a warmer tone must result.

Although you mention an M.Q. developer we are inclined to think that a glycin formula may be more satisfactory for your purpose. A single-solution form is:

| | |
|-------------------|---------|
| Glycin | 1 oz. |
| Hydroquinone | 1 oz. |
| Sodium sulphite | 7 oz. |
| Sodium carbonate | 6½ oz. |
| Potassium bromide | 75 grs. |
| Water to | 80 oz. |

Messrs. Johnson supply a glycin preparation in powder form which can be made up as a stock solution, and further diluted for use. We have found this to work well with several well-known brands of paper.

The same firm recommended a two-solution developer which is prepared as follows:

| | |
|---------------------|---------|
| A. Sodium sulphite | 2 oz. |
| Sodium carbonate | 1 oz. |
| Glycin-Johnson's | 1 oz. |
| Water to | 20 oz. |
| B. Sodium carbonate | 4 oz. |
| Potassium bromide | 10 grs. |
| Water | 20 oz. |

For use take A one part, B one part, water two parts.

Whatever developer you use, the method of working is to discover the exposure that will give the right strength and contrast, and then to decide whether the actual colour of the image is what you require. If it is not warm enough you must further dilute and restrain the developer, and then again discover the exposure for the altered conditions. It is useless to alter exposure and development in a haphazard way in the hope of securing a satisfactory colour. It must be done systematically; and we think that glycin developer will give you as much latitude as any, especially if there is no objection to some variation in the resulting colour.

PICTORIAL EFFECTS *in Enlarging*

In the following article several practical hints and suggestions are given for adding to the pictorial effect when making enlargements from hard negatives that have much good detail but little tonal quality.

IN a recent issue of *The Amateur Photographer* a description was given of the method adopted for making a successful enlargement from a portion of a very harsh negative, by masking of the subject to give adequate exposure to a small portion only.

The method, while not new, is one that is not practised so frequently as it should be when dealing with a similar type of negative. Unless a negative is technically and pictorially perfect, and a straight enlargement only is desired, a certain amount of shading or masking is a perfectly legitimate procedure in printing to make the most of the subject. In fact, it can be regarded as far more legitimate than subsequent treatment of the finished print by means of pigments or other "dope" for assisting the tones of the subject.

Shading or masking the enlargement during exposure has many variations apart from the one described in the article referred to. In that case, it may be remembered, a small hole in a piece of opaque card was used to pass light and "force up" a certain part of the subject. By keeping this card in motion during the exposure, the action of the light was utilised to expose fully a small area of the subject while the remainder was held back.

Mobile Masking.

The reverse of this is equally easy of attainment; that is to say, a small portion of the subject which is thinner in the negative can be shielded while the remainder and denser portion is being fully exposed. To accomplish this a disc of dark card is fixed to the end of a long thin wire or pin (the old-fashioned hat-pin was ideal for the purpose, but we doubt whether these are now obtainable). It will be found when the image is projected on to the easel, and the piece of card is held

near to the lens, that a patch of shadow is cast on to the easel, while the image of the thin wire is practically invisible.

During exposure this small patch of shadow can be moved about or kept stationary, if necessary, to shield any particular portion that is likely to be overprinted. It can be manipulated in many ways by bringing it nearer to the bromide paper to sharpen the edges, or farther away to diffuse the shadow.

By a slight twist of the wire, the shadow of the cardboard disc can be altered until it is edge-on to the easel and is then practically invisible. In this way, either a large circular or a narrow oval-shaped shadow can be cast at will.

An alternative to the disc of cardboard is a plug of cotton-wool at the end of a wire. This can be pulled about to make any desired shape for the purpose of the mask, and has a diffused edge to start with.

The Most Effective Mask.

Perhaps the most efficient mask when a large patch needs to be shaded is the hand of the operator. The shadow cast by it on to the enlarging easel is entirely under control, and can be rendered of any size and in any degree of diffusion. It can be altered by flexing the fingers or turning the hand in any direction to fit almost any space on the enlarged image, and a very mobile outline can be projected that can be constantly altered to protect any desired part.

It is essential, however, when making these adjustments to the enlargement that the exposure itself should not be too short, or time will not permit of adequate masking. For this reason the lens should be stopped down to increase the exposure, or, if the light is very strong, a sheet of opal glass should be inserted between the light and the condenser if a condenser enlarger is used. Incidentally, this will diffuse the lighting

and add to the quality of the image.

While on this subject, the centring of the light itself can sometimes be turned to account, when, for instance, the negative is not of even density throughout. Many negatives, for some reason, have a patch of lighter tone in the centre, the edges being apparently much denser. This can be evened up by decentring the light of the enlarger, so that the edges are more brilliantly illuminated than the centre. This expedient, however, is an operation requiring some skill in adjustment.

Diffusion.

To introduce diffusion is also a legitimate form of print improvement when making an enlargement. The effect of bolting silk is of course well known, and various other diffusing media can be used for the same purpose, notably that which is known as "tulle." Pieces of black tulle stretched over a light frame made of cardboard should be kept ready for diffusing negatives as required. These frames can be covered with one, two, or three thicknesses of the material, the diffusion increasing according to the number of thicknesses. In this case the tulle is best used near the lens.

Yet another method of introducing diffusion, and one which gives a peculiar quality, is to interpose two or three sheets of plain glass between the lens and the projected image when making the exposure. If these pieces of glass are moved slightly and at an angle to the axes of the lens while the exposure is progressing, a slightly blurred effect is introduced without increasing the length of exposure or materially affecting the definite detail of the image. The effect in this case is more pleasing than that obtained by throwing the image slightly out of focus, although this has its merits when the image has much aggressive grain.

PICTURES *in the* KITCHEN

By
PAUL I. SMITH.

THE photographic possibilities of the kitchen have so far been unexplored, but pictures are await-

normal angle, and then climb on a chair or table and have another good look. A mental comparison of the two

scenes will, I think, convince you that everything depends upon the angle, and, of course, the lighting.

Daylight is ideal for this work, but it is usually so dull at this time of the year that supplementary lighting in the form of one or two 100-watt electric bulbs may be necessary.

Avoid hard shadows, unless you specially desire to intensify the interest, but get plenty of contrast in your prints and avoid flat, lifeless pictures, which never carry conviction,



Washing-up. Exposure 5 secs., f/8, Auto-Filter plate.

and certainly do not tell their stories as they should be told.

Panchromatic plates are excellent for the purpose, but a good ortho plate which embodies a special filter and has a speed of 450 H. and D. will be found quite serviceable, and this was the plate used by the author.

It is not usually practicable to stop down the lens more than f/8, as most people find it difficult to keep still in uncomfortable attitudes for more than several minutes' posing, and then a tense period of exposure, which may of course vary from five to fifteen seconds with plates of the speed mentioned, but with fast pan. plates or films much shorter exposures are possible.

An exposure meter is a real boon to the kitchen photographer, as it is very difficult to gauge accurately the exposures necessary for such widely different subjects as washing-up and scrubbing the floor. In one case the white porcelain sink and tiled surround reflect the light and tend to decrease the exposure, whilst down on the tiled floor the light is not very strong, and if any detail is to be obtained in the shadows a fairly lengthy exposure will be required.

As regards development, any good, well-balanced formula will do, but metol-hydroquinone is to be preferred, especially if used in the tank and the time and temperature method adopted.

A word of advice. Don't take your camera into the kitchen during the rush hours if you want the best results; you may easily ruin your plates . . . and the dinner.



On the Boil. Exposure 4 secs., f/8, Ilford Auto-Filter plate.

ing the camera in all kinds of odd but interesting places—at the sink, the cooker, and even on the floor.

Before taking your camera into the culinary department, seek permission to view the field of action and find out where the best pictures are to be found. At first it may appear that the kitchen is absolutely devoid of pictorial subjects, but the angle of view very often determines the appeal, and it is well to bear this in mind.

Examine your subject, say your wife or the maid washing-up, from the



Scrubbing the Floor. Exposure 15 secs., f/8, Auto-Filter plate.

Subjects for Bromoil

By
CHAS. MORRIS.

A VERY common mistake amongst beginners at the bromoil process is to use for early attempts subjects which would extend the skill of the most experienced worker, so that failure is inevitable. Delicate high-key tones and the deep gradations of heavy shadows are difficult to render by the process, but the rendering of half-tones is comparatively simple.

For this reason subjects chosen for first attempts at bromoil should be principally of half-tones, with the high-lights and shadows of small area not requiring gradation in themselves.

Contrasty subjects with brilliant high-light detail and deep shadows should be left until one feels that the process has been mastered, when it will be realised that ordinary bromide printing will provide the best print.

The illustration "Sunlit Corner" shows a subject which would be difficult in bromoil, especially as the trouble involved would hardly be justified.

The landscape "Hay Ricks and Trees" is obviously quite different. There are no high-light gradations to reproduce and no shadows within the shadows. A properly prepared bromoil print of this subject inks up easily. Moreover, the subject as it stands, although it has pictorial possibilities, is by no means satisfactory. The sky requires more tone, and the bare foreground modulation, while the small branches behind the hay-stacks are scraggy and irritating. These defects are easily remedied with the brush in the final part of the inking up.

It should be noted that it is unnecessary to attempt the introduction of clouds into the sky. This would require more skill than the average beginner possesses, and would in no way improve the picture. The pictorial requirements of the subject can be fulfilled merely by adding extra tone to the sky so that it darkens gradually



Hay Ricks and Trees.



Sunlit Corner.

towards the top. Irritating details may be removed or obscured with ease, but more than a little skill in draughtsmanship is necessary if it is desired to introduce details absent from the negative.

It may be useful to point out for the benefit of beginners in bromoil that the adding of a level tint of pigment to a blank space is only accomplished by a definite form of brush action. The largest available brush should be used and the pigment lightly but evenly distributed over its working surface by repeated dabbing on the palette. It is then applied to the print with a firm but gentle pressure only, not the usual dabbing action. This will deposit a level patch of tone that can be repeated all over the required space and levelled up by the same method.

October 24th, 1934

MIST for

By A. L. BRIDGEN and
R. FERGUSON.



November Morning in the Park.

NOW is the season when mist enshrouds the land, the rivers and the coast at different hours of the day, particularly in the early mornings and late afternoons. These are the times when the portrayal of mist effects will be productive of many fine pictures that would not be possible at any other time of year.

Many subjects, which under ordinary lighting conditions would not be considered worthy of a plate or film, are transformed and made pictorial compositions of charm when seen through the mist.

Mist will convert a commonplace scene into one of mystery and beauty by hiding a lot of confusing and unnecessary detail. The masses are flattened out into level tones devoid of lines and spottiness, the distances are softened, and by comparison foreground objects take on greater strength.

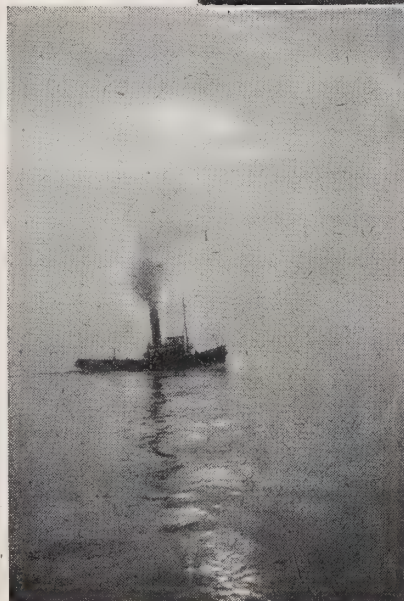
For this reason, when taking pictures in mist a viewpoint should be chosen to give a composition with a strong foreground object.

How different the town and country look when seen in the early morning, when the sun is striving to break through. Notice how some things are emphasised, whilst others are softened, giving unusual opportunities to the picture-maker for getting some of those exhibition prints of which he has so often dreamed.

While mist occurs at all times of the year, the best mist photographs



Sunset of a Misty Day.



Out of the Mist.

will in no way resemble the delicate range of tones which prompted the attempt. As there is very little colour in either town or landscape when viewed through a haze, there is no need to use a colour filter, as this tends to cut out the mist; precisely what is not required.

It will be observed when photographing a landscape subject in mist that the planes of the picture recede in a remarkable manner, and the charm of mystery, which is such an aid to picture-making, will result under the mellowing influence of the atmospheric effect. Under these conditions, photographs of river and

EFFECTS

Picture - making

A TOPICAL SUBJECT for the
AMATEUR PHOTOGRAPHER.

marine views are very effective indeed, and if, in addition to haze, sunshine is in evidence many fine pictures may be obtained. Over-development should be avoided if the half-tones, which are such an important feature of this class of work, are to be correctly rendered.

Due care should be taken to see that the lens is kept dry when working under the above conditions,



The Pool of London in mist! A grey day on the River.



The Sun breaks through.

as the risk of moisture condensing is always present in cold and misty weather.

Practically any type of hand camera can be used for this form of autumn and winter work, but a tripod will prove a useful accessory at times.



A Misty Morning at the Station.

The Exhibition Print

SOME HINTS ON FINISH.

By ARNOLD T. BAILEY.

FOR portfolio and competition work many photographers prefer to submit an unmounted print. This enables a better idea of the relative exposure and development to be assessed, the print being viewed by transmitted light. When, however, the final print is made for exhibition it is imperative that it be suitably mounted. It is surprising how many good prints are marred by slipshod and thoughtless mounting, so these few words to the exhibition aspirant may prove useful.

I find it handy to have three "colours" of mount—white, pale cream, and cream. If the finished trimmed print be placed on the mounts in turn, the worker should be able to "feel" which is most suitable. There are no cast-iron rules, but a few hints may help the inexperienced.

For a sunny snow scene a pale cream paper is generally best. If a white mount is used this gives a yellow tinge to the snow. It will be found better to use a cream mount, which kills this yellowness yet retains the sunniness.

For a sunny landscape a cream paper

on pale cream, or a pale cream paper on a white mount, will be found effective in retaining the feeling of sunshine.

For portraiture generally I prefer paper and mount to tone—white on white, cream on cream.

For general work remember that a white print on a cream mount gives a feeling of coldness, whilst a cream print on a white mount gives maximum warmth.

If a narrow black border is desired on the print, it should be done *before* mounting. A quarter-inch ruling pen and waterproof indian ink is clean, quick and handy. I usually rule the border and trim the print afterwards so that I can make the black line any desired width.

Many workers find trouble in mounting. I do not see why this should be, especially when a good mountant like "Grip-fix" or Johnson's is used. In practice, after marking the position of the print on the mount with two minute pencil dots, I place the print on a sheet of paper and work from the centre outwards until it is evenly pasted.

A clean sheet of paper is used for each print. The print is then placed in position on the mount and pressed down from centre to edges with a clean rag. I then place a sheet of white paper over the print and leave under a few heavy books to dry.

A neat, pencilled border round the print looks well, and if the title or signature of the worker is to be added, this border should come well down at the foot of the print. With regard to titling, it is far better to scribe the title on the back of the mount than to print it badly on the front. Unless the titling is well done it is better left undone. In any case, in some exhibitions, titles are not allowed on the face of the mount.

If the title is to appear let it be small, neat, unobtrusive (in pencil not ink), let the style of lettering be correct, and avoid all fancy touches. It may seem inartistic, but the practice of attaching a typewritten title to the extreme bottom left corner of the mount has much to recommend it.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

CAMERA PRICES.

SIR,—While I am not going to pass any lengthy comments on the prices of cameras, especially miniatures, I just wish to say that I use an old quarter-plate reflex for short trips around about and a $3\frac{1}{4} \times 2\frac{1}{4}$ film Kodak for extended trips and holidays, etc., away from home, and I derive every satisfaction—cheaply—though I prefer plates every time, and I consider nothing can beat a quarter-plate or $3\frac{1}{4} \times 2\frac{1}{4}$ reflex for really good work. And a miniature I would *never* buy, as I think they are but a passing craze.

But, as for materials, I have been using Criterion plates, which are a reasonable price; for papers, I took the hint of one of your exhibition workers, and turned to Granville, who supplies bromide papers at a surprisingly low price. By their use I can do more photography, and at a much less cost, and Messrs. Illingworth make very fine "Commercial" post-cards at 3s. per 100. A $3\frac{1}{4} \times 2\frac{1}{4}$ film I consider is reasonable, eight for 1s.

I have no interest in any firm except that of a satisfied user.—Yours, etc.,
A. NATION.

D. AND P. WORK.

SIR,—I wonder if the following experience with seaside D. & P. services will be a warning to your readers to be careful. I may say that having dabbled in photography for at least thirty-five years, I know something about it. The last few years I have used a Leica and had perforce to send my films to specialists. This year I changed to a Super Ikonta, using standard 120 films, and was tempted to have my films developed at the seaside where I was staying. The first spool was badly marked and a new film given me with apologies. The second, at a different place, was completely ruined through faulty mixing of chemicals. Again a new film and such charming apologies that one had to forgive. I then went to the Channel Islands, where I had a large number, perhaps fifteen spools, developed. I always had them back in five hours, with nice bright contact prints. But, and here is the point, when at home I came to enlarge those negatives, there is hardly one that is not ruined by marking of some kind, finger prints, etc.

As a result, my holiday album will be chiefly miniature contact prints which I could have obtained with a 10s. camera. Now, I know that the chief trouble is the excessive speed demanded by the public, but if amateurs themselves were a bit more particular in what they accept I am sure the service would be better. On two occasions fellow-visitors asked me what was wrong with their cameras. In each case I found the negatives had been ruined by uneven development. When they complained they were given new films; but if everyone receiving faulty work complained, I am afraid many firms would go out of business. If the public want a five-hour service, and don't mind faulty work, let them have it; but I do suggest to all firms doing this kind of work that they should have an alternative slower and more carefully carried out service for those amateurs who take photography seriously. I am sure a large number would willingly pay a few pence more rather than have their winter enlarging work ruined.

Apologising for the length of this letter.—Yours, etc.,
"S-S."

SIR,—I have been a regular reader of your valuable paper for some considerable time, and I have followed with interest your page devoted to readers' letters to the Editor.

I feel I must make some defence in reply to L. M. Reeves' remarks about D. and P. methods. I have worked for a certain photographic chemist for the past six or seven years and during this time I have dealt with practically every possible photographic detail.

It is a strict rule of my employer, who is an A.R.P.S., that all work must be of the finest quality available, even if two or even three enlargements have to be made before a perfect specimen is obtained.

Our work is charged at the price set by Kodak Ltd., and no matter how long we spend over a job the price remains exactly the same.

I have absolutely no connection with this business except as a paid employee, but during the whole time I have been employed here our principle has been that only the best results are good enough for our customers.—Yours, etc.,
W. R. BICK.

LETTERS TO THE EDITOR (contd.).

DEVELOPING TANKS.

SIR,—I am interested in correspondence *re* developing tanks. Some years ago I purchased a second-hand Kodak roll-film tank and in it I have developed hundreds of films. Only recently had I any failures. The developer had failed to affect certain parts of the film.

I wrote the makers, enclosing results. They, very courteously, replied suggesting that my failure had been due to *not winding the apron tightly enough*. If this did not remedy the trouble they would examine the tank for me. I took their advice, wound the apron tighter, and since then I have not had a single failure.

I have nothing but praise for this type of tank, which has proved a great help to me. Trusting my experience may be of assistance to readers, and wishing you and your excellent journal success in its good work.—Yours, etc.,

LEONARD R. JENNINGS.

SIR,—If Mr. Longfield will try first filling the tank with the developer and then slowly lowering the spool with the film rolled on into the tank, I think he will find that no air-bells will be formed.

I have developed many roll films in a circular tank with apron by this method, and I have never once been troubled with air-bells.

When I first began to use a tank I found that some of the films were badly marked on the edges by the serrated apron, but I overcame this defect by unwinding the apron slightly after winding and setting.—Yours, etc.,

J. PARSONS (Barcelona).

SIR,—I have read with interest Mr. J. A. Stirling's letter regarding developing tanks. I do not know what kind of tank Mr. Stirling uses, but if it is a Correx tank, I may say that I had the same trouble when first using this tank. I at once complained to the sellers (who, by the way, use the Correx tank themselves), and I have been told that in order to avoid such trouble the film must be wound round the apron with the *emulsion facing upwards*, and after winding the film completely, and adapting the clip which is found at the end of the apron, the whole thing must be pushed back a bit by pressing gently with the finger away from the clip. This helps the film to get loose a bit, and dislocates it from the apron. Since adhering to this method, I may say that I have never had trouble, and have been very pleased with this tank. Up till now I have developed over twenty-five Contax films, and never had the slightest trouble.

Wishing "The A.P." all the best.—Yours, etc.,

ALBERT CARACO.

SIR,—I was very interested in Mr. L. Longfield's letter regarding roll-film developing tanks and most heartily endorse his views. I have been considering the same question for some time, but I have not yet purchased a tank—partly for fear of the disadvantages enumerated, and partly on account of the unreasonable price of the present items on the market. A glance round any sixpenny bazaar will reveal numerous bakelite moulded articles which are far more complicated than any developing tank, and I object on principle to paying much in excess of £1 for an article which cannot have cost more than a few pence to manufacture. In defence of the price it is argued that developing tanks are required only in small quantities, but I have myself seen sufficient tanks to make production possible at a quarter the price.

Turning to the question of the efficiency of various tanks, I would like to suggest the following arrangements which would have the advantages of simplicity and durability:—

(a) A drum of bakelite or any other suitable material of sufficient diameter so that a film can be wound once round the circumference. For a $2\frac{1}{4} \times 3\frac{1}{4}$ film the drum would be only approximately 10 in. in diameter. The drum could have $\frac{1}{4}$ -in. flanges to act as a guard and a guide for the film, and a pair of simple clips would suffice to keep the film in position.

(b) A containing vessel with light-tight lid so that the internal diameter is, say, $\frac{1}{4}$ -in. greater than the drum. This close fit, together with the displacement of the drum, will ensure economy in developer.

A further accessory, which could be sold separately from the tank, would also be useful. A wooden or metal stand could be arranged with an axle to fit the drum, so that the latter could be rotated in a vertical plane over a dish when close inspection of development is required.—Yours, etc.,

J. ATKINSON.

STRAIGHT PHOTOGRAPHY.

SIR,—How refreshing to see that Mr. Chas. E. Rollinson, in describing how he makes his exhibition pictures in your issue of August 15th, prints "straight," and endeavours to depict the truth.

That the reverse is fashionable is too obvious in many photographs. Yet the word from its derivation would appear to mean the representation of light and shadow. Surely, then, the photographer's ideal should be to portray light and shadow in as nearly accurate tones as is possible. This is done by careful selection regarding the subject of film, exposure, developer, and again materials used for the final print. I do not think photography should include all manner of touching up and—literally—faking to produce a desired effect. The arts of painting, drawing, and even advertisement design are entirely separate, each requiring a different form of talent. If one admits the employment in photography of brush, palette, pencil, and other devices, except for curing technical blemishes, it is no longer true representation of light and shadow, and, as Mr. Rollinson says, perpetrates a falsehood.—Yours, etc.,

"TODOKO" (India).

LAY PRESS CRITICS.

SIR,—Your amusing comments in "Topics of the Week" concerning the newspaper reporter acclaiming a commercial enlargement as the picture of the year at the Royal Photographic Society's Exhibition, throws a great deal of useful light on the trustworthiness of the photographic criticisms to be found in some sections of the Press. A journalist in one of our more distinguished daily papers does indeed notice the Natural History Section of this Exhibition, but the Pictorial Section is practically beneath his contempt. To his befuddled intellect any control process in photography is merely some attempt to disguise it as an etching or engraving. Paradoxically enough, the Press photographers of the same paper parade before the public as a self-styled art department. A further paper, which has the modesty to pounce on us not more than once a week (and that on the Sabbath!) in spite of its concern with artistic matters, publishes "photographs" usually attended with some glamorous title, large in size, toneless in quality, and as for artistic appeal, this quality is so lacking as to make them positively repulsive. It is indeed fortunate that photographic journals like *The Amateur Photographer* exist, for without them one trembles to think what the public opinion would be when fed only with such balderdash.

It must be expected that the exhibitions will matriculate into full public favour when they, in common with those of painter artists, will be in the happy position of being able to hang pictures upside down (and not know it!) for the admiring gaze of high "aht" circles. A phase we might appropriately term last-post impressionism.—Yours, etc.,

E. GORDON BARBER.

TELEPHOTO APPARATUS.

SIR,—Long-range telephoto lenses, at long-range prices, designed expressly for use with Continental miniature cameras, are on the market. "Miniature" means "small photographs"; the prices are enlarged ones.

I have a 3-in. British telescope; it cost new £6 10s.; I combined this with a $\frac{1}{4}$ -plate camera with focussing screen, 17s. 6d., and an astronomical tripod, 7s. 6d., both second-hand British items. A finder and secondary focussing screen permit the use of box and folding film cameras. Hypersensitive plates and films, in conjunction with Ilford "Astra," "Micro Five," and other filters are used. The combination must not be pointed directly at the sun.

Although corrected for visual astronomical work, the object-glass is perfectly adapted to terrestrial day or night photography. The total *f*/value being about 14 no iris is necessary, and that on the camera must be left at full aperture.

Thus a little ingenuity can make £10 do the work of £350. A general study of advertisements will confirm the latter item.—Yours, etc.,

A. TROWBRIDGE.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

PLATES FOR FLOWER PHOTOGRAPHY.

I HOPE you have some recollection of the illustration to the beginners' note in last week's issue. It showed a china dish containing three of those curious bulbs which, without earth or water, send up spikes of flowers. In this case the flowers were pale mauve. The point in reproducing it was to encourage a reader—more than one, I hope. This photograph was taken on a medium-speed orthochromatic plate, without a filter; and after carefully examining the original I came to the conclusion that I could not have got a better result whatever material I might have employed.

The particular reader I wish to encourage is one who wishes to photograph straightforward flower subjects at home, but who hesitates to attempt to do so because he has never used panchromatic material. There is nothing fearsome about panchromatic material, and later on he

should tackle it boldly. Meanwhile, he can do quite a lot of good flower work without it. Some of the pundits will throw up horrified hands at such a statement, but they can hold them up till they drop off for all I care.

One of the best-known flower and fruit photographers, years ago, never used a panchromatic plate. He certainly used discretion in selecting his subjects; and that is what I advise this anxious reader to do.

For example, the sort of plate I used for the bulbs has not distinguished itself with the scarlet geranium in Fig. 1. Apparently, the geranium bloom is black. The version in Fig. 2 is better because a panchromatic plate was used instead. Very well; no pan. plates no scarlet geraniums. But there are pink geraniums, and white ones. Or, in general, if we do not use panchromatic material we must avoid deep red colours. The distinguished photographer



Fig. 1.



Fig. 2.



Fig. 3.

to whom I just referred made quite a sensation with a rendering of a bunch of currants; but he took care they were white ones.

Fig. 3 shows what may easily happen with a yellow flower, even when using an orthochromatic plate which is sensitive to yellow. It is evident that the chrysanthemum is much too dark. The lighter tones, such as they are, result mainly from the reflection of "white" light from the shiny surface of the petals. The comparative tones of the yellow and white flowers as viewed by the eye are by no means satisfactory in the print.

The explanation is that although an orthochromatic plate is sensitive to yellow, those rays must be given sufficient time to act. A longer exposure would have made all the difference; but this would have been too much for the quick-acting rays from the white flower. If only we could find some means of holding these back a bit while we gave the yellow rays a chance we could do better.

Fortunately we have the means of doing this. We can use a yellow filter. This will let the yellow rays pass, but will keep out some of the too-active blue and violet rays from the white flower and elsewhere. This is what was done for Fig. 4, and the chrysanthemum and the yellow centre of the anemone are all the better for it, while the white flower comes out as before. The general conclusion



Fig. 4.

then is to use orthochromatic plates, or any non-panchromatic films, and a yellow filter—a light one for most yellows, and a deeper one for orange. With the latter, let it be whispered, we can also give a good account of many reds.

W. L. F. W.

Some Hints on Print Trimming

By "AUBURN."

BEFORE going into the hands of admiring friends or reaching the pages of the album, the last process through which the print must go is trimming. Trimming is none the less important for being the last process, and can make a vital difference to the appeal exercised by the print. There is an indefinable neatness about a well-trimmed print that somehow lifts it above the level of the D. & P. merchant's wide and inartistic border.

What does the amateur trimmer need in the way of "kit" before he can start work?

First, a cutting tool. Now this is an occasion when old razor blades can really be used up with advantage, for a keen cutting edge is essential to obtain a "clean" cut. I prefer to use a single-edged blade, such as the "Valet," where the non-cutting edge is engaged with the razor, and there is "something to hold." With the blade held in this

guard between thumb and forefinger, there is little distinction of position between writing with an upright pencil.

Next, a baseboard. The requisites here are a surface which does not impair the cutting edge of the tool by "clinging" to it or become cut about itself; and yet a surface which allows an easy passage to the cutting edge, thus giving a "clean" cut. A sheet of glass satisfies these conditions admirably, and has the added advantage that a coloured background can be introduced, which by contrast will throw up into prominence the print being cut.

Lastly, a guide is needed to ensure a straight edge finally appearing on the trimmed print, and a wooden ruler is useless in this respect. With a sharp razor cutting edge this would suffer as quickly as the print, and therefore a draughtsman's metal ruler is essential.

Having dealt with the implements, perhaps in conclusion a word or two

on the actual cutting may be helpful.

The holding of the razor has already been mentioned, and apart from indicating a position where the unused part of the cutting edge is lifted well off the paper, imparting a slope to the blade, little more remains to be said. After some practice it will probably be found that a "one-two" action in the actual cutting will give the best results. Press hard with the ruler as the blade finishes the stroke to avoid the possibility of tearing the corner of the print.

Do not slope the blade to give a bevelled-edge look to the cut; rather slope the other way, so that the cutting actually takes place under the guiding edge of the ruler. This gives the finest clean-cut edge. In any case, it will be found that two or three light cuts with the blade will ensure a more perfect edge than one heavy cut. There is also less risk of the metal ruler slipping.

How I make my EXHIBITION PICTURES

No. CCLII.

Miss
PAMELA
BOOTH.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"I NEVER set out with the definite idea that 'now the . . . exhibition is coming on I must get something to send in.' In my experience, the results of work prompted by such a motive are disappointing. If, on the other hand, I take a photograph because I want to do so, and feel in the mood, I am far more likely to get a result worth exhibiting.

"I am more interested in portraiture than in any other branch of photography. When I am making a

portrait, my aim is simplicity. Above all, I avoid anything that savours of being 'stunty.' Large heads, severely trimmed, and strong lighting effects in the German style appeal to me; but anything forced or unnatural about the pose or viewpoint, or a discordant or fussy background, I avoid.

"When I give a sitting I work with the definite object of conveying something of the character and personality of the sitter. That is why my favourite subjects are men, preferably men of distinction whose faces for the most part are a fair indication of the depth of their feelings and their experience of life. Also I can seldom resist taking character studies of types from all walks of life.

"Women who make excessive use of cosmetics always set me a problem; and really I rather avoid taking them, because extensive retouching is necessary to please them. This means that most of the skin texture is destroyed and the modelling flattened, with the result that the portrait does not *live*. Needless to say, I do the minimum of retouching on any portrait I make.

"As to my methods, I use daylight whenever possible, if necessary combining it with half-watt light. When I am forced to use artificial light I use as little as I can, in order to avoid over-lighting and the consequent flattening of the modelling it produces.

"I use orthochromatic materials, and develop by inspection for the sake of the control I can then exercise; but when it comes to printing I choose according to the subject. Sometimes I can visualise my finished picture in a given process long before I make the negative; but usually I decide the printing process on seeing the negative. I use such processes as bromoil, bromoil transfer, gum-bichromate, etc., not because I am ashamed of my photographs looking like photographs, but because I want them to look like pictures. But in making photographs pictorial in this way I avoid working-up as much as possible. A heavily-worked-up bromoil transfer, say, gives the carping critic a chance to say that it is no longer a photographic process."



MOTHER AND CHILD.

Pamela Booth.



STUDY.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

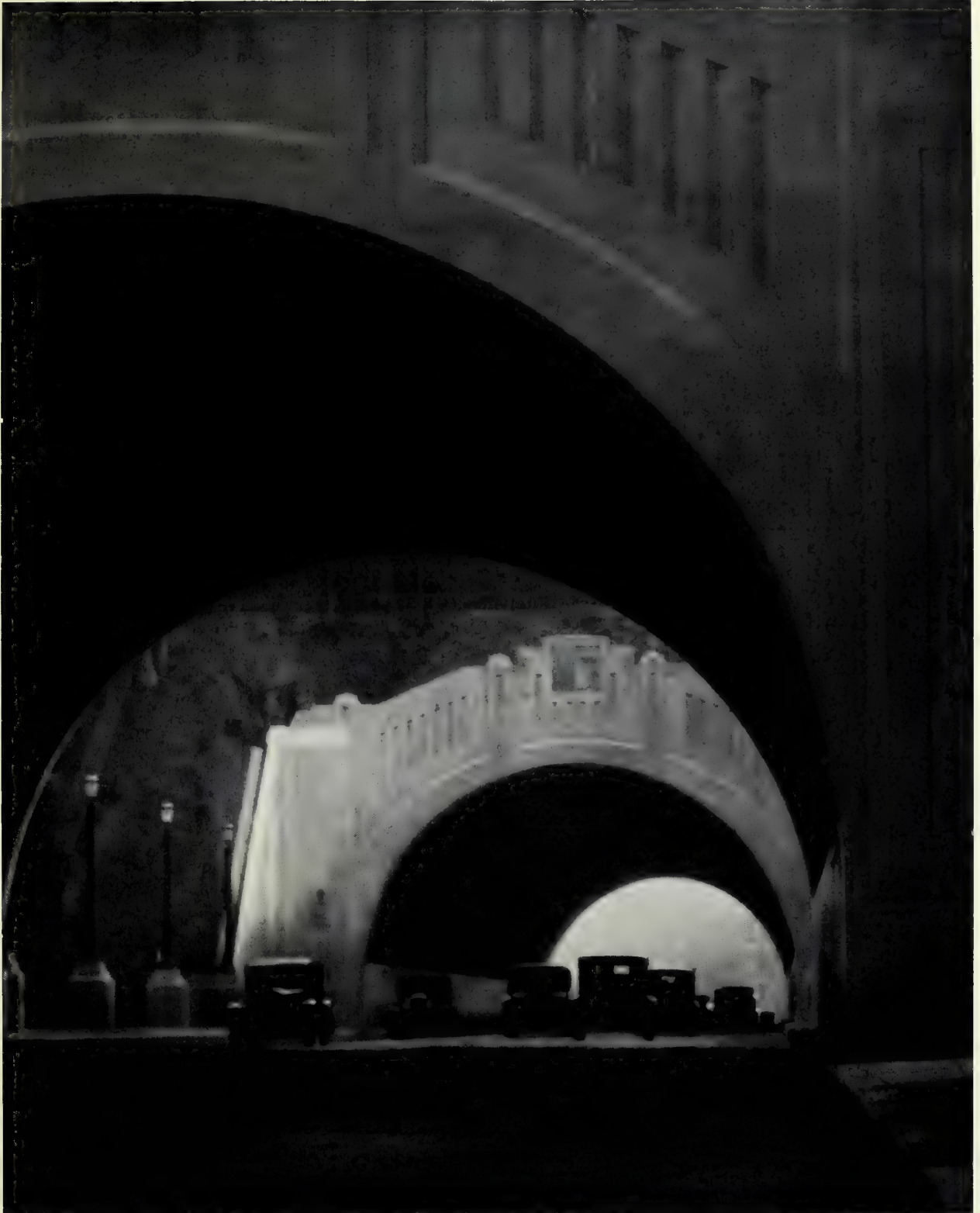
BY MISS PAMELA BOOTH.



SUNSHINE.

(From the London Salon of Photography.)

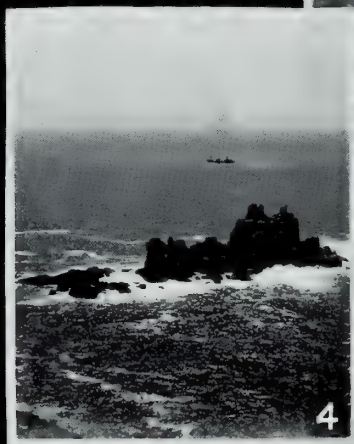
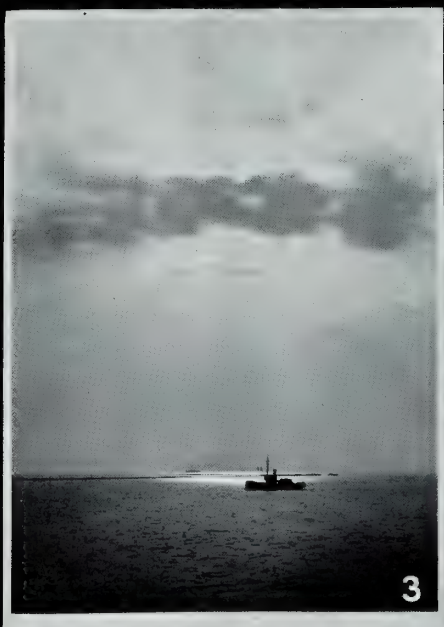
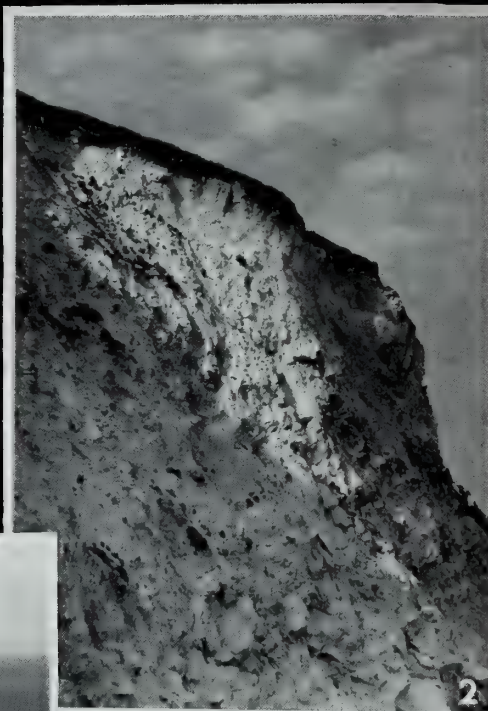
By E. WELINDER.



CURVES.

(From the London Salon of Photography.)

By F. R. DAPPRICH.



1.—"A Raging Sea."
By Ian Malcolmson.

2.—"South Coast."
By George Hilted.

3.—"Homeward Bound."
By R. S. Hardy.

4.—"Land's End."
By K. S. Marsh.

5.—"The Speed Boat."
By L. F. Thomas.

6.—"The Prow."
By C. S. Reid.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THERE can be but little doubt that No. 1 of the prints reproduced on the opposite page—"A Raging Sea," by Ian Malcolmson—does convey some idea of the theme suggested by the title, but, while the foam of the breaking wave is well recorded, the impression remains that it had either not attained or had just passed that instant of time when it was at its greatest magnitude.

The Psychological Moment.

Judging from the fact that the direction of movement would be from right to left, and that the end of the breaker appears on the extreme left, it would seem that the probability is that the psychological moment had passed, and that, had the exposure been made a fraction earlier, a much bigger splash would have been shown just about where the dark of the distant rock is now placed.

In that event, the force of the effect would be much more concentrated, and it would tell a great deal better than it now does. At present, its power is spread over so wide an area that the impression is dissipated. It loses by dispersal; but, were it localised, as it would have been if the right moment had been seized, and the greatest splash placed as described, it would only need a certain amount of trimming from both sides and the base to make a most effective picture.

However, it must be admitted that the difficulties of choosing the right moment are considerable, and they are generally heightened by the need to take precautions to maintain a foothold against the stress of wind and weather. So that, keeping this in mind, the result may be viewed as creditable, and, with experience, as indicative of better things to come.

Concentration of Interest.

A greater concentration is displayed in No. 2, "South Coast," by George Hilleard, where the interest centres in the sunlit portion of the cliff.

The effect is very pleasing, and, as far as it goes, well seen and caught, but, on the other hand, the lack of anything to serve as a stable base is very severely felt. What is needed is the inclusion of some pronounced horizontal lines towards the lower

margin, together with a much greater weight of tone, such as would, in the usual run of things, be furnished by the presence of the base of the cliffs and a modicum of shore.

Apparently, the viewpoint was so near that their inclusion was impossible. The remedy is obvious, nor need it be assumed that a more distant point of view, with a consequent reduction in the proportion shown in sunshine, would diminish the value of the effect, for it would gain rather than lose.

The increase in stability, too, would introduce a better sense of order into the composition and give it form and shape. It is very seldom indeed that a real sense of the quality can be incorporated where the base of a feature or object is omitted, except, perhaps, in those cases where the lack of foundation is obscured by depth of tone, or where something is provided to take the place of the immediate foreground.

Strength and Stability.

An example of the former kind of exception is to be seen in No. 6, "The Prow," by C. S. Reid, where, although the water line of the vessels is not shown, the tone at the base is so heavy that the omission is not noticeable, and no feeling of insecurity arises.

The selection of the material, in this instance, shows promise, and, in a way, is reminiscent of a similar subject, "The Bow," which was reproduced on one of our centre pages and reviewed in our issue for the 10th of this month. Reference might be made thereto with the idea of seeing how this sort of subject should be treated and how the restriction of the subject material provides a simpler and better composition. The difference that a due measure of tone in the sky confers should also be noted, for, in this respect, this week's example is regrettably lacking.

Something might be done to improve matters by the substitution of a softer grade of paper for that first employed, for this should enable a deeper tone to be shown in the sky without overprinting the darks, or, alternatively, a shorter time of development of the negative, by the consequent reduction in its contrasts, would have permitted

the original paper to render both extremes of tone satisfactorily.

Subject Character.

However, a contributing factor is the character of the subject. The darks near at hand have to be recorded at the same time as the very much lighter sky. The difference between the two is extreme, or, in other words, the subject contrast is greater than normal.

It is this extended range in the subject that renders an adjustment in the normal procedure necessary, and it must either be effected during development of the negative by curtailing the time, or, where that may not be feasible, as is the case when a length of roll film is under treatment, during printing, when a paper of longer range (a softer grade) should be employed.

The contrasts of a subject like No. 5, "The Speed Boat," by L. F. Thomas, are by no means so great, and the normal time of development for the negative, followed by subsequent printing on the appropriate grade of paper, should provide a perfectly satisfactory print. If it should happen that a similar subject to No. 6 was on the same roll of film, its contrasts would be much too great for the same paper, and, in order that a harmonious print might be secured, recourse would have to be made to a grade of softer characteristics.

Suitable Adjustment.

There are cases, of course, where the adoption of this expedient is impracticable, but, in the average run of amateur work, they are seldom met with. If it should happen that a flat subject like a light-coloured building taken on a rainy day, and one of extreme range such as an interior with parts in sunlight occurred on the same roll, the only thing to do would be to divide the film, giving the flat subject three or four times the normal, and the one of extreme range half or a third of the usual time.

Such a contingency, however, is rare, and neither of the two remaining subjects—No. 3, "Homeward Bound," by R. S. Hardy, and No. 4, "Land's End," by K. S. Marsh—goes beyond the normal range, nor do they call for special treatment. "MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CURVES," by F. R. Dapprich.

THIS picture is interesting inasmuch as it provides an example of the possibilities that may be exploited by the discerning in finding a subject with next to no material, and in what would ordinarily be the most unpromising surroundings. There are only the two arches, the roadway, and a stream of motor cars, together with a gleam of light.

The Vital Element.

It is true that there might be some attraction lying in the curves of the archways, their relation to each other, and the repetition of their shapes; but it is one of form, and interesting only to a greater or less degree as an essay in design or the formation of a pattern.

That, however, is a phase, which, if of a not inconsiderable value, is nevertheless part of the construction; but the vital element, on which the pictorial appeal relies, is the gleam of light on the façade of the second arch (1). It is this feature which makes the picture. It transforms the lesser attraction of form into something which stimulates the idea of beauty. It provides the essential vitality that inspires the emotions, and confers a living quality upon a basis which is characterised by excellent form but of little æsthetic attraction otherwise.

Notwithstanding its subsidiary function in the scheme, the form has a role of considerable importance in that its design, the pattern it makes, and the way it is disposed, provide an orderly foundation which enables the effect to be intelligibly conveyed. It provides the framework on which the gleam of light is displayed, and by encirclement or enclosure, by the contrast of curves against straight lines, by force of repetition, and the relationship which the lines bear to one another, stresses the importance of that splash of light as the pictorial motive.

Design and Enclosure.

The light itself, as the brightest note of the picture, has an innate attraction. That, again, is heightened by the proximity of darks of appreciable depth of tone, and, further, by force of position. These factors combine to make it the centre of interest or the

the print. The nearest of these curves suggests an enclosure, although it is not actually complete; but the second, for all practical purposes, joins up with the foreground at the extreme left of the picture, and really does enclose the beam of light (1).

The third of the curves leads up to and forms one of the boundaries of the area in light, and the adjacent band of dark, which follows the same formation, heightens its importance by power of contrast. There remains the fourth and last of these curved lines, the principal function of which is allied with that of the band of dark of which it forms the edge.

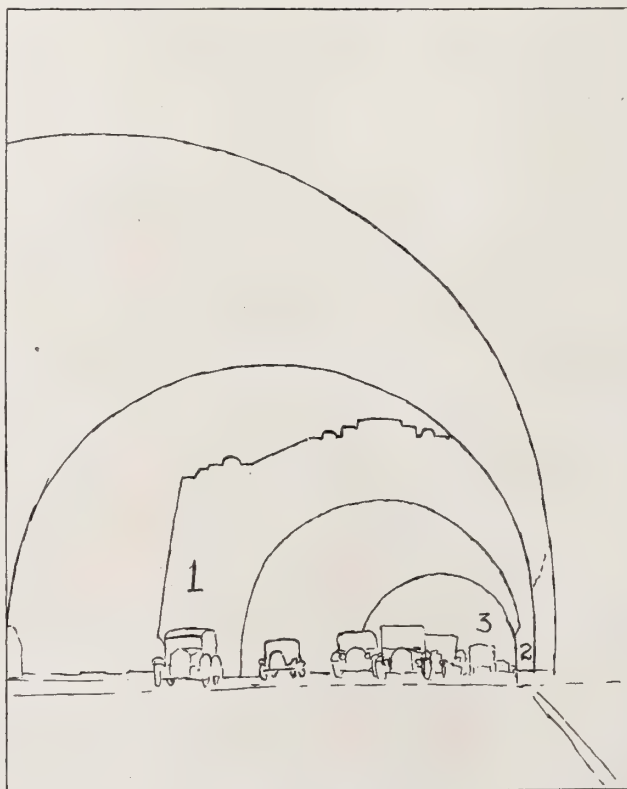
The feeling of enclosure so created stresses, to a yet further degree, the dominance of the point (1), and this is emphasised, in the third place, by the sense of repetition afforded by the occurrence of the four curved lines in succession. It is this repetition, and the relationship which the lines bear to each other, that imparts a suggestion of design or pattern to the arrangement. From this arises a sense of order that not only aids in pulling the composition together, but also enhances its significance by the introduction of an impression of a decorative character.

Light in Darkness.

The suggestion might possibly be advanced that a certain sense of competition, and consequent division of interest, arises from the light seen through the far archway; but, on reflection, such a contention could scarcely be sustained, for, quite apart from the fact that the light at (1) is appreciably the stronger, it also has a greater magnitude; is nearer; and the line suggested by the traffic is from right to left.

In any event, there is no suggestion of disunity, and, altogether, the picture provides an excellent example of the modern tendency to combine pattern with effect.

"MENTOR."



foundation of the composition, and the incorporation of the design considerably magnifies its significance in yet another way.

In the first place, all of the curves spring from a more or less common source in the point (2). This point, therefore, in conjunction with the farther light (3) provides an accent in opposition to the principal point (1), which it balances. In the second place, it will be observed that from or near the point (2) all the four curved lines have their origin, and three of them are joined together by the line of shadow across the base of

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Use a Scenario By ALBERT W. MEAD.

THE first step of the amateur cinematographer emerging from the movie-snapshot stage should be a resolve to work from scenarios. It is not too much to say that, without a scenario, efficient production of an amateur motion picture is impossible.

The big-game photographer filming wild animals in their native haunts can hardly be expected to adhere to a written scenario. If he tried to do so, he would have more trouble with obstinate "stars" than any grey-haired Hollywood director ever experienced. The best he can do is to film whatever fate puts before him in the way of cinematic "copy." His only scenario he carries in his head.

Later, from the miles of film that constitute his bag, a few thousand feet are coaxed into some sort of sequence. It is possible to produce, in this way, a picture that is successful from the viewpoint of ultimate exhibition.

The cost in cash, if not in time, puts this sort of production beyond the reach of most amateurs, and therefore outside the realm of efficient production. The big-game photographer would be most astonished, however, to realise that many amateurs with opportunity for careful preparation before exposing a single foot of film, attempt to work under a similar handicap entirely self-imposed.

The second step of the amateur emerging from the chrysalis should be to decide what form of scenario will satisfy his own particular needs. It is true that the simplest form is better than none, and the club scenarist will naturally prepare a more comprehensive scenario than the lone worker who is also director and camera-man.

A scenario for a general interest or travel film—the most usual productions of the lone worker—might be a simple list of scenes and titles, written in screen sequence, and then re-arranged in the order in which they will be filmed.

A loose-leaf notebook is ideal for this purpose. Each scene should be confined to a separate page, clearly numbered with a blue or red lead

pencil. Re-arrangement is then a simple and convenient process.

The lead pencil can also be used to cancel each page when its scene has been filmed. If a tick is used to denote this, there will never be any doubt about what remains to be filmed. Later, when the "rushes" have been viewed, those scenes which are satisfactory can be finally O.K.'d with a pencil of different colour.

The simplicity of a scenario of this sort makes it none the less valuable. By studying each scene on the list before setting out with the camera, the amateur is able to visualise the screening of each shot as it could be secured from every conceivable angle and distance. On location later, he will have the great advantage of knowing exactly what he wants, and consequently a good chance of securing it.

The amateur who has never used a scenario should make up his mind to

prepare one, however simple, before exposing any more valuable film. Its use will lead to more satisfactory pictures, economy of time and money, and the discovery that scenario writing has a fascination of its own. Not for long will he be content with the simplest form of scenario. That is as it should be. The simple scenario is the first step, but it is a step that many amateurs have yet to take if they wish to get the best out of the most fascinating of hobbies.

It must be admitted that the preparation of even a simple scenario needs careful consideration. It may be compared with constructing the skeleton plot for a story, and no one who cannot do this would be likely to write a good scenario. Similarly, a good, smooth-running film cannot be made without a suitable foundation, and a definite purpose. Careful planning beforehand is nearly half the battle; it makes for success.



Public School Football. Many fine action subjects are now available on the various football grounds attached to public schools in different parts of the country. They are easy of access, and offer even better opportunities than the professional game.

Amateur Ciné Activities

By
M. A. LOVELL-BURGESS.

THE many aspects of cinema are being faithfully dealt with in amateur ciné clubs and studios this winter. We are beginning to realise that cinematography makes contact with almost every phase of life. There is something unusually fascinating about a hobby that starts off, as it were, with a camera, and instead of following a well-worn track, as is the way with most hobbies, continually opens up before us unexplored country. "The Londoner's Sunday" is the provisional title of a documentary film to be made by the ciné, section of the City Literary Institute Film Society. Members are now at work on the scenario. "Interested" A.P. readers should write to the Production Secretary, Mr. G. Thomas, 53, Richmond Road, E.11.

A Liverpool "A.P." reader writes to suggest that secretaries should arrange lectures by artists, writers, architects, musicians, etc., on their aspect of art in relation to the cinema. As it happens, I am giving a talk in Eastbourne early in January on "The Writer and the Cinema" to be followed by discussion.

Members of the Wimbledon Ciné Club, whose films are presented under the name of "Grosvenor Productions," and whose President is Mr. Adrian Brunel, held their annual competition for the "Brunel Cup" at their Studio in Worple Road on October 6th, and individual efforts by various members were shown. This club—whose vice-presidents include Lady Fitch and Lady Roney, J.P.—has a publicity manager, Mr. H. C. Eealby, as well as a secretary.

Amateur ciné competitions are always popular. Over 300 films made by amateurs in all parts of the world were received by the Institute of Amateur Cinematographers in London in connection with the international championship competition. The result will be made known in November.

Members of the Eastbourne Amateur Ciné Enthusiasts' Club met at the Oak Cabin Restaurant recently to hear a talk on "The Principles of Sound on Film," given by Mr. J. Toft Bate, a keen fellow-member.

The Scope of Films.

Can a film be made to express opinion? We use the word "interpretation" in connection with all art, but it is particularly true when applied to cinematography. The ciné camera, left alone as it were, records objects indiscriminately. The mind behind the ciné camera has first to select, and then to isolate, objects and scenes in order to produce a given aspect or to express a certain purpose. It is, incidentally, a fact, alike in science, theology and philosophy, that if you sufficiently isolate any one aspect, however true that aspect may be, there will be distortion. A parallel to that may be found in literature. A sentence, however correctly quoted, may be robbed of its true, inner meaning by isolation from its context. In the pictorial medium opinion must become objective. In other words, it is only by the grouping, placing and recording of objects that the producer can, and does, express ideas, purposes and personal opinions.

I have before me, as I write, three letters from ciné amateurs demanding religious sub-standard films. Mr. H. Bucktrout, superintendent of the Halton Methodist Sunday School, writes, "My experience has been that in 9.5-mm. libraries the only religious films listed were 'Christus,' and 'Joseph and his Brethren,' and the former I did not care for very much."

Mr. H. W. Lee, 11, Mill Hill Lane, Highfields, Leicester, hopes to start a group in Leicester next year for the making of religious films. In preparation, he wants to organise projection shows in a few parishes this winter. He asks, "Can you give me an opinion of the Pathé film 'Christus'?"

Mr. Ernest R. Scott, 44, Falmouth Street, Cottingham Road, Hull, writes to tell me he has bought a Pathé 200-B model projector, and thinks he could do some good in providing entertainments in connection with churches in his circuit, if he could get some suitable films.

Here are Ideas.

Why is it that no amateur ciné group has ever made a religious film? I think the reason is due to a vagueness as to what constitutes a religious film. In my opinion, a religious film should be interdenominational and it should not attempt to portray the Christ. It should take for granted the one essential on which all Christians agree—namely, the truth of the Christian faith. It should not deal with points of doctrine. We have a good example of a religious film in "Mastership," with Lax of Poplar in the role of preacher. But that is, naturally, a treatment more suitable for a talking film. For a series of silent films I would recommend dramatising the parables; or modernising them. The Pharisee and the Publican could be presented in terms of a prosperous business-man, a down-and-out, and a cathedral; and the Good Samaritan parable could include a car victim on an arterial road. If people get a shock from this treatment so much the better. The parables were originally modern. A film worth making would be one showing the architectural development of Christian churches, and the relation of each development to its corresponding phase of civilisation, including shots of churches built both without and within to modern designs. Such churches as St. Nicholas, Burnage, Manchester, St. Wilfrid's at Brighton, and St. Saviour's at Eltham, are typical of many now being built in new housing areas. Amateur ciné workers who indulge in Continental holidays can find examples of ecclesiastical modernism in Berlin's newest church, or in Rome or St. Wenceslas at Prague. And it would be but a step to a ciné camera construction of the cathedral of the future, swept clean of mediæval images and shrines, with one side chapel set apart for films, another for televised broadcast services, and yet another for broadcast music to aid silent prayer. And there would be a landing-stage for the bishop's aeroplane. Do you think all this is too imaginative? Anyway, it is an alternative to "Christus."

A Note from the Brondesbury Ciné Society

FIRST of all we should like to apologise to the many amateurs we had to disappoint for our show. Although we only intended to have one evening, we had to extend it to two nights; we hope that later on we shall be able to give a repeat performance.

The films shown were "Nightmare" and "Contact," lent by Rhos-on-Sea A.F.P., two thrilling productions which were much appreciated; "Eynesford," by G. W. Eves, a Club member, was admired for the beauty of the scenes and photography. Considering he has had only twelve months' experience, it is a masterpiece. The fourth item, entitled "Week End," by L. Elliott, was shown, and it is remarkable for editing and very good cross-cutting. Then came "B," which we asked visitors to criticise. The general feeling was that it was a good film, and that the criticism it has received in certain quarters did not do justice to it.

The studio, projection theatre and club-room were officially opened on Friday night; many well-known amateur cinema-

tographers were present and all highly praised our efforts. Music was provided by loud-speaker, fixed behind the screen, and two turntables with a two-stage Pelmica amplifier. The studio was very much admired, especially the lighting, which consists now of 35 kw. The "set" was much discussed; it is a room in an old cottage, for our present production, "Two Candles," a 700-ft. film made entirely in the studio, and not one single shot taken out of doors.

The club-room on the first floor is nicely furnished and available for members at any time. It may be used for titling, editing, etc., and there is also a ping-pong table provided. The membership list is still open, but only real enthusiasts will be considered. That is why an entrance fee of two guineas is charged; the subscription is two guineas per annum.

We have decided to start a 16-mm. group, and work will begin shortly. We have equipped ourselves with an Ensign new Kinecam, with a 1.5 Hugo Meyer lens, and a Siemens "Standard" projector.

THE SUPER NETTEL MINIATURE CAMERA

WE have recently had an opportunity of using and testing the latest introduction of the Zeiss Ikon firm—the Super Nettel miniature camera. Already this firm has been responsible for the well-known Contax camera, but as they point out, a camera costing from £27 upwards must appeal, obviously, to well-to-do people, and they have felt that there is room for yet another miniature camera taking Contax spools, of a somewhat more simple but nevertheless efficient construction, and possessing the high-class design associated with the Zeiss Ikon trade mark. This is the reason for the introduction of the Super Nettel.

We may say at once that this camera is a remarkable achievement in construction and efficiency. It opens easily with pressure on a small projection; the front springs into position for immediate use, and it is entirely rigid, due to the special type of extension struts.

The first thing that strikes the user is the finder equipment, which is harnessed with a distance meter, and is an

integral part of the instrument. A touch with the finger-tip automatically focusses the object by means of the range-finder which is as ingenious as it is accurate. Absolute accuracy of focus can be depended on by viewing through this finder, which is a joy to use.

Next, the all-metal focal-plane shutter is also a pleasure to set and release. The speeds can be altered from 1/5th



A large winding head for the shutter, which automatically winds on the film for the next exposure, is admirably placed and very smooth in action.

The back of the camera is readily and easily detachable, and when removed for

reloading enables the "works" to be seen and if necessary cleaned. The loading with Contax spools is extremely simple, 36 exposures of $1\frac{1}{8} \times 15/16$ ths in. (24×36 mm.) on perforated ciné film are available with one loading, which renders the camera an ideal instrument for the traveller.

The lens is in a sunk mount and is protected by the baseboard when the camera is closed. Zeiss Tessars of f/3.5 and f/2.8 are fitted as standard.

In use we have found it a delightful little camera for all kinds of subjects. The remarkable range of exposures given by the shutter makes it particularly valuable, and the high quality of the lenses fitted enable negatives to be secured that are capable of great enlargement.

The Super Nettel costs £21 12s. 6d. with f/3.5 Tessar, or £23 10s. with f/2.8 Tessar. Contax spools of 36 exposures cost 3s. 8d.

Further particulars and illustrations of this attractive little camera are obtainable on request from Zeiss Ikon Ltd., Mortimer House, 37-41, Mortimer Street, W.1.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, October 24th.

Birkenhead P.A. "Confessions of a Bungler." J. Anglesey.
Camberwell C.C. Members' Lecture Evening.
Coventry P.C. "A Talk on Pictorial Composition." Walden Hammond.
Croydon C.C. "A 16-mm. Flicker Evening." Archie Handford.
Dennistoun A.P.A. Perfect Developing. D. Phin.
G.E. Mechanics Inst. P.S. After-treatment of the Negative. Johnson & Sons, Ltd.
Ealing P.S. Competition and Criticism.
Ilford P.S. "Shanks in Essex." E. J. Mason.
Partick C.C. Retouching. W. W. Weir.
Shropshire C.C. "Exhibition Photography." J. H. Trace.
South London P.S. Ciné Group. "Photographic Make-up." J. Redon.
South Suburban and C.P.S. "A Holiday in Shropshire." E. R. Bull.
Whitehall Ciné Society. "Spicer-Dufay Colour Film." Geo. H. Sewell.
Worcestershire C.C. Members' Evening.

Thursday, October 25th.

Accrington C.C. Open Evening.
Ashton-under-Lyne P.S. "Portraiture." A. Southey.
Bath and County C.C. Slide-making and Finishing. M. A. Green and F. J. Luckman.
Coatbridge P.A. S.P.F. Portfolio.
Greenock C.C. S.P.F. Slides.
Hammersmith H.H.P.S. "Miniature Cameras." A. S. Newman.
Hull P.S. "The Story of a Norwegian Cruise." C. J. Chislett.
Isle of Wight C.C. Development of Plates and Films. M. O'Reilly.
Keighley and D.P.A. "Slide-making in Architectural Photography." R. Nichols.
Liverpool A.P.A. "Plympton to the Severn Lea." H. Browning Button.
Medway A.P.A. "Luddesdown Grange."
Newcastle and District A.C.A. Films.
N. Middlesex P.S. "London at Work." Mrs. W. G. Gould.
Oldham P.S. Annual Meeting.
Scarborough A.P.C. "The Call of the Wild." Dr. Hugh Kendall.
Singer C.C. Gadgets and Formula. J. Robertson and Members.
Stourbridge Inst. P.S. Portfolio by G. F. Prior.
Twickenham P.S. Annual General Meeting.
Tynemouth P.S. Federation Prints.
Wattford C.C. "Sunshine from Northern Italy." Murry Barford.
Wimbledon C.C. Landscape Competition Criticism. A. H. Redman.

Friday, October 26th.

Bethnal Green C.C. Practical Work.
Edinburgh P.S. Exposure and Development. A. H. MacLucas.
Harrogate P.S. "Some Yorkshire Rambles." C. E. Lawson.
Hinckley and D.P.S. "Pictorial Composition." M. Pethick.
King's Heath P.S. "Pictorial Photography and Composition." F. Green.
Southend-on-Sea and D.P.S. "The Towers and Spires of Rochford Hundred." D. H. Burles.
Wimbledon Ciné Club. Programme of Films by Lincoln A.F.S.

Saturday, October 27th.

Morley College P.S. "A Ramble in Mid-Surrey." A. H. Redman.

Monday, October 29th.

Ashington and Hirst P.C. Enlarging. J. Taylor.
Bexley Heath P.S. "Entrances and Exits." T. D. Nunn.

Monday, October 29th (contd.).

Bradford P.S. "The Romance of Photography." A. Marshall.
City of London and C.P.S. "Sunshine from Northern Italy." M. Barford.
Derby P.S. Enlarged Paper Negatives. Dr. E. L. Ashby.
Kidderminster and D.P.S. "A Chat on Plates and Films." S. Bridgen.
Newcastle (Staffs) and D.C.C. "The Amateur Photographer" Prize Prints.
St. George Co-op. C.C. G.D.U. Slides and S.P.F. Colour Slides.
South London P.S. "How I make my Pictures." B. Leedham.
Southport P.S. "Modernism in Photographic Representation." J. H. Mowels.
Wallasey A.P.S. Sepia Toning. F. H. Lancaster.
Walsall P.S. "Ciné Films of Holidays at Home and Abroad." D. Royce.
Walthamstow and D.P.S. Portraiture by Members.

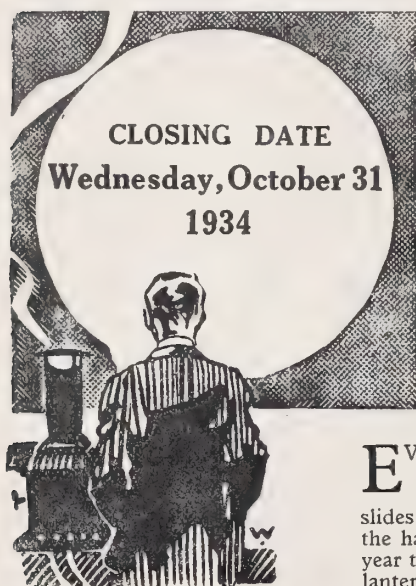
Tuesday, October 30th.

Cambridge P.C. Lecture by Marcus Adams.
Cardiff N.S.P.S. "Some American Ciné Films." Miss M. Paterson.
Doncaster C.C. Slide-making. E. S. Maples.
Erdington and D.P.S. "Picture-making by Photography." S. Bridgen.
Exeter C.C. "Snowdon and its Pictorial Possibilities."
Guildford and D.C.C. "How a Good Snapshot is Produced." Mr. Roe.
Hackney P.S. "Bromoto." W. Selfe.
Halifax P.S. Y.P.U. Record Prints.
Harrow C.C. "The Charm of Colour Photography." F. P. Bayne.
Kilburn and Willesden P.S. "Home-made Gadgets." C. Howard.
Leeds P.S. "Art and Composition." H. H. Featherstone.
Manchester A.P.S. "In Quest of Colour." J. F. Burton.
Morecambe, Heysham and D.P.S. "A Talk on Photographic Art." F. G. Curson.
Newcastle and Tyneside P.S. "Flashlight Colour Photography." S. G. Hilton.
Norwood C.C. "London's Rural Touches." S. E. Jones.
Royal P.S. Lecture by Dr. Moritz von Rohr.
Rugby and D.P.S. Outings Competition Evening.
St. Bride P.S. "Picture-making." R. H. Lawton.
Sheffield P.S. Electric Light Portraiture. C. Russell Crimp.
South Glasgow C.C. Portraiture. J. R. Brinkley.
South Shields P.S. Federation Prints.
Stafford P.S. Competition.
Warrington P.S. "With Tent and Camera in the Highlands of Scotland." H. P. Mitchell.
Whitehall C.C. "Architectural Photography." H. B. Lemer.
York P.S. "Pocket Camera Work." T. F. Brogden.

Wednesday, October 31st.

Bethnal Green C.C. Practical Work.
Birkenhead P.A. "Portraiture by Artificial Light." H. Jones.
Birmingham P.S. (Ciné Section). Display of Films by J. C. Harris.
Camberwell C.C. Print and Slide Competition.
Coventry P.C. Criticism Evening.
Croydon C.C. "3 weeks, 2 eyes and 1 camera." J. G. St. Aubyn.
Dennistoun A.P.A. G.D.U. Lantern and S.P.F. Colour Slides.
G.E. Mechanics Inst. P.S. "Still Life."
Ilford P.S. "Ciné-Kodak Eight and Kodascope Eight." Kodak, Ltd.
Northallerton and D.P.S. "Infra-red." E. T. Glaister.
South Suburban and C.P.S. "A Trip on the Footplate of the Flying Scotsman." A. Barrett.
Worcestershire C.C. "The Amateur Photographer" Prize Slides.

The Amateur Photographer & Cinematographer



ANNUAL Lantern-Slide Competition 1934

the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Wednesday, October 31st.

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that

Classes and Subjects.

- CLASS I.—Landscape with or without figures, sea subjects and river scenery.
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
CLASS III.—Architecture, interior and exterior.
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural History subjects.
CLASS VI.—Lantern slides in colour (not hand-coloured).
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

- (1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{4} \times 3\frac{1}{4}$ in., and must be properly spotted for showing in the lantern.
- (2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.
- (3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.
- (4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.
- (5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of

- the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.
- (6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.
 - (7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.
 - (8) The last day for receiving is Wednesday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.
 - (9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

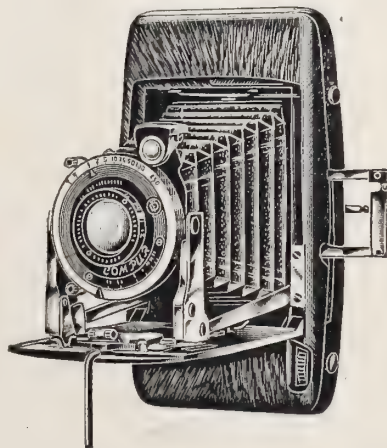
A film society has been founded in North London with the object of spreading the idea of film as an art medium and of giving lectures on film technique, etc. It is hoped also to supplement this work with a production group. The first performance to be given by the North London Film Society will be on Sunday, November 4th, at the Plaza Cinema, Dalston, E.8, at 2.15. An ambitious programme has been arranged. The President is Councillor M. E. Waldman, Deputy Mayor of Hackney, and the Hon. Secretary is H. A. Green, of 6, Carysfort Road, Stoke Newington, N.16, who will supply all information and particulars to any reader of "The A.P." on application.

The Gravesend and District Photographic Society have now commenced their winter season, and their headquarters are 12, Windmill Street, Gravesend, where a fully-equipped dark-room is available every Monday and Thursday. The subscription is 5s., and photographers in the neighbourhood wishing to join should apply for all further particulars from the Hon. Secretary, Eric F. Broome, 23, Clarence Place, Gravesend.

The article entitled "Infra-Red for the Amateur," appearing in last week's issue of "The A.P.," was wrongly attributed to J. Inglis Stewart. The author's name should have been given as Bernard Alfieri, Jun., who has specialised in this work for a considerable time.

We have recently had the opportunity of making further tests with the Fine-Grain Developer recently issued by Messrs. Burroughs Wellcome & Co., Ltd., in Tabloid form. Like all the products made by this firm, the fine-grain developer is not only of perfect quality, but does all that is claimed for it. It is founded on a formula of the borax type and gives negatives of good colour and remarkable freedom from grain. It does not call for prolonged development, but produces an image singularly free from fog or veil. In use the Tabloids are dissolved in plain water, using a sufficient number of the products to produce the necessary amount of solution. If ultra-fine grain is required a 20 per cent solution of anhydrous sodium sulphite is used instead of part of the water. A time-table is given of correct times for developing different films at different temperatures. Factors for factorial development are also given on the cartons, so that development to the correct degree of contrast is rendered simple. "Tabloid" Fine-Grain Developer is issued in cartons each containing materials sufficient for preparing 30 ounces of normal strength developer, or 60 ounces of tank developer.

A new Ebner camera has been put on the market by Messrs. R. F. Hunter, Ltd., of Celfix House, 51, Gray's Inn Road, W.C.1. We have already referred to an earlier model of the Ebner series, and commented on its neat bakelite "streamline" body. The new camera is similarly attractive in appearance, and has the same perfect finish both as regards its exterior and interior, but is constructed to give 16 pictures 4.5 x 6 cm. on a Six-20 Kodak film. The camera is strongly made and springs into



action on pressing a button. The direct-vision finder and sighting-pin fold away neatly and there are no projections of any sort when the camera is closed. It is, however, a highly efficient and workmanlike job and is capable of doing the best work. It is supplied with Meyer Trioplan f/4.5 anastigmat in delayed-action Pronto shutter at £6, or with Meyer Primotar f/3.5 in Compur shutter at £10 15s., or with Zeiss Tessar f/3.8 in Compur shutter at £12 17s. 6d. An illustrated leaflet with full details will be sent on application to the above address.

A useful table showing the latest dates of despatch for letters and parcels from London for Overseas Christmas Mail has been issued by the G.P.O., and is obtainable from any post office. This should be secured by all readers sending Christmas greetings and photographs to friends abroad. We note, for instance, that October 31st is the latest day for despatch to W. Australia.

The Autotype Company has introduced a new three-colour filter attachment, for use by the colour worker who does not wish to go to the expense of purchasing the Autotype Repeating Back. The three-colour filters are bound, side by side, and cemented between two pieces of glass of high quality, and slide into a metal filter-holder, which in turn

is clipped on to the camera lens mount. The standard set stocked by the Company is suitable for all lens mounts (except the screw focussing variety) with diameters up to 1½ in., and the price, including the set of filters and holder, is 22s. 6d. Larger sizes can be made to order.

An attractive little novelty that will appeal to every photographer has just been introduced by Messrs. Johnson and Sons, Ltd., Hendon Way, N.W.4. It is a cigarette lighter in the form of a tiny folding camera; in fact, at first sight it appears to be the smallest miniature camera conceivable, until its real purpose is disclosed. It represents a closed camera, but all necessary details are in view in the shape of lens, pointer for stop, finders, film-winder, and even the little red window at the back. Messrs. Johnson are to be congratulated on this neat little production, which sells at 7s. 6d. Every reader who is a smoker should obtain one, and if he is not a smoker should get one to present to a photographic friend who is.

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 31. Rules in the issue of September 26.

Victorian International Salon (Melbourne Centenary, 1934).—Open October 29–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson & Sons, Ltd., Hendon Way, N.W.4.

Photographic Society of Ireland, Members' Annual Exhibition.—Entries, November 1; open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 10; open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society Open Photographic Exhibition.—Entries, January 11; open, January 28–February 16. Exhibition Secretary, F. Wells, 65, Powis Road, Ashton-on-Ribble, Preston, Lancs.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25–March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed to: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Blocking Window.

What is the best and cheapest way of darkening a skylight to make a dark-room? Will transparent red paint do? J. R. D. (Edinburgh.)

You must dismiss the idea of using paint or anything of the sort for the window. The only safe way is to block it up with a removable screen, in the form of a wooden frame covered with linoleum or something else opaque. It is far and away the best plan to shut out all daylight and use a dark-room lamp. When you remove the screen the window will be available for ordinary lighting purposes.

Stained Prints.

What is the cause of the yellow stains on the enclosed gaslight prints? J. B. (Bramcote.)

There are two principal causes for such stains as you are getting on your prints. The first is under-exposing the paper and leaving it in the developer too long in the hope that it will strengthen properly. The other is not rinsing out the developer before putting the print in the fixing bath.

Bleaching Print.

How can I get rid of the image on a silver print on which I have drawn with fixed ink? A. W. A. (Sevenoaks.)

There are several ways of getting rid of the photographic image, as we presume that it is on bromide paper, although a silver print does not definitely indicate this. Make up a strong solution of copper sulphate so that it is a deep sky-blue colour, and add to it some common salt; the quantity is immaterial as long as you put sufficient. It is better to bleach the print by artificial light. When the image has disappeared, put the print through one or two changes of clean water, fix in a plain hypo bath, and then wash thoroughly. A better bleach for the purpose is a solution of $\frac{1}{2}$ oz. potassium iodide in 10 oz. of water, with enough metallic iodine added to give a deep ruby colour.

Uneven Density.

The enclosed negative is one of many in which there is a streak of uneven density down the middle. The dish was rocked continuously. Can you explain the cause? W. S. (Barnsley.)

The cause of the trouble with your negatives is that you rocked the dish in one direction only, and with a very fully-exposed negative such as this the band of lower density along the middle is almost certain to appear. We shall probably deal with this question at greater length shortly.

Stop for Landscapes.

I am chiefly interested in landscape work, and propose to buy a — miniature camera. Am I correct in assuming that an $f/3.5$ lens has greater defining power than an $f/4.5$? Will the negatives enlarge to 7×5 ? P. J. E. (Wandsworth.)

It is very rarely that you require to use a large-aperture lens for landscape work, and you are mistaken in supposing that an $f/3.5$ aperture gives better definition than $f/4.5$. With the camera you name and a reasonably small aperture there is no reason why the negatives should not enlarge satisfactorily up to any size you are likely to require.

Contrasty Negatives.

I enclose some negatives and prints. Can you give me a hint on how to get better results? R. H. J. (Cullompton.)

Many of your negatives are much over-developed, in some cases following under-exposure. The result is that the negatives are too contrasty; that is, too clear in some parts and too dense in others. To add to the trouble you are using a contrasty paper, which simply emphasises the defects. For these contrasty negatives you must use a softer grade of paper.

Scratched Condenser.

The condenser of my enlarger is scratched. Can you give me an address in the neighbourhood where I could get the scratches taken out? C. P. (Upton-on-Severn.)

We have no addresses of people who repolish lenses anywhere in your neighbourhood. You do not say what is the size of the condenser, but we should imagine that it would be quite as expensive to have the glasses repolished as to buy a new condenser.

Amidol Developer.

Can I keep a stock solution of sulphite and add amidol to it as required? Is the exact amount of amidol important, or would it be possible to use a small scoop of appropriate size as a measure? N. R. M. (Sheffield.)

Suggestions have been made for an amidol solution that will keep for some time, but we should not advise you to attempt to keep a solution of sodium sulphite, nor is there the slightest need for anything of the sort. If you use the anhydrous sulphite it will dissolve at once, and all you have to do is to add the necessary amount of amidol. As regards this amount, there is considerable latitude, and if you find a small scoop or something of the sort that will just hold an amount that has been weighed out for the purpose, you can safely use it in future without further weighing.

Making Filters.

I want to try my hand at making filters. Will you tell me what dyes to use? J. T. M. (Newcastle.)

The questions you put cannot be dealt with briefly, and are matters for reference to a good textbook. In the "Dictionary of Photography," published by this firm at 8s. post free, the question of colour filters occupies six pages of small print, and even this is only dealing in a comparatively brief manner with the subject.

Markings on Lens.

I have a lens mounted in a shutter. What do the following markings mean? $1:8 F = 10.5 \text{ cm.}$, B. T., 32, 22, 16, 11, 8, with a pointer underneath. J. B. (Gateshead.)

The inscription on your lens means that it has a focal length of 10.5 centimetres, and that the largest stop is $f/8$. The other stops are shown by the numbers with the pointer. The next smaller stop is $f/11$, and with this you must give double the exposure for $f/8$. Each time you go to a smaller stop you must double the exposure for the previous one. When you set your shutter to B, it will open and remain open until you release it; when you set it to T, it will open and remain open until you press the trigger again.

Using Photographs.

Can I send prints of the same subject to several papers and magazines at once? If I send a print to a competition and it is published can it be sold again? J. P. (King's Langley.)

There is nothing to prevent your sending copies of the same subject to any number of papers and magazines at the same time. If the organisers of the competition have reproduced one of your prints without any arrangement as to acquiring copyright you can still do what you please with further copies.

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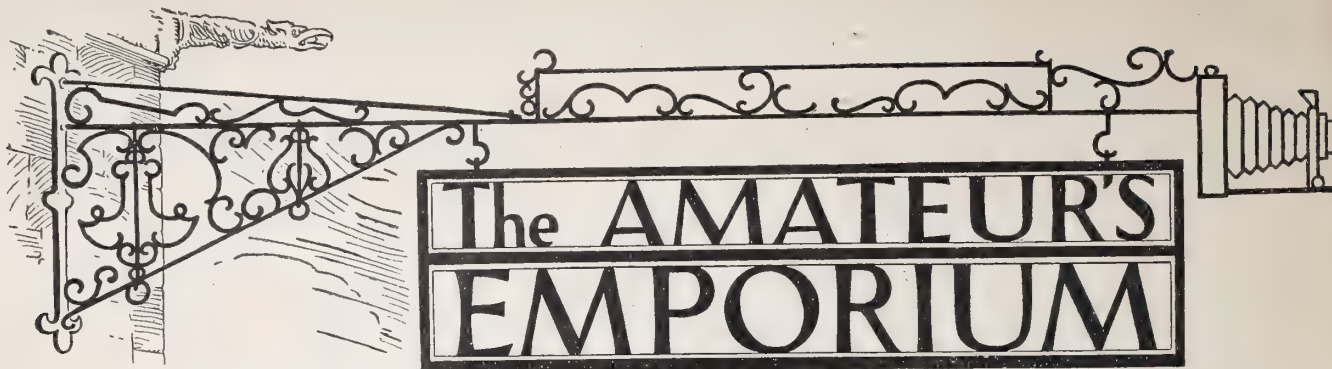
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SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post **FRIDAY** for the following week's issue, or one day earlier at the Branch Offices, 19, Bedford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; £60, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.
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Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

31×2½ Etui, f/4.5 Zeiss Tessar, in old pattern
32 Compur shutter, F.P.A., 6 slides, purse case, £5/10, or nearest offer.—Booth, Oaklands, Haslington, Crewe. [4115]

As Brand New.—Contax, Tessar f/3.5, ever-ready case, £21; deposit.—Box 1859, c/o "The Amateur Photographer." [4121]

ADAMS' 3½×2½ Minex de Luxe Reflex, latest model, double extension, revolving back, masking screen, rising front, focal-plane shutter, time valve, speeds 3 to 1/1,000th sec., T. and B., Ross Xpres f/2.9, with 2 filters, and 5½-in. Zeiss Protar interchangeable, 3 double slides, 3 double cut-film holders, F.P.A., Graflex roll-film holder, pigskin case; all in first-class condition; cost over £90; accept £40; seen London.—Box 1896, c/o "The Amateur Photographer." [4199]

VOIGTLANDER Alpin 9×12 cm., Heliar f/4.5, Compur, double extension, all movements, 4 slides, leather case; excellent condition, £4/10; week's trial.—A. Oliver, 74, Anthony St., Commercial Rd., E.1. [4200]

21×2½ Automatic Rolleiflex, Zeiss Tessar f/3.5,
24 Compur shutter, hide case, cable release; unmarked, £18.—Turner, 147, Nottingham Rd., Nuthall, Notts. [4201]

9×12 cm. ¼-pl. Agfa Folding, f/4.5, double extension, Compur D.A., 3 slides, wallet, F.P.A.; as new, £9.—Mortimer, 61, Farm Hill, Leeds, 7. [4205]

MEYER Roll Film, 3½×2½, Trioplan f/4.5, D.A. Compur, self-erecting, canvas case; new £7/10; perfect condition, £5 or best offer.—Box 1931, c/o "The Amateur Photographer." [4208]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ROLLEIFLEX Non-automatic 6×6 cm., with Zeiss Tessar f/3.8, N. & G. lens hood and several filters included; all in excellent condition, £9/10, or near offer.—Box 1929, c/o "The Amateur Photographer." [4206]

ZEISS Contessa Nettel 3½×2½, direct-vision, focussing screen, focal-plane, self-capping, Tessar f/4.5, 1/10th to 1/1,200th, slides, F.P.A., case, tripod, £10.—Lucas, Arundel, Woodvale Rd., Darlington. [4204]

VOIGTLANDER 3½×2½, f/4.5 Skopar, Compur, D.E., R.C.F., 6 slides, F.P.A., R.F.A., leather case; fine instrument, £6/15.—V. Fear, 18, Market Square, Fishponds, Bristol. [4210]

CAMERAS AND LENSES

1-PLATE T.-P. Ebony Ruby Reflex, double extension, rising front, revolving back, with focussing screen, 3 D.D. slides (ebony), S.C. shutter, all speeds, 6-in. f/4.5 Taylor-Hobson anastigmat, canvas case; excellent condition, £4/15.—Below.

45×107 Ernemann Roll Film and Plate Folding Stereo, pair f/6.8 Detectiv Aplanats, fully-speeded shutter, case, 35/-.—Below.

1-PLATE Contessa Nettel Folding Plate, double extension, rising front, etc., f/6.3 Convertible anastigmat, slightly scratched, negligible, 6 single slides, case, 27/6.—Below.

SET 4 Verax Supplementary Lenses, Telephoto, W.A., portrait and copying, filter, in case, 6/6.—Below.

SIX Single Metal Slides, 45×107, fit Contessa, etc., in purses, 5/-; Transposing Frame, 3/6.—Below.

RARE Opportunity.—1-pl. T.-P. Focal-plane Shutter, Ruby, all speeds, 1/15th to 1/1,000th sec. and time, latest model in perfect order, with bulb release giving slow speeds of 3, 2, 1, ½, ¼ sec., £3/10.—Below.

PAIR 67-mm. Krauss Zeiss f/6.8 Fixed-aperture Lenses, for 45×107 Stereo Camera, fine pair, 30/-.—Below.

1-PLATE Lancaster Photomicrographic Camera, 4 extension 20 in., 1 D.D. slide, 10/-.—R. A. Murett, 19, Tufnell Park Rd., Holloway, London, N.7. [4217]

CAMERAS AND LENSES

ZEISS Icarette, $3\frac{1}{2} \times 2\frac{1}{2}$ Roll Film, f/4.5 Zeiss Tessar, Compur speeded 1 to 1/250th sec., D.V. and brilliant finders, also Correx tank ($3\frac{1}{2} \times 2\frac{1}{2}$) and Correx thermometer, all in unscratched condition. £6/17/6 the lot.—Box 1930, c/o "The Amateur Photographer." [4207]

3×4 cm. Nagel Vollenda, Zeiss f/3.5, Compur, filters and auxiliary lenses, £8; wanted, automatic Rolleiflex.—Earl, Tower Estate, Dymchurch, Kent. [4215]

WHAT Offers?—Mentor $3\frac{1}{2} \times 2\frac{1}{2}$ Reflex, f/1.9 Reitzschel lens, shutter 1/8th to 1/1,300th, revolving back, etc., 4 D. slides, F.P.A., leather case; new over £50.—Below.

DALLMEYER Dallion Telephoto Lens, 10-in., f/3.5, suits $3\frac{1}{2} \times 2\frac{1}{2}$ reflex, new £30; both excellent condition.—242, Cherryhinton Rd., Cambridge. [4225]

1-PLATE T.-P. Ruby Reflex, f/4.5 Ross Xpres, 4 revolving back, 2 D.D. plate-holders, F.P.A. and case, £9/10; also 1-pl. Ihagee Vertical Enlarger, electric, f/6.3, £5/10.—100, New St., Sutton, St. Helens, Lancs. [4226]

ENSIGN Roll Film Reflex, $2\frac{1}{2} \times 3\frac{1}{4}$, Aldis f/3.4, pressure plate, focal-plane shutter, just overhauled by makers; good condition; cost £10/10; accept £6; deposit system.—Below.

CORONET Folding Roll Film, $2\frac{1}{2} \times 3\frac{1}{4}$, f/7.7 anastigmat, 3-speed, leather case; as new, £1.—Coates, Standalone, Letchworth. [4230]

WHAT offers for No. 4 Folding Pocket Kodak, f/6.3 lens, in speeded shutter, leather case, daylight developing outfit and washing tank, and 1 Kodak printing frame—B., 15, Crediton Hill, N.W.6. [4235]

SOHO Reflex, 1-pl., Ross Xpres f/4.5, 2 D.D., F.P.A., leather case, tripod, Wratten filter, magnifiers, Lios meter, Wratten safelight and 3 glasses, Dallan tank and miscellaneous equipment; all practically unused; what offers?—G., 12, Sunbury Avenue, East Sheen, S.W.14. [4236]

V.P.K., 15/-; Enlarger, 12/-; both new: Carbine, anastigmat, 17/6.—253, Great College St., N.W.1. [4237]

OFFERS.—£15 T.-P. Reflex, $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5, case, unscratched; details, exchanges.—Wallis, Baldwin St., Nottingham. [4239]

CONTESSA Nettel 12×9 cm., Zeiss Amatar f/6.8, Ibozo shutter, D.E., slides, F.P.A., case, 50/-; 1-pl. Camer, Aldis Uno f/7.7, Lukos 3, slides, case, 30/-.—129, Spring Grove Crescent, Lampton, Hounslow. [4244]

EXAKTA, f/2.8 Tessar, focal-plane shutter to 1/1,000th, tan case; absolutely perfect condition throughout, £16/16.—Hardwicke, 151, Grosvenor Rd., London, N.5. [4246]

3×4 cm. Zeiss Ikon Kolibri, f/3.5 Tessar lens, Compur shutter, leather case, Worsching sun shield, K 1 1/2 filter; new condition, £7/7.—Willet, Applegarth, Crawley, Sussex. [4247]

ENSIGN 1-pl. Popular Reflex, Zeiss Triotar f/4.5, 6 slides, F.P.A., perfect condition, bargain, £6; also 1-pl. T.-P. Reflex, no lens, 3 slides, needs slight repair, 12/-.—Liddle, 2, Batchelor St., Chatham. [4250]

FOR Sale.—9×12 or 1-pl. Wafer Camera, Dallmeyer Perfac f/6.3, 5 slides, sky filter, canvas case, tripod, £2/10.—Jones, 56, Harle St., Neath. [4252]

WHAT offers for $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Speed Film Reflex, focal-plane shutter, 1/25th to 1/500th, Aldis-Butcher f/3.4; excellent condition; list £10/15.—18, Millais Buildings, Millbank. [4254]

31 Square Camera, R.R. lens, Unicum shutter, 34 2 D.D. slides, suitable slide-maker, 30/-; 1-pl. Box Klito, Cooke lens, 20/-.—101, Park Rd., Loughborough. [4256]

ROLLEIFLEX $2\frac{1}{2} \times 2\frac{1}{2}$, Zeiss Tessar f/4.5 lens, Compur shutter, leather case; perfect order; de luxe outfit; bargain, £7; consider near offer.—Thomas, 47, Commercial Rd., Bournemouth. [4258]

BARGAIN.— $3\frac{1}{2} \times 2\frac{1}{2}$ Cameo, Ensign f/4.5, 6-speed shutter, F.P.A., roll-film holder, 3 slides; brand new; cost £8/10; going £5/5.—Howat, 58, Cemetery Rd., Smethwick. [4262]

61×31 Stereoscopic Camera, T.-P. shutter, 3 D.D. slides, pair fine lenses; bargain, £3.—Below.

1-PLATE T.-P. Royal Ruby Outfit, fitted f/6.3 2 Ross Homocentric, 4 D.D. slides, 4-in. W.A. lens, with extra flange board, exposure valve, cloth case; absolutely as new; present price £37; accept £7.—Warbuton, 4, Monk Rd., Bishopston, Bristol. [4264]

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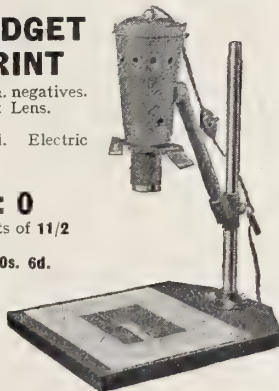
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16-mm. Kodascope C, bronze model, resistance £12 0 0

9.5-mm. Pathe Baby Projector, and resistance £4 10 0

16-mm. Ensign 180-watt Projector, motor drive, spools, case. £16 0 0

9.5-mm. Pathe Baby Projector, super attachment, motor, and variable resistance. £8 10 0

9.5-mm. Pathe de Luxe Motocamera, f/2.5 Hermagis lens. £10 7 6

3 1/2 x 2 1/2 Super Ikonta, f/4.5 Tessar, Compur shutter. £14 18 6

3 x 2 Rollette, f/5.5 anastigmat lens, Compur shutter. £22 10 0

3 1/2 x 2 1/2 Dollond Owl, f/4.5 lens, Vario shutter £2 7 6

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16-on-3 1/2 x 2 1/2 Baldax, f/3.5 Trioplan lens, Ibsor shutter. £4 4 0

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6-in. f/6.5 Dallmeyer Carfac, £1 12 6

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7 x 5 in. f/6 Euryscope Lens, 19s. 6d.

7-in. f/6.8 Blitz Anastigmat, 15s. 6d.

1-pl. Miraphot Automatic Vertical Enlarger, f/6.8 Novar, baseboard, electric. £7 0 0

12-in. f/6 Dallmeyer Popular Telephoto Lens. £5 7 6

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CAMERAS AND LENSES

KODAK Camera, $5\frac{1}{2} \times 3\frac{1}{4}$ in., range-finder, etc.; £5 or nearest; absolute bargain.—Reg., 4, Eastbury Square, Barking. [4259]

£4 T.-P. Victory Reflex, $3\frac{1}{2} \times 2\frac{1}{2}$, revolving back, Cooke f/4.5, 6 single slides, F.P.A., lens hood and canvas case; also Pocket Anoroid, in leather case, £2.—Clarkson, 40, Apple St., Leeds, 9. [4265]

WATSON 1-pl. Square Bellows, Wollensak famous Verito diffused focus lens 11-in. f/4, silent studio shutter, cost over £25 for £11/10, or separate; Portable Arc Lamp for Home Portraiture for all voltages, plugs in electric light, 22/-; Postcard and 10×15 cm. Goerz Tenax, Goerz Dagor f/6.8, Compound shutter, 1 to 1/200th sec., 6 slides, case, as new, £4/10; Ensign Midget, new, f/6.3 anastigmat, 40/-; all in first-class condition.—R. Stamp, 3, Bedford Park Villas, Plymouth. [4267]

MAGNIFICENT Outfit (list price over £50).—Soho 1-pl. Reflex, fitted with Zeiss Tessar f/4.5, and Dallmeyer Dallion 12-in. Telephoto f/5.6, all in leather cases, 6 D.D. slides, F.P.A., sky-shade, 1 1/2 and 4 times screw-in filters; all in beautiful condition, £23.—Below.

9×12 cm. Goerz Anschütz Press, f/6.8 Dagor, 2 D.D. slides, de luxe F.P.A., solid leather case; shutter requires attention, 50/- only.—65, Langley Way, West Wickham. [4270]

SALE.—1-pl. Field Camera, Cooke lens, tripod, double slides, complete, perfect.—Box 1948, c/o "The Amateur Photographer." [4275]

ROLLEIFLEX $2\frac{1}{2} \times 2\frac{1}{2}$, Tessar f/4.5, £8; Graflex Reflex $2\frac{1}{2} \times 3\frac{1}{4}$ (horizontal), f/4.5, £4/10; Krauss 3×2 Roll Film, f/4.5, latest Compur, £3/10.—Watkins P.C. Tank, 8/-.—Box 1949, c/o "The Amateur Photographer." [4276]

BALDAX, f/2.9 Trioplan, D.A. Compur, as new, £6/6.—Box 1951, c/o "The Amateur Photographer." [4278]

ROSS 11-in. F/5.5 Teleros Telephoto Lens, £7/10; approval against deposit.—Box 1952, c/o "The Amateur Photographer." [4278]

WATCH Pocket Carbine, $2\frac{1}{2} \times 2\frac{1}{2}$, Beck Mutar f/4.9, Compound, 2 finders, new case, new bellows; splendid condition, £3/7/6; deposit.—Box 1953, c/o "The Amateur Photographer." [4279]

N. & G. Folding Reflex ($3\frac{1}{2} \times 2\frac{1}{2}$), Cooke Aviar f/4.5, 3 double slides, F.P.A., K 1 and XI filters, hood, leather case; recently overhauled by makers, £15.—Stirling, 17, Roland Gardens, S.W.7. [4282]

SURPLUS Apparatus.—1-pl. Dallmeyer Dallion s anastigmat Telephoto f/5.6, iris, hood, cap and flange; cost £14; sell £8; as new, approval.—Below.

THORNTON-PICKARD Pneumatic Time Valve, 2/6; Autotimer, inst. and time, 1/2 to 10 sec., never used, cost 12/6, sell 6/-; Three Stereo Double Book-form Slides and screen, 5/- the lot.—Below.

AEROGRAPH Outfit, tank, tap gauge, foot-pump, tubing, air-brush; cost £7/15; sell £3/5; as new.—Below.

A fair condition, 25/-; will accept £12 the lot.—49, Redland St., Newport, Mon. [4255]

ROLLEIFLEX Proxars, new, cost £2; what offers?—Moore, Brook House, Thorner, Leeds. [4257]

Trade.

CAMERAS Exchanged; largest stock in S. London; special attention to Pateoscopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

ALLEN'S.—Special Camera Bargains.—See displayed advert.—168, Oldham Rd., New Cross, Manchester, 4. [0087]

9×12 Miroflex, Tessar f/4.5, Port Land f/4.5, interchangeable, hoods and 2 Wratten filters for each lens, 12 slides and F.P.A., with adapters for quarter-plates, focussing magnifier and two leather cases; almost new, £30.—Below.

31×21 Dallmeyer Speed Camera, f/2.9 Pentac, 3 32 slides, £12/10; 12-in. Teleros Lens f/5.5, £7; 6-in. Dallmeyer Pentac f/2.9 Lens, £6.—T. Baird and Sons, 17, Queen St., Glasgow. [4202]

CONDENSER Lenses, 41-in., not mounted, 10/- pair; mounted, 13/6; 51-in. unmounted, 16/- pair; 51-in., 17/6; mounted, 22/-; all sizes, also for cinemas, cheap.—Below.

ENLARGING Lenses, portraits, R.R. lenses any focus, cheap; Mangin mirrors, etc.; anastigmats repolished, as new; enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [4249]

THE PERFECT REFLEX

31×21 T-P. Special Reflex, Dallmeyer f/4.5, latest steel-lined steel-gear self-capping, 3 to 1/1,000th sec., latest swing tilting rising front (for unique portraits, building corrections, etc.), new full aperture focussing (focus at full aperture and stop descent replaces automatically before exposure), deep hinged hood, latest mirror (camera can be inverted in crowd above the head), long extension (for close-ups, portraits, still life (no superlatives needed), revolving back, hinged sky shade (adjustable to any angle), all inlaid real leather covered de luxe. Complete with nickel latest slides, guarantee, etc. £15 15 0

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16-on-V.P. Zeiss Ikonta, Tessar f/4.5, Compur. £6 17 6
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Cine Walking-stick Tripod, solid, compact, eye-level. £2 5 0
16-on-V.P. Ikonta, f/4.5, 3 speeds, self-erect. £2 17 6
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31×21 Ensign Roll Film Plate f/7, latest f/4.5, new Mulchro, 1 to 1/100th, rise, cross. Like new. £4 4 0
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31×21 Ensign Roll Film Press, f/4.5, latest 1/25th to 1/500th, automatic winding, latest type, hide case. £6 17 6
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91-mm. Cine Nizo Motocamera, f/3.5, 3-speed, trick cranks. £5 0 0
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VEST Pocket Dolly Roll Film Camera, focussing adjustment, taking 16 pictures on V.P.K. spool, direct finder, fitted Schneider Xenon anastigmat f/2, Compur shutter, 1 to 1/300th and time; shop-soiled; list price £14/17; our price £11/17/6.

4½×6 Thornton-Pickard Bijou Reflex, focussing adjustment, rising and swing front, sky-shade, deep focussing hood, revolving back, focal-plane shutter, 1/15th to 1/1,000th and time, fitted f/2.5 Cooke anastigmat, 5 D.P. holders, £9/10.

ZEISS Ikon S10 Kinamo Cine Camera, 16-mm., 1/2 clockwork motor, capacity of cassette 33 ft., daylight loading, Zeiss Tessar f/2.7, leather case; list price £24/16; our price, £14.

31×21 No. 1 Pocket Kodak Special, focussing, 31×21 reversible finder, autographic back, f/4.5 Kodak anastigmat, Kodamatic shutter, 1 to 1/200th and time, and leather case, £6.

VEST Pocket Kodak Series III, focussing, reversible finder, autographic back, Kodak anastigmat f/6.3, Diomatic shutter, 1/25th to 1/100th and time, £12/6.

31×21 Dallmeyer Press Reflex, focussing, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,000th and time, fitted 45-cm. Carl Zeiss Magnar Telephoto lens f/10, focussing mount, 3 slides, F.P.A., £10/15.

9×12 Ideal Folding Pocket Camera, double extension, rack rising and cross front, reversible finder, spirit level, direct finder, fitted Carl Zeiss Amatar f/6.8, Compound shutter, 1 to 1/250th and time, cable release, 4 slides, F.P.A., leather case, £3/17/6.

1-PLATE Thornton-Pickard Ruby de Luxe Reflex, 4 rack focussing, rack rising front, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th and time, fitted Carl Zeiss Tessar f/4.5, 3 book-form slides, focussing magnifier, and leather case, £12.

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WANTED.—1-pl. Press Cameras; full particulars; lowest price.—Clark, Weirside, Otley, Yorks.

WANTED.—1-pl. Wide-Angle Lens.—25, Grace St., South Shields. 4209

WANTED.—9×12 cm. Focal-plane Press Camera, Zeiss Ikon or Contessa Nettel preferred, also Kodak Projector, Model A or B.—Greville, 118, High St., Slough. 4212

WANTED.—Up-to-date Vertical Enlarger for 2½×2½ neg.; send full details and price required.—Cam, Sunnycroft, Bryn Rd., Pontllanfraith, Mon. 4213

LEICA Correx Tank wanted.—60, Monkseaton Drive, Monkseaton. 4214

REFLEX Wanted, 3½×2½, without lens, 5-in. R focus, self-capping preferred, and cheap.—Stevenson, 10, Pingle Avenue, Sheffield, 7. 4216

WANTED.—Dallan Developing Tank, V.P. size for plates and films.—M., Hermann House, Rock Ferry, Cheshire. 4218

EXCHANGE.—Pair of Chromium Plated Marchal "Strilux" Headlamps (unused), for Pupille, with f/2 Tessar.—Anderson, 217, Ripple Rd., Barking, Essex. 4219

WANTED.—Six-20 Kodak or other camera; exchange £7/7 Voigtlander.—Harper, 13, Packington Rd., W.3. 4220

WANTED.—Miniature Camera, good lens, also 1-pl. Focal-plane Camera, must be cheap; will exchange two Number 5 Mecano Sets and electric motor and transformer for photographic apparatus.—Box 1932, c/o "The Amateur Photographer." 4221

ZEISS Miroflex 3½×2½, f/3.5 Tessar, 6 slides, Z.F.P.A., lens hood, case, in exchange for Leica III.—BM/BRCN, London. 4223

WANTED.—Enlarger with condenser lenses, 3½×2½ or 1-pl.—A. Leonard, 22, Commercial St., Halifax. 4227

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Coronet 9.5-mm. Cine Camera, f/3.9. Cost £3 5s. New. £1 17 6

Latest Rolleicord, f/4.5 Zeiss, Ever-ready case. List £11 10s. As new. £8 7 6

2½×4½ Orion Roll Film, f/4.5 Tessar, Compur, rise and cross. £3 17 6

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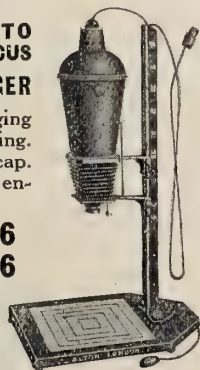
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HORIZONTAL Enlarger, ¼-pl. or ½-pl., wanted
cheap.—Farmer, Hopedene, Pengrove Rd.
Hereford. [4229]

WANTED.—Automatic Rolleiflex, Tessar f/2.9 to
f/4.5, detail any accessories apart with
price; deposit system.—Box 1937, c/o "The
Amateur Photographer." [4231]

WANTED.—1-pl. Double Extension Hand Camera,
f/4.5 anastigmat or Convertible lens, Compur,
slides, case; good order essential.—Box 1938,
c/o "The Amateur Photographer." [4232]

EXCHANGE.—Adams' 3½×2½ Reflex, Dallmeyer
f/4.5, slides, F.P.A., leather case; new
condition; cost £49; for Leica III or Contax.—
Box 1939, c/o "The Amateur Photographer." [4233]

EXCHANGE.—Leica II, f/3.5 Elmar, ever-ready
case, filter and wire release, perfect, for
Cine outfit, f/1.9 lens, 8, 9.5 or 16 mm.—F. B.,
1a, Harcourt Place, Scarborough. [4240]

WANTED.—Contax or Leica II or III.—George,
16, Torquay Drive, Leigh-on-Sea. [4241]

EXCHANGE.—Pathe Baby Cine Camera, f/3.5
lens, double Swiss C.W. motor, one winding
only for one complete film length exposure, also
hand Projector for same, all voltages, resistance,
complete outfit excellent condition, perfect working
order, cost £16/16; exchange for good make
Roll Film Camera, about 3½×2½, f/3.5 or f/2.9
lens.—Buxton, 30, Ash Grove, Ealing, London,
W.5. [4242]

WANTED.—at once, Double Dark Slides for
9×12 cm. Ernemann Focal-plane, also
5½-in. f/4.5 Aldis-Butcher or Zeiss Tessar, in
sunk mount.—11, Westover Rd., Bournemouth. [4243]

"PHOTOGRAMS of the Year," wanted, all volumes
prior to 1931, bound in cloth; must be clean
and in new condition; state year and price
required.—A. Johnstone, Merlwood, Junction Rd.,
Bolton, Lancs. [4253]

WANTED.—Lens for ¼-pl. Enlarger; approval
deposit.—Cameron, Hainault, Allenby Drive,
Hornchurch. [4260]

WANTED.—Leica III, Lenses, Accessories and
Enlarger.—Jarvis, 29, High Bridge, New-
castle-on-Tyne. [4261]

ENLARGER.—Wanted Modern ¼-pl. Vertical
Enlarger, electric.—Keesey, Blythe, Alvechurch.
[4266]

WANTED.—3½×2½ Single Metal Slides.—R.
Stamp, 3, Bedford Park Villas, Plymouth. [4268]

WANTED.—Developing Tank, 10×15 cm. or 9×12
cm., must be perfect.—S., 3, Radcliffe Rd.,
Winchmore Hill, N.21. [4272]

WANTED.—Rolleicord or Six-16 Kodak, f/4.5,
Compur shutter.—Box 1947, c/o "The
Amateur Photographer." [4274]

1-PLATE Press Camera wanted, fitted high quality
f/4.5 lens; must be in good working condition,
with accessories, cheap.—Box 1950, c/o "The
Amateur Photographer." [4277]

WANTED.—Leica Camera, Automatic Rolleiflex,
or Super Ikonta, cheap for cash.—Box 1954,
c/o "The Amateur Photographer." [4280]

Trade.

PATHE Cine Cameras, Projectors and Films, any
title, best prices paid.—Universal Camera Co.,
19, Broad St., Golden Square, London, W.1. [0103]

WANTED for Cash, Pathe and other Hom
Projectors; good prices paid for suitable
apparatus.—54, Lime St., London, E.C.3. [4122]

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£30 Standard Projector, £6; another, £4/10;
Films, 6/-; Sample 1/-.—12, Somerton
Rd., Peckham Rye, S.E.15. [4156]

16-MM. Ensign Cine Camera, lens f/2.6, 3 speeds,
crank for titling, etc., complete in solid
leather case; all perfect condition; offers wanted;
seen London.—Box 1880, c/o "The Amateur
Photographer." [4179]

CORONET B 1934 Cine-Camera, hide case, set
supplementary lenses in case, 70/-; Coronet
Projector, 35/-; the lot, £5; Step-down Trans-
former, 200/250—100/110, 50 watts, for Ensign, etc.,
12/6; all as new.—S. Mines, Hilpert, Trow-
bridge, Wilts. [4238]

CINE Nizo 9.5-mm., f/2.8, 2 speeds, hand crank,
takes standard charger; brand new; cost
£12/10; will sell, £8/10.—Desmond, 12, Hamilton
Avenue, Ilford. [4251]

PATHE Projector 9.5-mm., as new; what offers?—
95, Jarrom St., Leicester. [4263]

FOR Sale.—Bell & Howell 500-watt Filmo Sound
Outfit, guaranteed new and unused, also
6 new S.O.F. subjects, all excellent films; price
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what offers?—Box 1955, c/o "The Amateur
Photographer." [4273]

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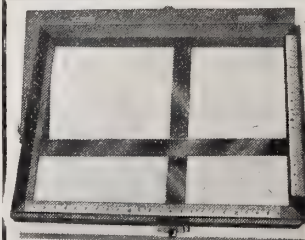
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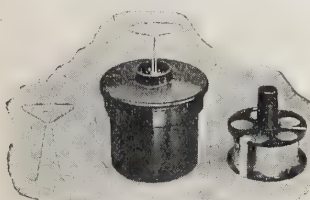
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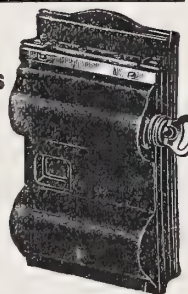
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HAYHURST.—Why buy inferior makes? Ilford Gaslight Postcards, all grades, 50 for 1/9, 100 for 3/-, 300 post free.

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XMAS.—Seasonable Postcard Tuck-in and Slip-in Folders, also Calendars for postcards; manufacturers surplus production at half usual prices; lists free; sample parcels 1/6; mention "The Amateur Photographer."—Kimber of Brighton, 61, Grand Parade, Brighton. [4145]

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XMAS P.C. Covers, 50 2/-, post free.—Clay, Dept. H., Fowler St., South Shields. [3799]

CHRISTMAS Novelties.—Postcard Folders with Greetings, 2/6 100, 15/6 1,000; Fancy Folding Slip-in Christmas Mounts, sample set 25 Postcard size 3/-; 20 $3\frac{1}{2} \times 2\frac{1}{2}$ 2/-; Adhesive Gilt Greetings, 2/- 100; 32-page illustrated list Xmas novelties and samples free.—Crown Manufactory, Rotherham.

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FULL Plate, 8d.; Toned, 10d.—Enlargements, 2, Gore St., Heap Bridge, Bury. [3935]

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FILMS Developed and Printed, $3\frac{1}{2} \times 2\frac{1}{2}$ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [3084]

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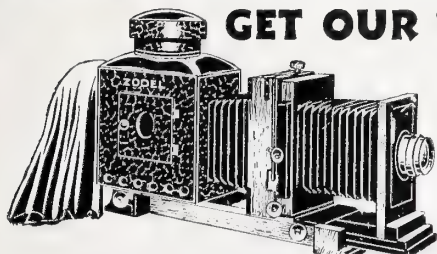
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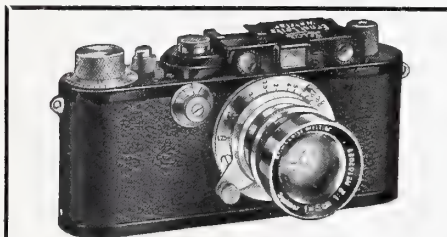
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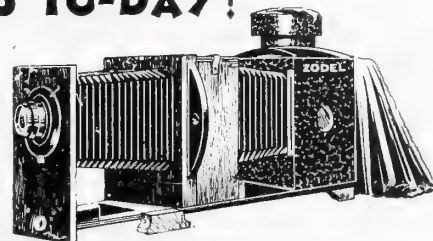
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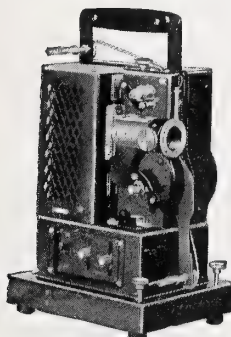
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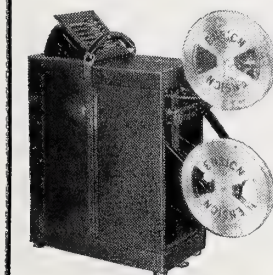
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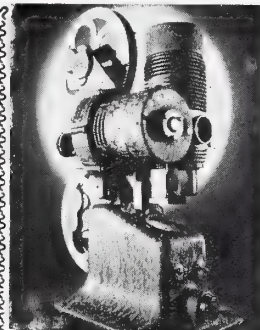
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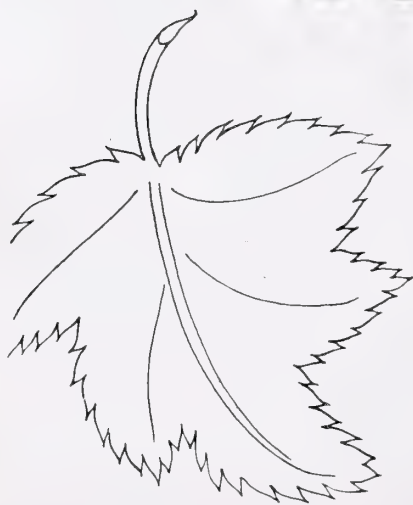


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Vol. LXXVIII.

Wednesday, October 31st, 1934.

No. 2399.



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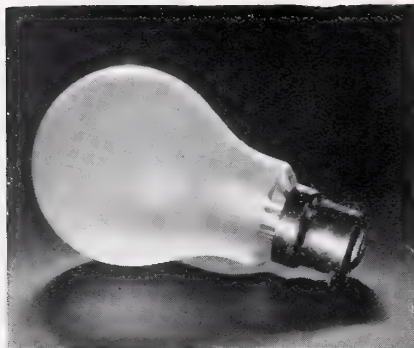
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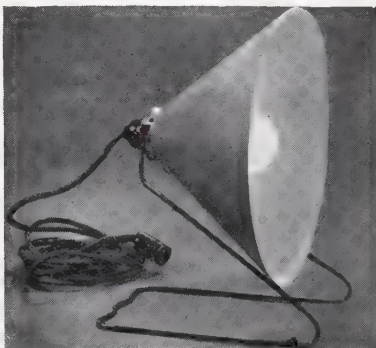
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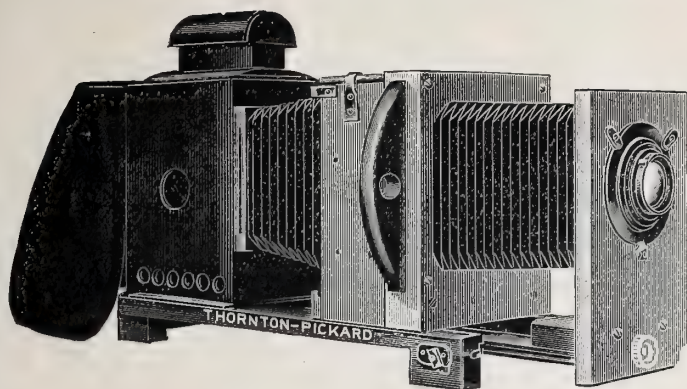
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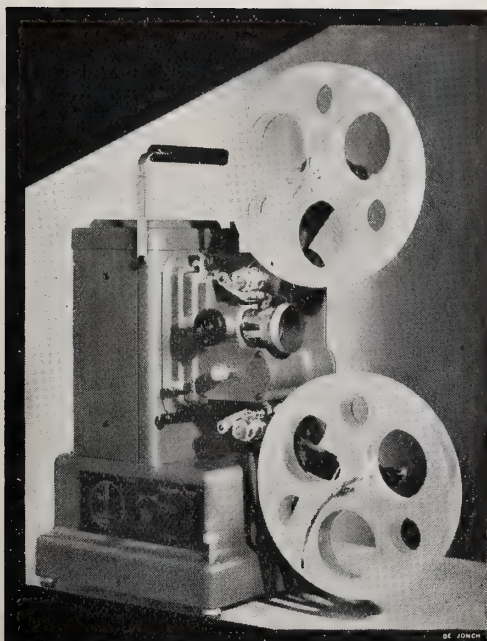
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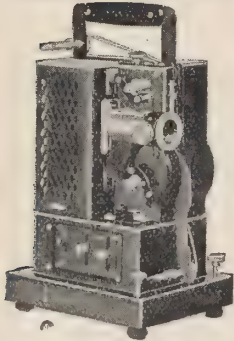
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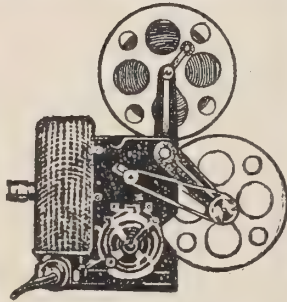
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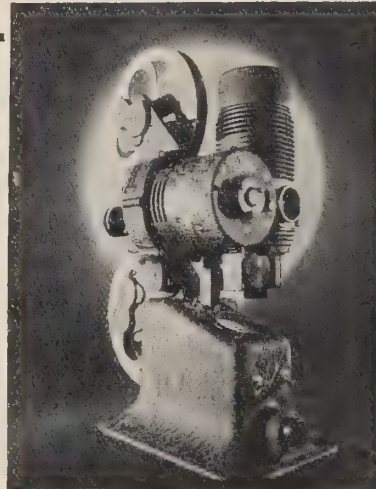
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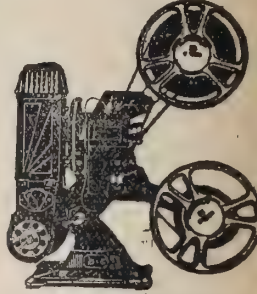


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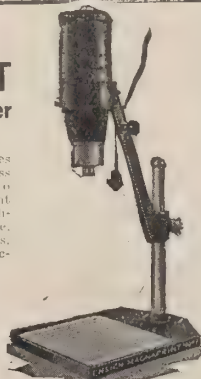


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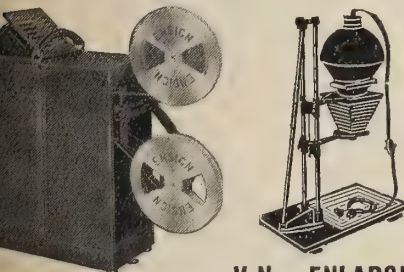
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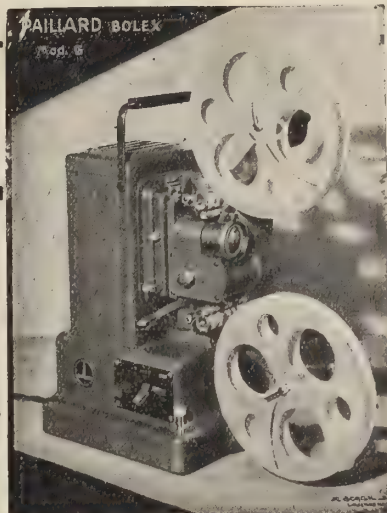
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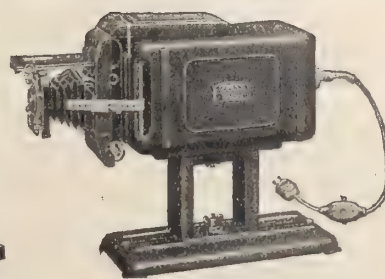


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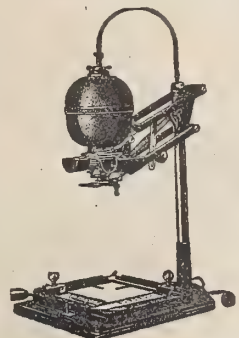
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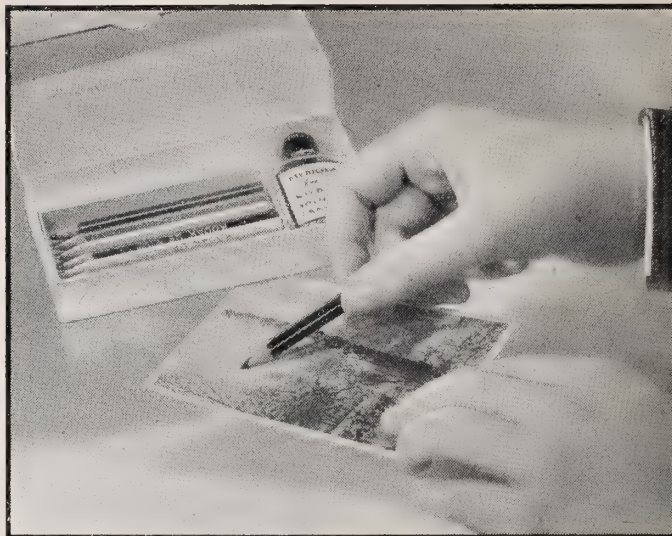
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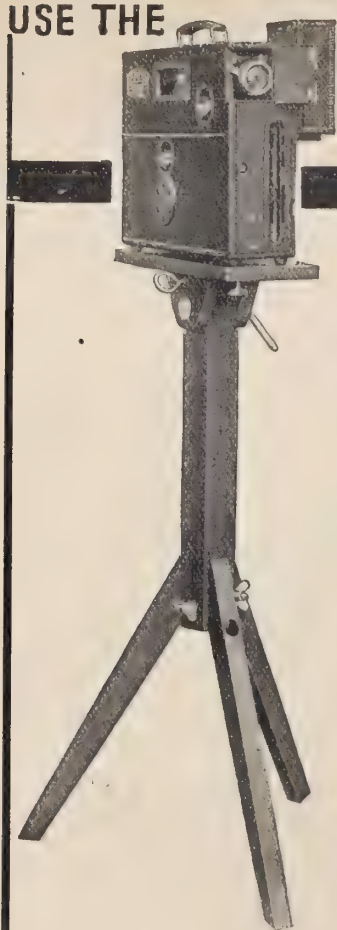
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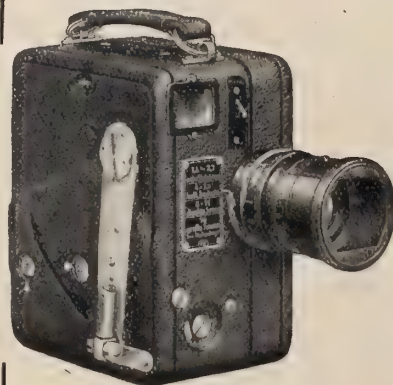
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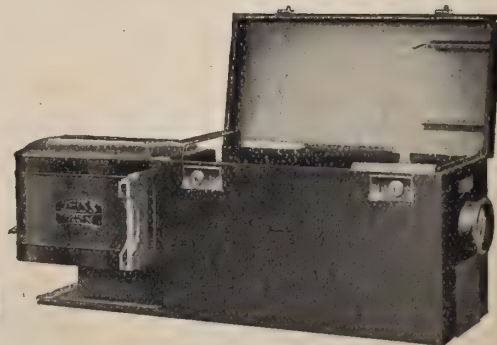


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VOL. LXXVIII. No. 2399.

ENTRIES for our Annual Lantern Slide Competition close to-day (Wednesday, October 31st), although packages arriving by first post to-morrow will still be considered. After that, however, it will be too late, as the judging will be proceeded with immediately. The bookings for the prize slides have been unusually heavy this year. There are only a few vacant dates between the end of November and May of next year. Hon. secretaries of societies who have not yet applied for the set should hasten to do so, but must send alternative dates. We will fit them in if it is at all possible. There is every evidence of a revival of interest in lantern slide and projection work at the present time, and this Lantern and Ciné Number of "The A.P." will, we hope, still further increase that interest.

Lantern Slide Cover-Glasses.

A photographic society lanternist, who handles many hundreds of slides every lecture season, is of opinion that amateur makers of slides do not pay sufficient attention to the quality of the glass used for covering the slide. He says that a set of one hundred slides made by an experienced worker is often no heavier than a set of sixty or seventy slides made by an amateur, because of the thickness of the covering-glasses. Many slide-makers clean the emulsion from faulty slides and use the glasses for covering good slides, but some there are who cut up old quarter-plate negatives for covers, and the difference between the thickness of lantern plates and old negatives is very pronounced. When old negative glasses are used it is a good plan to use only the lightest. The average thickness of a serviceable and proper covering-

TOPICS of the Week



"THE FIFTH."

An article on Firework Photography appears on another page in this issue.

glass is twenty to the inch, and as modern dry plates of the best make (quarter-plate) average twenty to the inch, such glasses may serve. Quarter-plates made a generation or more ago, however, are often from twelve to fifteen per inch, hence their weight and bulk when made into cover-glasses. Cover-glasses of commerce are of eight different thicknesses, viz., 14, 16, 18, 20, 22, 24, 27 and 30 to the inch, ranging in price from 3s. 6d. to 12s. per gross. While all thicknesses have their uses, even the 14 and 30 to the inch, the 20 size is perhaps the most popular and serviceable.

Stained Lantern Slides.

A recent enquiry and reply anent stained lantern slides developed with a hydroquinone developer reminds a correspondent (an old photographer) that a generation or more ago it was customary for certain people to advertise the sale of so-called secret formulæ, and one of these was a remedy for stained slides. The use of hydroquinone was suggested by Sir William Abney in 1880, but it was not possible to bring it into use at that date owing to its expense, and some years passed before photographers were able to buy it very cheaply. Hydroquinone proved to be an excellent developer for lantern slides, but at times it was found to stain slides very badly, and the secret remedy had a big sale. Forced or prolonged development of slides, even to-day, may result in yellow-stained pictures, and the so-called secret remedy or trade secret is worthy of a trial. The plan (which is no secret to-day) is to dissolve a few grains of permanganate of potash in cold water, enough of each to make a solution pale pink in colour. The well-washed hydro-

quinone-stained slide is simply immersed in this weak permanganate solution and allowed to remain until the stain disappears, the slide is then washed in plain cold water and dried. In most cases, but unfortunately not in all, the treatment is effective.

A Primary Light Standard.

Those able pioneers Hurter and Driffield had a memorial lecturer after their own heart last week when Dr. J. W. T. Walsh, of the National Physical Laboratory, discoursed on light standards ancient and modern. It was rather astonishing to be reminded that the candle remained the light standard in this country until almost the end of the last century, and that Hurter and Driffield themselves carried out their classic work using a sperm candle as the standard. In Germany the Hefner lamp had come along a few years earlier. Dr. Walsh described some work recently done by four researchers at the Bureau of Standards, Washington, whereby a primary standard reproducible from specifi-

cation will presently be established. There is already an international standard of illumination (used by practically all countries except Germany and certain German-speaking countries), and the unit is maintained in all the principal countries to an accuracy of about one-tenth of one per cent, which is sufficient for commercial and most scientific needs. But at the same time there has been up to now no primary standard reproducible from specification whereby the unit could be re-established should all the units in the different countries, by some strange chance, undergo destruction, or, what is more within the bounds of probability, suffer serious diminution of candle-power with lapse of time. The new primary unit will consist of what physicists call a "black body," a tube of fused thorium supported in a crucible filled with platinum. High temperatures are applied, the platinum being slowly raised to melting-point—something of the range of 2,000 absolute units—and the visible brightness obtained simply as a

result of the temperature is determined as the standard. Experiments on this form of standard are now in active progress in all the chief standards laboratories, and it may be confidently expected that within the next few years there will be available a real primary standard.

Radiography as a Calling.

Attending the annual dinner of the Society of Radiographers the other evening, we were impressed by the number of ladies who are taking up that calling. The majority of radiographers appear nowadays to be ladies. Their dainty fingers are well employed with the X-ray tube and the plates and the intensifying screens. They are not, of course, medical people, though they are employed in hospitals and elsewhere under medical supervision, and all have passed an examination. There is a great field for it, too, not only in human but in veterinary medicine. One of the speakers at the dinner told us that he had accomplished the task of obtaining an X-ray negative of an entire elephant.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Clouds in Lantern Slides.

I have been trying, with fair success, to introduce clouds from another negative when making lantern slides. My trouble is with clouds showing through other objects. I know there is a dodge for having the sky on another plate. Can you give me a hint or two about it?

J. S. K. (Cardiff.)

There is no disguising the fact that the introduction of clouds is a much more difficult operation in the case of a lantern slide than in the case of a print. With the latter a little handwork on the print may easily remedy any defects and shortcomings; with the former this may be considered out of the question. Further, the slide will be enormously enlarged on the screen, and every defect thereby exaggerated.

We will consider a difficult case—one in which a white or very light building rises up against the sky beyond. If we can deal with this, we can deal even more easily with other objects, such as trees and distant hills.

It must be remembered that the sky in the "landscape" slide will most likely require clearing. Any sign of existing clouds, or even a slight tone in the sky, must be removed if the introduced sky is to be satisfactory. This can be done by holding the slide upside down and applying a reducer with a soft brush or cotton-wool. The solution will then run downwards over the sky, and not over the landscape. The Howard Farmer reducer (hypo-ferricyanide) is suitable, preferably in rather weak form.

A plan that has been advocated is to develop, fix, wash and dry the landscape slide, and put this in contact with the second plate to act as a mask while printing the clouds. There are several objections to this. It applies only to projection (not contact work). The white house will not act as a mask at all, and the clouds will print (and afterwards show) through it.

And there is a difficulty in getting accurate registration between the two plates, even although they are face to face.

The better course is to make the landscape slide first, and then make the cloud slide, vignetting it off so that the lower part overlaps the landscape. In this condition the overlapping would of course be visible.

Therefore the next step is to remove those parts of the sky that overlap the landscape. Dry the glass side of the sky slide and hold this and the landscape slide together, back to back, with the edges exactly registering. Again with a reducing solution and a soft brush, remove the overlapping parts of the sky. In this case the slides are held the right way up, and must be looked through at right angles, and not at all sideways, while the work is being done.

The white house can now be cleared by careful and gentle work with the brush, and here and elsewhere great care must be taken not to run out into the parts of the sky that are to show, or a light outline will be visible around the landscape sky-line. The slide should be rinsed under the tap at intervals, surface water removed, and the glass side dried before resuming operations.

Make sure that the lighting of the clouds is correct for their reversed position.

With warm-toned slides the exposure for landscape and clouds must be so adjusted that the two plates can be developed together for the same time, or there will be a difference in colour between the landscape and the sky.

These are briefly the operations necessary, but some practice is required before perfect results can be obtained, and there will inevitably be a certain waste of material, especially in arriving at the correct exposures of the two plates to secure harmony of tone.

October 31st, 1934

The LANTERN LECTURE (I)

FROM THE
LECTURER'S
SIDE.

With the lecture season at hand the following article should be read by every reader of "The A.P." who has been asked to give a lantern lecture and is preparing to face an audience for the first time.

THE lantern lecture shows no signs of falling off in popularity, if one may judge from the winter activities of the photographic societies. It has been said that the Englishman dislikes being lectured to, just as much as the American appreciates it. Apart from this, the lantern lecture still attracts, especially if the subject is of general interest and the slides which illustrate it are of good quality.

At the present time of the year there are doubtless many members of photographic societies who have been prevailed upon to give a lecture during the coming season. The beginner should never refuse an invitation of this sort; it will give him a start in a congenial atmosphere.

The Subject.

This should be one with which the lecturer is personally conversant. It is possible to give a lecture on almost any subject by means of works of reference, but while the facts may be accurate, and the presentation faultless in every way, such a lecture would lack the appeal of one given as the result of personal knowledge and experience.

Given a knowledge of the subject, great care should be taken in its preparation. If the subject is a technical one it must be presented in a popular manner, so that those who have no technical knowledge will be able to understand and to follow the lecturer's remarks. If it is necessary to use technical terms they should be explained, if possible, by means of a slide. The latter will make the point clear at once, and there will not be any need of further explanation.

Whatever the subject, be it a descriptive journey through interesting or historic country, or the story of some engineering undertaking, the first step is to secure the slides. The lecturer will be limited by what is available in this respect, and if the photographer has not

enough of his own, he should secure those necessary for a continuous account from some other source of supply. There must be a connected sequence in the slides. To attempt to deal with some aspect of a subject, and to apologise with regret that the lecturer has no slide to show, is a confession of failure that is sufficient to kill the effort from the start.

The Lecture.

It is a good plan to arrange the form that the lecture is to take under headings, and then to arrange the slides in their order. The slides should be consecutive, and an aspect of the subject once dealt with should not need further reference. The lecture may be written out in full, so that the lecturer may decide what he is going to say about each slide. In this way there need be no overlapping of details, which results from lack of attention to details in the preliminary stages of the preparation of the lecture.

Opinions are divided as to the effectiveness of the read or extempore lecture. There is no doubt that the latter is the more convincing, but very few lecturers venture to dispense with notes, unless they have a full knowledge of the subject and considerable experience. For the first time it is well to depend upon MS., and if the lecturer decides to dispense with this, it is a comfort to have the written script to hand should the memory fail.

After a little experience the lecturer should be able to dispense with notes; the appearance of the picture on the screen should bring to mind what is to be said about it.

The Delivery.

With regard to the actual delivery of the lecture there are one or two points that should have attention. Those who are not familiar with public speaking are likely to have an attack of "nerves," but this should be resisted. The

speaker should face the audience, and when speaking the chin should be kept off the chest. When pointing out some feature of the picture on the lantern screen, the lecturer must beware of the common fault of addressing the remarks to the screen, with the result that those at the back of the hall are unable to hear a word. The secret of successful public speaking is to speak slowly and deliberately, pronouncing each word distinctly.

The lecture should start with a slide, and there should always be a picture on the screen. If the explanation takes several minutes, the slide may be changed for that of another version of the same subject, from another angle, and in this way the interest is held.

The lecturer should be very careful to see that his slides are in the correct order. His signals for changes of slide should be prearranged with the operator, and given with deliberation. Mistakes in this direction are trying to both.

The Time of the Lecture.

Opinions differ as to the time that should be occupied by a lecture. Much depends upon the lecture, its quality, and also upon the ability of the lecturer. Generally the ideal is a few minutes under the hour. Even the most enthusiastic audience becomes a little tired after that. It is better to finish while there is still a taste for more, rather than to give too much.

In General.

It is the custom of many photographic societies, and a very good one, to arrange "lecturette" evenings. These provide an opportunity for those who have insufficient material, or are indifferent of their powers to fill an entire evening, to co-operate with their fellow members. It also provides for the inexperienced to make a first attempt, with others, in the friendly atmosphere of their own club.

The LANTERN LECTURE (II)

FROM THE LANTERNIST'S SIDE.

In the following notes a straight talk to the lantern operator is given by an experienced worker. Many points of practical value to the Club lanternist will be found in this article.

DURING the winter session your club or society devotes a large proportion of its meetings to lantern lectures; if you, as lanternist, do not present these evenings efficiently you are robbing your fellow-members of some of their yearly subscriptions. The writer, who has had some experience both as lanternist and lecturer, has seen examples which were not only a disgrace to the club concerned but an insult to the lecturer. There is no excuse for this!

As a lanternist, "make a job" of your job, become enthusiastic, and remember that the club that makes a success of its lantern evenings stands a better chance of getting the best lecturers, who, as a rule, are not concerned so much with numbers as with the quality of the presentation and care of handling of their slides.

A perfect lecture consists of three things: a good lecturer, an attentive audience, and a good lanternist—so it's up to you! The hints and gadgets described below have all been tried out in the writer's club, and are of proved practical value. How then to arrive at this 100 per cent lantern lecture—it requires a certain amount of trouble, but will be well worth it.

First, before any lecture, thoroughly overhaul the lantern, clean the lens (both faces) and the condenser—remember it has four faces. See that the only light getting out of the lantern gets out through the slide and lens, any getting away in any other direction is wasted, and will tend to spoil the picture on the screen. A little black-lead rubbed on the grooves of the slide carrier will make it slide easily and without jolting the lantern, while two pieces of "Sorbo" rubber glued in the grooves will allow the slides to "fall softly" when placed in position.

Get all your setting up and focussing done before the lecturer arrives. Having once found the position of the lantern in the meeting-room, mark it so that it is a simple matter to replace it on future occasions. A small scratch on the tube will fix the position of the lens sufficiently near to enable the final adjustments to be made with the thumb-screw.

Make a focussing slide of your own, one that can remain in the light of the lantern without coming to harm from the heat. This can be made as follows:

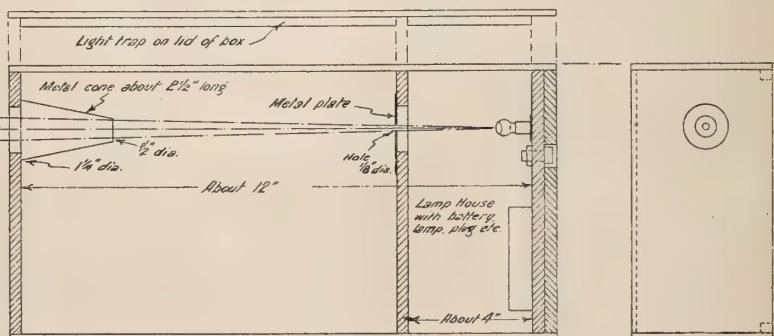
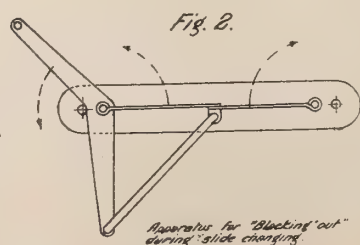
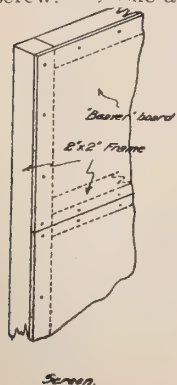


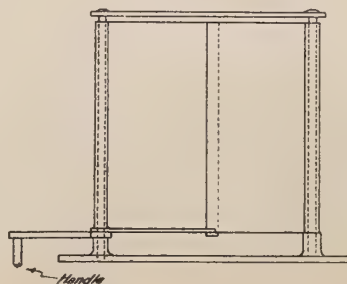
Fig. 1.

equally important, see that it is kept so. An excellent screen which will reflect almost all its light can be made quite easily. Build, or have built, a frame of 2 x 2 quartering with one cross-bar in the middle of a size 6 in. bigger all round than the largest picture your lantern will throw, cover this with "Beaver Board," butting the joint on the cross-bar, cover the joint with paper with "feathered" edges and give the whole a coat of "white undercoat"—a matt paint.

The ideal to aim for is the effect that the lecturer is changing his own slides, and any signalling device that makes a noise prevents this. A signalling lamp as shown in Fig. 1 will solve this problem; with it only the two parties concerned know when the change will take place. This lamp works on simple lines—the "centre line" is pointed towards the lanternist, the light from the 4 1/2-volt pocket lamp issue as a narrow beam and can only be seen by those in its direct path. Placed at the side of the screen, it allows the lanternist to enjoy the pictures as well as the remainder of the audience.

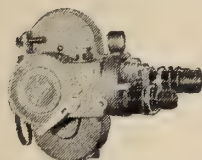
To see one slide chase another across the screen or one diffusing into the next detracts from the spoken word as much as the noisy signal does; much the best thing to do is to "black out" while the change is taking place.

The gadget shown in Fig. 2 is simple and effective—a pair of doors actuated by a bell-crank lever, and mounted about half an inch from the front of the lens, with a width half an inch larger over all than the lens. A flick one way and the slide is "blacked out," the carrier pushed over, and a second flick in



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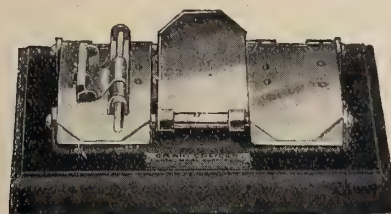
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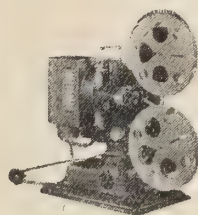
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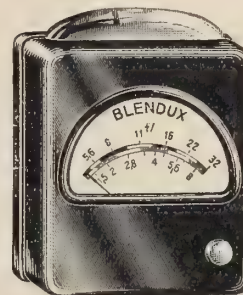
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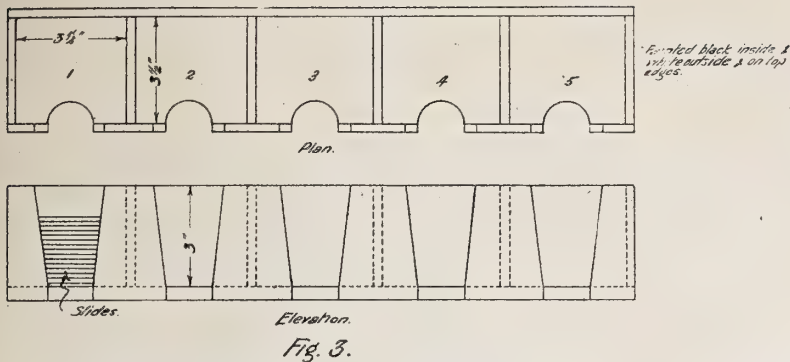


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the opposite direction and the next picture is on the screen. Small rubber stops at the ends of the throws will enable the movements to be done smartly, which gives the best effect.

The gadget shown in Fig. 3 helps a great deal towards the 100 per cent lecture. This slide-holder when made to the dimensions given allows the slides to be handled by the edges at all times, removing the risk of "finger marks."

When the lecturer arrives get hold of him and his slides, retire to a quiet corner, chat to him, tell him about your "black-out," signalling lamp and so on, take his slides and

then place the last slide, face upwards, spots to the back, in the partition marked No. 1, filling the partition before proceeding to No. 2, and continue until the first slide is reached. Each partition will take about 20-25 slides.

After the slide has been through the lantern place it face downwards, spots to the back, in the empty partition No. 5, continuing to fill each partition with used slides until the end. The lecturer's slides can now be returned to his own box, in order and the right way up and free from finger-marks.

Ask him to signal the change about six or seven words ahead, answer it quickly and you should be somewhere near your 100 per cent lecture.

If it is possible, particularly in small meeting-rooms, use a "focus light" in preference to an arc; it is easier, cleaner, and what is more important—silent. After all, it is the lecturer you want to hear, not the lamp.

Just a final word: should the lecturer forget to thank you in his remarks, take it as a compliment; he forgot you were there, and that is the hall-mark of a good lantern-ist—to be neither seen nor heard, but to be known by his good works only.

S. A. C.

Photographing Fireworks

A Topical Note. By R. W. NEWBY.

TO those photographers who carry on their hobby throughout the year and do not, at the close of summer, put away their cameras for a long period of hibernation, fireworks offer a type of subject which can yield most unusual and striking results, both for prints and lantern slides. A good slide of a brilliant firework display makes a most impressive effect on the screen.

Firework photographs are not difficult to take as they virtually photograph themselves; nor is expensive apparatus necessary; even a simple box camera with largest stop of $f/11$ is capable of yielding satisfactory results, provided a fairly fast film is used.

During the coming week, and especially of course on the Fifth of November itself, opportunities will abound for the photographer to try his hand at this fascinating form of night photography. Although the large public displays, with their elaborate rockets and set pieces, make more impressive subjects—and incidentally easier ones to photograph—than the small homely shows that will be held in countless back gardens all over the country on Guy Fawkes' night, the latter may with care be made to yield some surprisingly good results.

Whichever type of subject is being attempted a tripod or other firm support for the camera is an absolute necessity. When setting up the camera choose a position such that the wind is not blowing towards the front of the camera, but rather to one side; the smoke will then be blown across the picture, which will add considerably to the effect.

At large displays stand well back from the fireworks in order that the whole of

each item may be included in the picture. Generally speaking, when photographing rockets better results are obtained if some foreground is included as well as the rocket burst, than if photographs of the bursts alone are taken with the camera pointing upwards at the sky. Before making any exposure, watch the first few fireworks in the view-finder, and adjust the levelling of the camera. It may be found necessary to go farther



A burst of Roman Candles.

back in order to include the whole of the firework in the picture, or to move to one side to avoid an obstruction.

Time exposures are, of course, required. For box cameras set the lens at full aperture (which in most cases is $f/11$) and use a super-sensitive panchromatic film. If your camera has a faster lens make sure of a full exposure by using $f/8$ with a panchromatic film, or if you prefer to use one of the double-coated "chrome" variety of films, these will be found to give very satisfactory results at a stop of $f/5.6$. If plates are being used they should be "backed" in order to prevent halation. A small pocket electric torch, to facilitate changing plates or winding on film, will be found to be an invaluable accessory on night photography expeditions.

When photographing "back-garden" shows, where the camera is quite near the subject, it is important to see that it is focussed correctly. Short exposures only, of one to two seconds' duration, should be given for the brighter items such as Mount Etna cones or Roman Candles.

The Guy Fawkes' night bonfire which winds up most private family displays can also make an excellent photographic subject. Get people to stand or sit round it in a circle, making sure that you have several big people in front shielding the camera from the direct light of the fire. Bank it with leaves to produce quantities of smoke and then throw on some brilliant firework such as a magnesium star shell, which gives an intense white light, and get your people to pose motionless while you make an exposure of three to four seconds.

THE production of lantern slides offers an interesting and simple autumn and winter task for the amateur, and is a convenient way of showing the best pictures taken during the preceding year in a form that will prove an untiring evening entertainment on a number of occasions.

For projecting pictures through a lantern a standard size of lantern slide $3\frac{1}{4}$ in. square has been adopted. Positive transparencies in this size are produced by various methods, and bound up with a plain piece of glass (cover-glass) as a protection to the film when being handled.

Slow emulsion plates, known as lantern plates, are sold for the

In this article an outline of practical slide-making is given for the benefit of those readers who have not yet attempted this form of photography

LANTERN



3.—Making a slide by copying by daylight



1.—Contact slide from a small negative.

purpose, and with a speed of about 5 H. & D. they can be handled in a similar way to ordinary bromide paper in orange light in the dark-room. Slower varieties of lantern plates are treated like gaslight paper.



2.—Slide by enlargement from portion of same negative.

Slides by Contact Printing.

In the most simple form, lantern slides are made by contact printing. The procedure in brief is as follows:

The lantern plate is placed in a printing-frame behind a negative, film to film, and exposed to a bright light for a few seconds. It is then developed in any standard developer,

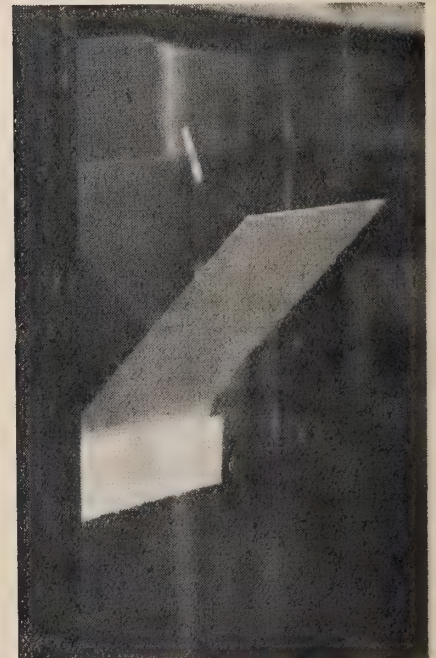


5.—Contact slide from part of large negative.



6.—Slide by reduction from same negative.

although the formula given by the makers, and usually printed on the lid of the plate-box, can be relied upon to give the best possible results. The extent of development is judged by the surface appearance of the image on the plate, and is



4.—White-card reflector outside window to illuminate negative evenly.

carried a little farther than for a print.

After fixing in hypo in the same manner as a negative, the slide is well washed, hardened in a weak

SLIDES

and How to Make Them

By *BERNARD ALFIERI, Jun.*

solution of formalin, or chrome alum, to toughen the film and to ensure it withstanding the heat of the lantern light, after which it is again well washed, and, when dry, bound up passe-partout fashion with a cover-glass.

copying and other jobs in addition to lantern-slide making.

This same method can also be used as a means



7.—Copying an enlargement to make small negative for contact slide.



8.—Printing a number of negatives on lantern plates by contact with one exposure in a large printing-frame.

As, however, all negatives are not the correct size or convenient for contact printing, it is often necessary to make the slides either by enlargement or reduction. This is a simple matter with an enlarger, but there are other means of obtaining the same result.

Slides by Enlarging.

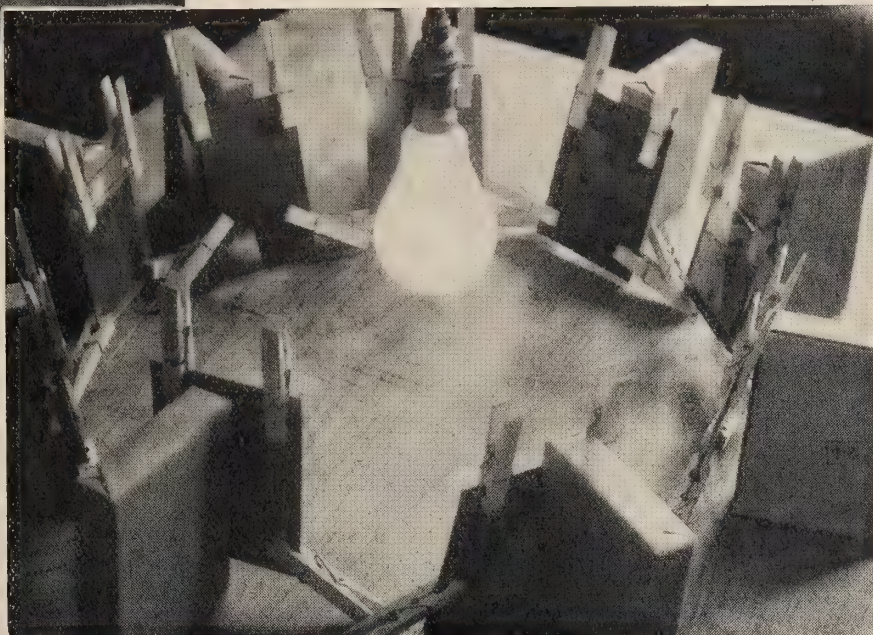
With some subjects, such as that shown in Figs. 1 and 2, it may be considered necessary to enlarge. If a properly equipped enlarger is not available, the negative can be fixed to a window with strips of gum paper as shown in Fig. 3, and photographed directly on to a lantern plate by daylight. A plate camera with a long extension will be required in order to get the image big enough on the plate. Every keen amateur will be well advised to secure a second-hand quarter-plate focussing camera with long extension. They can be picked up very cheaply and will prove useful for a variety of

of reproducing in same size, or for reduction, although naturally it would not be necessary to go to this trouble if a contact slide would do.

In order to ob-

of 45 degrees as shown in Fig. 4. This will reflect the light on to the negative. The exposure can only be determined after one or two trials, as the quality of daylight varies.

Apart from small negatives that have to be enlarged by reason of their size, the reverse may be the case, and reduction becomes necessary.



9.—Exposing a number of lantern plates simultaneously. The plates are clipped to the negatives and backed with card if printing-frames are not available.

tain even illumination all over the negative that is being photographed, it is a help to fix a piece of white card on the outside of the window, bending it approximately to an angle

If the negative is on film, it is held flat in position on a piece of plain glass. This applies both to contact printing in a frame and also when the film is used in an enlarger.

Making Slides by Reduction.

Figs. 5 and 6 show a subject where reduction is an advantage, and this is done by photographing the negative on to a lantern plate in the same way as described for enlarging. When the negative is not available, the slide can be printed by contact from a copy negative obtained by photographing a print or enlargement as shown in Fig. 7.

Making Slides in Quantities.

Sometimes a number of slides are wanted quickly—as for a lecture—and there are various ways by which the production can be simplified, particularly if the negatives are suitable for contact printing.

One method is to place a number

of negatives on a piece of plain glass in a big printing-frame, and expose them all together, as shown in Fig. 8. Another way is to load a number of small printing-frames and arrange them round a central electric light. When this is switched on all the plates are exposed simultaneously.

If a quantity of printing-frames is not available, a satisfactory alternative is to clip a lantern plate between each negative and a stout piece of cardboard with wooden pegs as shown in Fig. 9. To ensure perfect contact, it is a good plan to put a pad of soft paper or cloth between the cardboard backing and the lantern plate, and if the former is

a light colour, a piece of black paper should be placed immediately behind the plate.

The negatives are sorted up into about three grades, "thin," "normal," and "very dense." A trial exposure is given to one of each batch, and then, providing the light is constant, it is an easy matter to make the exposures in bulk with reasonable certainty.

After exposure, they can be developed, all together, in dilute developer in a tank. By this means several dozens of lantern plates can be exposed, developed, washed and put to dry in an evening sitting. When dry they are ready for masking, binding and spotting.

"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.
FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are despatched on the fifteenth of the month following the announcement of the awards.

The closing date for the November competition is Friday, November 30th.

AWARDS FOR SEPTEMBER.

Harehills Lane, Leeds; "The Last of the Sun," by F. Annis Burrows, Enisan, Hill Rise, Chalfont St. Peter, Bucks; "The Warning," by W. G. Kennings-Kilbourn, Kenlyn, Abbey Road, Chertsey, Surrey; "Cherry Blossoms," by John Muller, 53, E. 182nd Street, N.Y.C., N.Y.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2, and Class 3, respectively.

Those awarded Honourable Mention are as follows: W. J. Allam (London, E.C.); G. C. Backhouse (Leeds); Hubert M. Bond (Woking); Arthur C. Bundock (Merton); C. Wynne Chester (Dartmouth); J. H. Clark (Camberwell); Marjorie I. Dean (Yateley, Hants); R. C. L. Herdson (London, S.E.); (2) Ward Hutchinson (London, N.W.); (2) Wm. Jackson (Hull); Sorab J. Kharegat (Bombay); Miss G. Pennethorne (Haywards Heath); C. Peters (Redruth); J. Hinton Read (Fife); Raymond Ryan (Cape Town); G. A. Slight (London, S.E.); W. J. Smale (Lynton); A. James Soye (Belfast); Major Steevens (Switzerland); A. R. Turpin (London, N.W.); R. B. Whitehead (Quebec); L. C. Williams (Tamworth, N.S.W.); E. Roper Yerbury (Edinburgh).

INTERMEDIATE SECTION.

FIRST PRIZE.—"The Desert's Guardian," by Yahya Arif, 8, Rue Ismail Pacha, Garden City, Cairo, Egypt.

SECOND PRIZE.—"At Sunset," by R. C. Jude, 2, King's Road, St. Ives, Hunts.

CERTIFICATES OF MERIT.—"Sand Boys," by H. O. J. Bedgood, 3, Stanley Street, Blyth; "The Spent Sea," by D. B. Kinahan, Meadow Mead, Limes Avenue, Horley, Surrey; "Thrills," by Norman S. Shaw, 33, Park Avenue, Golborne, Warrington; "Reflets Matinaux," by Miss J. White, Villa Lussy, Montreux, Switzerland.

BEGINNERS' SECTION.

FIRST PRIZE.—"The Cottage Staircase," by John Giddings, 8, Smyth Road, Ashton Gate, Bristol, 3.

SECOND PRIZE.—"The Old Order Changeth," by L. Abrams, 140, Elm Grove, Southsea.

CERTIFICATES OF MERIT.—"Low Tide," by A. Aubrey, 21, St. John Street, Rochdale; "Selworthy," by H. G. Jude, 2, King's Road, St. Ives, Hunts; "Leashed," by L. L. Morgan, 15, Dysart Terrace, Newtown, Mont.; "The Lych Gate, Penshurst," by F. B. Swaine, 1, Park Farm Cottages, Limsfield, Surrey.

THE high standard of the competitions has been well maintained, and this is particularly noticeable in the Intermediate Section, where prints of remarkable quality have been entered, some of which would undoubtedly have scored in the Advanced Workers' Section. In the latter section, however, the standard on this occasion was higher than ever, and the entries were so good that the awards had to be increased. In all sections the number of entries has been on the up-grade for some time, showing a continued interest on the part of our readers. The awards are as follows:

ADVANCED WORKERS' SECTION.

FIRST PRIZE.—"Re-toucher," by C. Peters, 46, Fore Street, Redruth, Cornwall.

SECOND PRIZE.—"Harvesting," by T. F. Holdsworth, 19, Clifton Place, Wakefield.

THIRD PRIZE.—"Respite," by Denis Whitlock, 44, Scotts Lane, Shortlands, Kent.

MOUNTING PRIZE.—"Electro-welding," by Oliver Ormerod, 30, Rocklands Avenue, Bebbington, Near Birkenhead.

CERTIFICATES OF MERIT.—"The Cod and Lobster, Staithes," by G. C. Backhouse, 16, Sandhurst Grove,

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4 1/2 x 2 1/2 Ensign, f/4.5 Zeiss Tessar lens, in Compur shutter, rising front, focussing adjustment, brilliant reflecting finder **£26 17 6**

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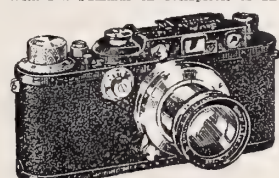
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Lantern Slide Hints and Formulæ

We give below a selection from hints given from time to time on lantern slide matters, so that they may be handy for reference.

DIAGRAM SLIDES.

IN skilled hands good pencil drawings can be made as lantern slides by the following method. They may be lettered titles, diagrams, or artistic sketches. Do the work with a suitable lead pencil—or pencils—on a piece of finely-ground glass of lantern-plate size. When finished, flow over it a coating of dammar or celluloid varnish. This removes the matt effect of the glass and protects the pencil work. Bind up with a cover-glass as usual, taking care to spot the slide so that the subject appears the right way on the screen.

PRESERVING SLIDE BINDINGS.

The life of the binding strips on lantern slides will be greatly prolonged by the following treatment. In a small dish pour some negative varnish to a depth a little more than the width of the binding. Dip one edge of the slide into this, drain, and set aside to dry. All the four edges are treated in this way. The strips must be thoroughly dry before the work is commenced, and it is best to make the edge quite warm before immersing it in the varnish.

DISTANCE OF LANTERN FROM SCREEN.

The focus of the lens of an optical lantern being known it is easy to calculate the distance the lantern must be placed from the screen so as to get a disc of a given diameter. Take the diameter of the required disc in feet, multiply by 4, and add 1. Multiply the number so obtained by the focal length of the lens, and it gives the required distance in inches.

Example: Focal length of lens = 6 in.; size of disc required = 10 ft. Then $10 \times 4 + 1 = 41$; and $41 \times 6 = 246$ in. = 20 ft. 6 in.

SPOTTING SLIDES.

The term "spotting" in connection with slides is generally understood to refer to the marking of the slide as a guide to the

lanternist in putting it the right way in the carrier. But a slide sometimes requires spotting in the same way as a print. This is a delicate operation, and unless very carefully handled the blemish will show on the screen. It is necessary to use a strong magnifying glass, and the best method of spotting is to take a very fine sable brush and apply tiny touches of transparent colour of the kind used for tinting slides. Any colour can thus be matched. The brush must be very lightly charged—as dry as it is possible for it to be, consistent with the colour adhering to the slide.

POLISHING COVER-GLASSES.

If a cover-glass is held in the hand for polishing it is difficult to deal with the edges, and finger-marks may be left. A handy accessory may be prepared in a few minutes. Take a piece of stout strawboard, say 6 inches square, and glue down on to it another piece a little thinner than a cover-glass. In this second card an opening $3\frac{1}{4}$ inches square should first be cut, with a semi-circular notch at one side so that a finger-tip can be used to lift out the glass.

BLUE SLIDES.

Black-tone lantern slides can be toned to a good blue, after being fixed and thoroughly washed, by immersing them in the following:—

| | |
|-------------------------|---------|
| Water | 10 oz. |
| Ammonio-citrate of iron | 25 grs. |
| Nitric acid | 15 min. |
| Potassium ferricyanide | 25 grs. |

Wash the toned slides for about ten minutes, and dry.

LANTERN SLIDES BY POST.

It is often necessary to send by post a few lantern slides intended for competition or for exhibition purposes. They may be packed as follows. Any number up to four can be packed in a lantern-plate box, with pieces of corrugated card ($3\frac{1}{4} \times 3\frac{1}{4}$) above and below them. Enough card should be used to

prevent any movement of the slides when the box is shaken after putting on the lid and securing it with stout elastic bands. The filled boxes are then placed in a strong wooden box sufficiently large to admit of pieces of corrugated card being placed above, below, and on all sides of the plate boxes. The lid of the wooden box may be screwed on, or, better still, made to slide in well-fitting grooves. The whole is then wrapped in paper, labelled, and securely tied.

KEEPING SLIDES IN ORDER.

It is easy to check the order of a set of slides at a glance. Arrange the slides in their box, so that they are all in proper sequence, and the right way up. With a ruler draw two lines, one thick and the other thin, close together, and running diagonally along the set from one end to the other. Any break or displacement of the lines noticed subsequently will indicate slides out of place or the wrong way round.

COPPER TONING FOR SLIDES.

A black-tone lantern slide can be toned to various colours from warm black to red, according to the time of immersion in the following bath:—

| | |
|------------------------|-------------------|
| Potassium ferricyanide | 20 grs. |
| Potassium citrate .. | $\frac{1}{2}$ oz. |
| Copper sulphate .. | 25 grs. |
| Water | 5 oz. |

Dissolve the ingredients in the order given. Wash the slide for at least 15 minutes after toning, and varnish the slide when dry.

KEEPING SLIDES CLEAN.

Lecture sets of slides should be overhauled after each time of using, as they often get badly finger-marked. As a rule, polishing with chamois leather is sufficient. If something more is required it is well to use a cloth very slightly moistened with methylated spirit. This is better than water, which takes longer to dry, and may affect the paper binding.

With the Beginners

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

BEGINNING CINEMATOGRAPHY.

SOONER or later a great many amateur photographers decide to take up cinematograph work; and this is not surprising, as it is extremely fascinating. As a rule, those who come to this decision have already had more or less experience of "still" work, which is all to the good.

Owing to the greater expense of ciné work the beginner should consider certain matters very carefully before launching out. Naturally, and wisely, he will decide on a sub-standard size, and his first problem will be the choice of apparatus. I do not propose to deal with this question now, except as regards one point. I am repeatedly asked whether certain low-priced outfits are "as good" as more expensive ones, and can never understand on what grounds they should be expected to be.

It stands to reason that if the cheap outfit were actually as efficient as the

expensive one, one of two things would happen. Either the cheap one would easily fetch a higher price on its merits, or the cost of the dear one would have to be reduced to meet the competition. A cheap camera and projector may give reasonably good results, though certainly not the best; and it is generally a wise course for the beginner to buy the best apparatus he can afford. The running costs are the same, and it is poor economy to be able to get only mediocre results, or to have the scope of work seriously limited by the shortcomings of the apparatus.

But what I wish to do here is to offer the beginner some advice on his choice of subjects, in the early stages at any rate; and I am well aware that many enthusiastic movie-makers will consider this advice definitely bad. The saving clause is that no one need accept it who does not choose to do so.

My firm belief, based on somewhat sad experience, is that the beginner at ciné work is far too prone to run before he can walk. He is fatally obsessed by the word "Hollywood," and all that it implies. He picks up the jargon of the professional studios with deadly ease, and is talking about scenarios, and locations, and rhythm, and worse, when he would be better employed in learning to turn out a first-rate technical film of some homely subject. When he finds himself, as he well may, taking close-ups of made-up amateurs trying to "register" facially some emotion or expression, he ought to have enough common sense to realise that he has run clean off the rails. He is on the wrong tack.

I distinctly remember the beginnings—the very beginnings—of the "movies." After the usual lantern slides, we sat in excited amazement while the "slide" on the screen actually moved. It jerked, and jumped, and flickered, and dithered, and was often obscured by a sort of luminous rain; but water moved and flowed, trees waved in the wind, vehicles made definite, if erratic, progress, and people lived and moved and had their being. When water came to be accompanied in its various movements by the swishing sound of sand in a box; and the hoofs of every horse, whether on rock, soft sand or grass, gave out the orthodox tap-a-tap, we thought that realism could no farther go.

We demand, and get, a vast deal more now. I would not suggest that the beginner go back to the crude and elementary results of the early days; but I certainly advise him to go back part of the way as regards choice of subjects.

After all, his films are not for public exhibition in super-cinemas; they are mainly for home consumption. To be frank, that is about all they are suitable for; and if he keeps his eyes on Hollywood they will not be suitable for that. Some of the very best amateur films I have seen have had for their topics the most homely of



incidents, and the characters have not been "actors," but people. Surely we often watch people, even strangers, with interest, and we may well enjoy watching them on a film when it has been managed with skill and discretion.

I have selected, almost haphazard, the photograph which is reproduced. In the distance, among other things, may be seen the home of the Royal Yacht Squadron at Cowes. The subject might well be one in a set of holiday prints or slides; but it would be "still." We can bring it to life in a short length of film. We may set our ciné camera on a tripod, so that the landscape and buildings sit appropriately still, and we can begin to shoot a moment before the

state of things shown in the print. The waves will dance and sparkle in the sun; the yacht will sail across; the motor-boat with its cloud of spray will career over the sea; and the whole thing will be realistic.

What, says Hollywood, is the plot? There is none. Where is the heroine? Drowned, I hope. All we are aiming at is a pleasant suggestion of a bit of Cowes, and if we have succeeded I certainly think that it was worth doing, and I further think that our little friendly audience will agree with me.

I will not labour the point; I shall get into quite enough trouble as it is. What it boils down to is this. Just as the ordinary photographer seeks

for interesting "snaps," so the beginner at ciné work should hunt for subjects that would be attractive as ordinary photographs, but still more so when they show movement. This point he must of course bear in mind: there must be movement. Static subjects are unsuitable for this treatment. Sometimes he will do well to pre-arrange the movements, especially with what may be called domestic subjects; at other times he will merely have to record spontaneous movements as they occur.

It may all seem humble and unambitious, but that is better than pretentiousness. I suggest this course for a beginning. What may come later is another matter. W. L. F. W.

Binding Lantern Slides

THERE are many ways of binding a lantern slide, but the following simple procedure will be found to be the quickest, and is probably the most satisfactory.

The only materials required are strips of black gummed paper which can be purchased ready cut

to size ($3\frac{1}{2}$ in. long by $\frac{3}{8}$ -in. wide), or can be cut from pieces of passe-partout gummed paper tape.

The first stage is to wet a piece of binding strip and lay it on the table, gum side up. Then take the lantern plate, and pressing it to the



Fig. 1.

cover-glass (with the mask between) stand one corner in the middle of one end of gummed paper, as shown in Fig. 1. The plate and cover-glass are carefully lowered until they are standing in the centre of the binding strip. When it is adhering to the edges, the slide is turned upside down, and the binding strip is pressed down on both sides with the thumb and first finger, as shown in Fig. 2.

This procedure is repeated with each side, and the beginner will be surprised how quickly it can be done with a little practice. If there is any difficulty about the paper sticking firmly it is a good plan, after damping the strip, to give it a



Fig. 2.



Fig. 3.

further coating of thin gum or paste, applied with a brush. Two white spots are provided on the top front side of the slide to indicate which way it is to be placed in the lantern. These are already on one out of every four binding strips sold for the purpose. If, however, the binding has been cut from plain gummed paper, they can easily be painted with a dab of white paint, as shown in Fig. 3, or spots of white paper can be stuck on.

When masks are necessary they can be bought ready-made with assorted openings, but the best way is to use strips of the black binding. These are stuck to the plate as shown in Fig. 4, before it is covered with the protecting glass. Any size opening can be constructed in this manner.



Fig. 4.

How I make my EXHIBITION PICTURES

No.
CCLIII.

ADMIRAL
STUART
NICHOLSON.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"TO produce photographs of exhibition standard, candid criticism of one's prints is a great help. The best way of obtaining this is by joining a photographic club, or by taking part in 'The A.P.' monthly competitions, as many of my predecessors in this series have done.

"In my own case, there being no photographic club in my district, I became a member of the Camera Correspondence Club (now defunct), and obtained much benefit from the criticism of my own and other prints in the portfolios. I was

also greatly helped by 'The A.P.' criticisms of my entries in the monthly competitions. In addition, I think all keen amateur photographers should join the Photographic Convention of the United Kingdom.

"For this there is no entrance fee, and the annual subscription is the nominal one of five shillings. Each year a meeting lasting one week is held at some place interesting to photographers, either at home or abroad. The cost is very moderate. The gathering, which usually numbers about a

hundred, gives an excellent opportunity of getting to know other photographers, and of exchanging ideas on the latest developments in photography. Tours are organised each day, and plenty of time is given to secure negatives which, being an optimist, you hope may reach exhibition standard.

"This year the Convention was held at St. Malo in June, and two of the pictures I secured at that meeting were so fortunate as to be accepted for the R.P.S. exhibition. One of them, 'The Fruit Stall,' is reproduced opposite.

"Most of my work, except portraiture, is done with a Zeiss $3\frac{1}{4} \times 2\frac{1}{4}$ Super Ikonta, with a Zeiss f/4.5 lens and a Compur shutter. I have found the self-focussing range-finder of the greatest convenience, as it enables me to use the full aperture without any fear of the principal object being out of focus. With this camera I always use Selochrome films.

"For portraiture I use a quarter-plate studio camera, with a Dallon 12-in. telephoto lens, and either Ilford Auto-filter plates or Granville cut films. My smoking-room, with fairly large windows facing south, is my studio. I do not use artificial light, but my windows are fitted with Vita glass, which reduces the exposure about 50 per cent. This is a great help in the winter months.

"Practically all my prints and enlargements are done on chloro-bromide paper. Barring the necessary spotting of prints and negatives, and a slight amount of retouching on portrait negatives, my prints are all 'straight' ones. This is probably due to the fact that I am not skilful enough to print-in skies or make other drastic changes to the original negative.

"Some years ago I took up portrait photography in a small way among my friends, and devoted the proceeds to the funds of the Royal National Lifeboat Institution, as I happen to be the honorary secretary of the Bude branch of this splendid service. In the last twelve years, by this means, my camera has earned over £200 for the lifeboat cause. I venture to suggest that other amateur photographers who have some pet cause or charity which they desire to help might turn their hobby to practical account in a similar manner."



JANET DUNCAN.

Stuart Nicholson.



THE FRUIT STALL.

By ADMIRAL STUART NICHOLSON.

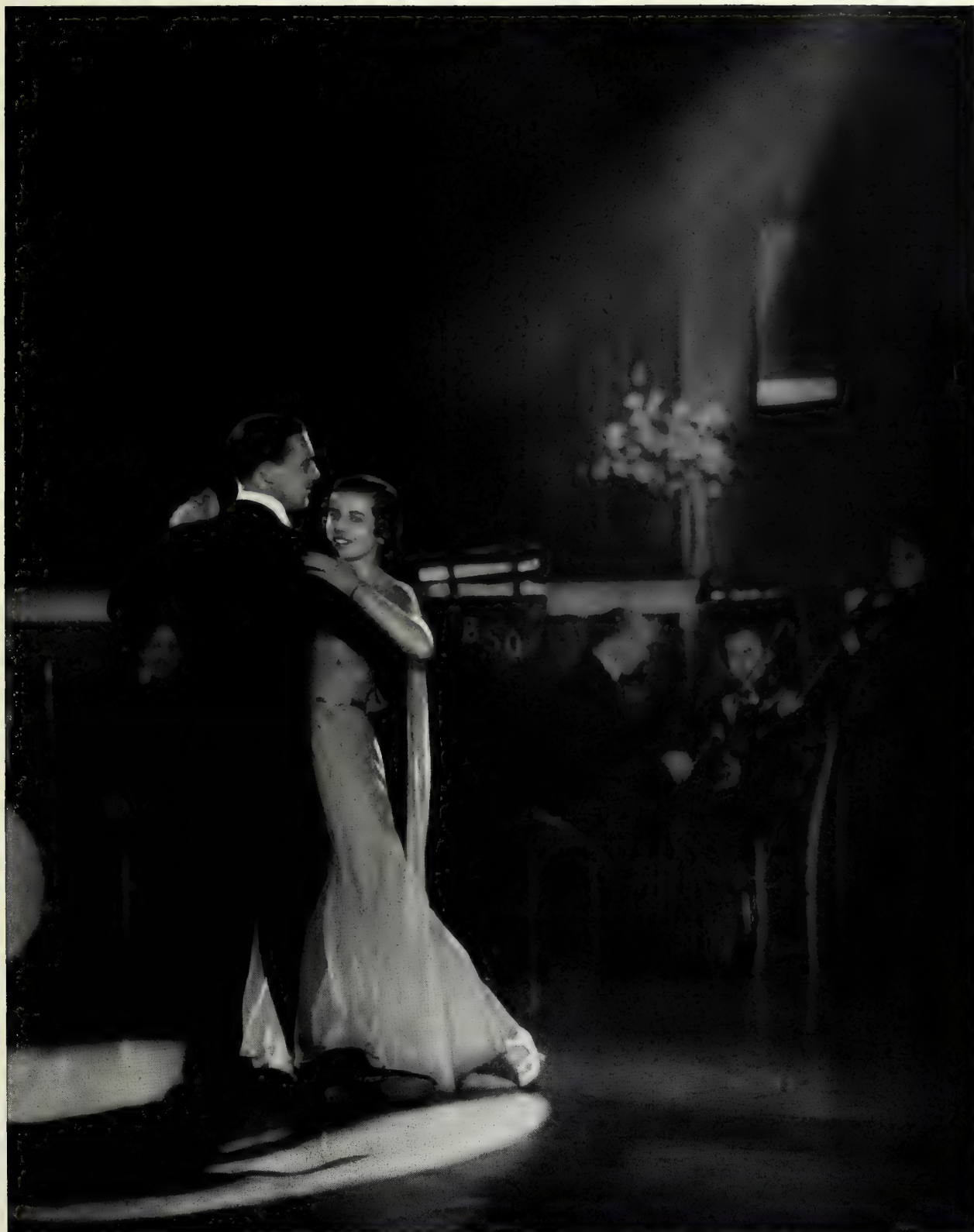
(From the Exhibition of the Royal Photographic Society. See article, "How I make my Exhibition Pictures," on the opposite page.)



AUTUMN.

(From the London Salon of Photography.)

By G. L. HAWKINS.



"EXHIBITION."

(From the Exhibition of the Royal Photographic Society.)

BY WALDEN HAMMOND.



1.—"Portrait."
By R. K. Pibbury.

2.—"Serious Business."
By J. Taylor.

3.—"The Book."
By J. Moore.

4.—"Rub-a-Dub-Dub."
By J. Stanley Sutcliffe.

5.—"The Leisured Class."
By T. G. Corkill.

6.—"Eric."
By Lillian F. Thomas.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

OF the six examples reproduced on the opposite page, three appear to have been obtained with the connivance of the models and three without. The first set have been posed and prepared beforehand, and the second are the result of selection, the subjects being unaware of the process of being taken.

Spontaneity and Choice.

All of them have a certain human interest, either as portraits or figure studies, and, while those that are posed betray the fact, it is not done in such a way that it becomes unpleasantly obvious, or so that camera-consciousness is suggested.

Neither are they without a measure of spontaneity, but it is not the same thing as the spontaneity of those that have been taken without the knowledge of the subjects; and, in a general sort of way, those examples which are posed might be said to have an advantage over the others in arrangement, and an absence of certain technical defects, while the remainder, being unposed, exhibit a greater degree of naturalness and are more spontaneous.

No. 1, "Portrait," by R. K. Pibury, for example, does what it sets out to do quite well. Presumably, it is a good likeness—and that is the first function of a portrait—while, at the same time, it has a jolliness about it that makes it attractive to people who do not know the sitter.

Insomuch, it is good, and no less excellent is the way the head is posed, and the way both camera-consciousness and self-consciousness have been avoided. On the other side, the head is somewhat large for the picture space; there is a certain amount of distortion consequent upon the proximity of the camera to the sitter; and the lighting, if falling in the right direction, occasions a measure of harshness and lack of modelling because it is rather too near.

Lighting and the Subject.

These are defects that arise from inexperience. Their indication suggests the remedy, but, as far as the lighting is concerned, not only should it be placed at a greater distance, but it would also be advantageous

if the source were diffused a little.

One thickness of muslin, tracing paper, or other suitable material should be quite enough, and its effect would be seen in a higher degree of roundness in the modelling. The edges of the shadows, too, would not be so abrupt, and, following upon the slight dispersal of the illumination, the shadow side of the face would get just a shade more light and its contours would be more finely displayed.

In this respect, No. 3, "The Book," by J. Moore, is better, for the modelling of the features is beautifully retained. It is somewhat of a pity that the child's dress towards the bottom of the picture is so light in tone, and, while it is easy to be wise after the event, the portrait would have been incomparably better if a shade of some sort had been interposed between the light and the dress so as to reserve the brightest light for the face.

Posing and Arrangement.

Posing and arrangement are as good in this instance as in the other, and, if the former shows a greater joy in life, the mood of childish absorption here is no less intriguing in a different way, and quite as interesting.

The perspective, on account of the greater distance between sitter and camera, is more natural, and the absence of awareness of the process of being photographed no less marked. The setting is commendably plain, and the work, regarded as a whole, is distinctly promising. Somewhat similar remarks are applicable, again, to No. 6, "Eric," by Lillian F. Thomas, except with regard to the setting, which unfortunately betrays the method by which it was contrived.

The folds are rather a drawback, and another thing that is not altogether satisfactory is the suggestion of stiffness arising from the stretched-out legs and the angle at which they are seen. Had one been bent, it would have looked more comfortable, and, consequently, would have been more satisfying to contemplate. In other respects—lighting, pose, and arrangement—there is little to criticise, and the perspective seems free from fault, but it is quite as clear that neither of them is quite so

spontaneous and entirely natural as, for instance, No. 2, "Serious Business," by J. Taylor.

Here there is no hint of posing, the subjects are perfectly oblivious of the camera, and they are caught in that artless sort of way that simulates art at its best.

Figure Studies and Portraits.

Their absorption in their play is wonderfully well conveyed, and, in this respect, the picture is as good as, if not better than, any of the portraits.

It has the advantage over them in spontaneity, but, because of the lack of any control over them or their setting, its arrangement can scarcely reach the same level of achievement. That the features of the children are not shown, again, is a drawback; but, when subjects are sought by selection, it is obvious that they must be taken as they occur, and, apart from a certain choice in the time at which the exposure is made, no other control can be exercised.

Similarly with No. 4, "Rub-a-Dub-Dub," by J. Stanley Sutcliffe, the setting is not all that would be chosen if it were under control, and the figures themselves, while caught at quite a fortunate moment, are neither disposed exactly as could be wished nor are their outlines as well defined as they might be. They suffer through the effect of movement being visible.

Movement of the subject is an ever-present difficulty when work out of doors is being essayed, and, in this respect, indoor work, where the co-operation of the model can be obtained, has the advantage.

Nevertheless, a subject like No. 5, "The Leisured Class," by T. G. Corkhill, is occasionally met with, and, in a case of this kind, the lack of animation in the waiting figures enables them to be included without fear of any blurring of the image through movement. The arrangement, here, rivals that of any of the more considered portraits, and is very good indeed in its class.

It could be wished, perhaps, that the head of the farthestmost figure were visible, but, having regard to the fact that three are included, the slight defect is pardonable. "MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"AUTUMN," by G. L. Hawkins.

A FEATURE of this picture, which is considerably out of the common, is the combination of two effects to form a single motive. There is, in the first place, an effect of sunshine, which is displayed upon the tree boles, and, in the second, a magnificently clouded sky takes almost equal rank.

Effects in Combination.

It is but rarely that it is possible to employ two such effects in the one picture without incurring the danger of a division of interest; but it has been done in this instance, and unity appears to be achieved partly by the fact that both effects attain their greatest power in fairly close proximity, and partly because the brilliance of the light upon the tree trunk and that shown by the cloud have their origin in the same source—the sun.

They are both manifestations of the same light, and, as will be seen, it is brightest on the tree at (1), while in the sky it reaches its maximum at (2).

Naturally, therefore, the centre of interest lies in this vicinity. Its power of attraction is enhanced by the fact that at (1) the brilliance is emphasised by the dark markings on the tree bole, and at (2) by the dark tone of the upper portion of the trunk, the contrast afforded by the darks stressing the brightness of the lights.

So much is definite, and, while there is no doubt about those points as the centre of attraction, it is somewhat curious to find that, contrary to the usual form of composition customary in subjects of the same or similar character, the position of the points in question does not coincide with those formed by an intersection of divisions of thirds.

A Departure from Convention.

The light on the tree (1) is well to the left of and lower than the nearest

of the four points referred to, while that of the cloud (2) is above and also inclined towards the left-hand edge.

If the corresponding points on the right-hand side were unoccupied, the position of (1) and (2) would be near enough to the points on the other side to give, in conjunction with the principality conferred by the light

and shade should also be enforced by power of placing, but, here, it is not; and though the departure from convention is obvious, it must be admitted that the composition does not seem to suffer. The fact of the matter is, of course, that the pull of the lights, accompanied, as they are, by darks of a not inconsiderable depth, is quite sufficient to outweigh any ordinary attraction that might be attributable to placing.

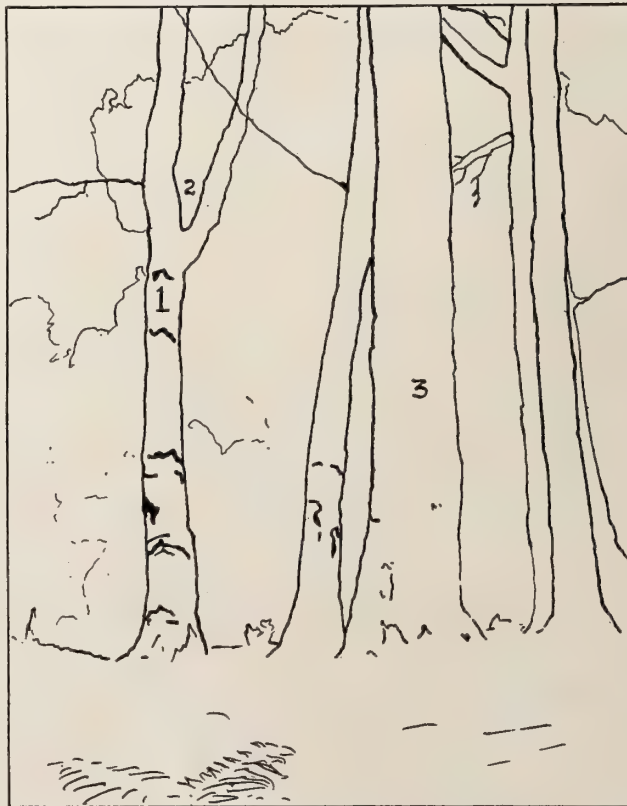
Nevertheless, although the experiment has justified itself in this particular instance, it would not be wise to assume that it could be repeated with equal success on every occasion, for it would only need but a touch more brightness in the tree trunk (3) to upset the balance entirely. Its subdued tone, despite its stronger position, prevents it from competing with the tree (1) for dominance; but, if it had either an appreciably greater weight, or were much lighter, a feeling of disunity would arise.

Liberty and Licence.

That feeling would be occasioned by the too-near equivalence of the two points of attraction, and as the print stands it represents the maximum liberty that could be taken without degenerating into licence. The balance of the two points, now, is just about right, and while the arrangement shows that the conventions of traditional composition can at times be successfully disregarded, a very nice adjustment is needed if the departure is to be justified.

Its accomplishment, now that it has been done, confers a degree of originality upon the work. It is undeniably successful, and, though its production would probably be more instinctive than arising from calculated analysis, it reflects most favourably on its author's vision and creative power. It conveys an impression of bigness and of seeing things in an impressive sort of way.

"MENTOR."



and shade, dominance as far as placing is concerned; but the tree bole (3) comes right across the two right-hand intersecting points, and, moreover, has an advantage both in respect of scale and proximity.

Supposing it were possible for the attraction of the two lights to be disregarded, the tree (3) would, by reason of its placing, proximity and size, be entitled to be regarded as the principal item, and also as the centre of interest.

It may be, and usually is, desirable that the point emphasised by the light

PHOTOGRAPHY AT NIGHT

By GEO. A. SLIGHT.

Night scenes specially lend themselves to display as lantern slides. These subjects, when projected on the screen, appear much more luminous than when seen in the form of prints.

Of all the branches of photography available, none is quite so fascinating as photography at night. At such a time, one finds ample scope for the practice of artistic arrangement, and for the patience that must eventually be acquired by the amateur who has the wish to advance in our hobby.

A beginner in night work is generally inclined to be discouraged by rain, or the thought that his lens is not of the fast and expensive variety. This makes no difference in the securing of good night photographs.

The first attempt should be staged at a fairly quiet, well-lit spot. Three negatives should be taken of the same subject, doubling the exposure each time.

In these hard times, this may seem an excessive display of affluence. Rest assured that this is not so, for from these trial exposures the would-be nocturnal photographer will learn more than from a whole book on the theory of the subject. How to obtain the best results is largely a matter of experience.

As a guide to first attempts I show here two pictures. No. 1, "A London Nocturne," was given 12 seconds at $f/5.6$. The other, "2 a.m.," was exposed for 30 seconds at $f/6$. Both were on backed panchromatic plates. For a smaller aperture lens, these exposures could have been lengthened. For ultra-rapid pan. plates they would have been much less.

Do not wait for a display of flood-lighting. The usual street



A London Nocturne.

obtained—allowing for reasonably correct exposure—are nicely graded, and with the lamps clearly defined.

The lamps in the illustrations are very conspicuous. I would not advocate their inclusion so prominently in first efforts, for the wet pavements, if present, will be found to be very luminous, and the reflections may be overlooked.

Be patient with moving traffic lights. Although, as for interiors and other long exposures, it makes no difference when people pass in front of the camera, it will ruin a night picture to have white streamers across it.

Referring once again to the illustrations, it will be noticed that in one case use has been made of the puddles; in the other, the shadows cast by the lamps have made the foreground interest.

The foreground is important. Half, or maybe more, of the picture space is occupied by it. Here, a wet pavement or roadway will amply repay one for braving the elements.

Regarding composition. What better test for composition could be found than a night study in the rain? Lamps, shadows, reflections, puddles and wet roads, all added to the picture in one fine orgy of composition.

The fascination of night photography is unquestionable, and well worth a trial. Very few such studies are seen on exhibition walls, so it has the advantage of not being overdone.



"2 a.m."

lighting will at most times be quite sufficient to make really beautiful pictures, and will look more natural.

Having made the exposures, the next inevitable step is development of the negatives. For night scenes it has been my experience that a very dilute developer works wonders. A tank is very useful. By sufficient dilution, a half-hour or longer can be taken over the process. Negatives thus

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

SPOTTING AND RETOUCHING LANTERN SLIDES.

SIR,—May I offer a useful tip to makers of lantern slides. How often one sees a good slide comparatively spoilt by the presence of pinholes and blemishes. Were it not for these the making of lantern slides would be quite simple; but retouching is a matter of extraordinary difficulty because no retouching medium will take evenly on the gelatine coating.

After some experimenting I have hit on a better method than heretofore, which may be novel to some of your readers. Naturally, the most important step is to obtain as clean a negative as possible, but even the best attempts at cleanliness are too often marred by annoying pinholes and other defects which must be eradicated before the slide is made.

Some retouching medium must be used if the job is to be done satisfactorily, but ordinary retouching varnish is not satisfactory because it is almost impossible to coat part or the whole of the surface evenly and without leaving streaks which will be greatly magnified on the screen.

The same difficulties apply to the lantern plate, for where pinholes have been filled in on the negative there are almost bound to be corresponding lighter spots on the slide and also a streaky effect due to the use of retouching varnish.

My tip is to pour sufficient alcohol (I use surgical spirit) into a dish to cover the plate and add to it approximately half a teaspoonful of retouching varnish (I use Johnson's). Well mix and let the dish stand for a few minutes to allow all dust and deposit to settle; now take your negative or lantern plate and after carefully dusting with a soft camel-hair brush hold it with the film downwards and immerse the film surface in the alcohol and varnish for a minute, then give it a flick to remove superfluous liquid, and place at once with one corner downwards in a plate rack and leave to dry hard.

The film side will be found to have a perfectly even and almost imperceptible coating of retouching varnish, quite sufficient to allow of retouching with pencil or paint.

Clean the back of the plate with spirit and cotton-wool, then, on a retouching desk, use for the lighter coloured defects an H or an HB pencil sharpened to a needle point, and for those light spots in a dark background a very fine paint-brush and lamblack with raw umber water-colour to match the colour of the slide. The brush must be charged with the correct depth of colour, and then almost dried on blotting-paper, and the point only, consisting practically of one hair, used with a stippling or cross-hatch effect.

Naturally, the retouching of the negative will require very great care so that there will be the minimum of the more difficult retouching on the lantern plate to be done.—Yours, etc.,

HAROLD F. BASSANO.

SIZE OF EXHIBITION PRINTS.

SIR,—May I suggest that the value of mere size is much less than generally supposed. What painters call "bigness" is a property entirely independent of size. Some of Turner's small drawings, not more than about one inch by two, were monumental in effect.

My experience in submitting prints for exhibitions for just over a year has been as follows: I have sent to fourteen exhibitions and only on one occasion have all the prints been rejected. I have had forty-eight prints shown. No print has been larger than half-plate.

Kindly allow me to sign myself—Yours, etc.,

"GUM-BICHROMATE."

HOW CAN WE ADVANCE?

SIR,—Little did I think that I should be letting my typewriter have the pleasure of writing a letter to you again so soon; but I do so in the hope that the way may be opened for further discussion upon the above vexed question.

Of course, when offering advice it is vitally necessary to know to whom one is speaking. So for the purpose of this letter I shall divide my remarks into three sections—for the "Beginner," the "Intermediate," and (heaven help me!) the "Advanced" worker. I commence without further preamble:

What is required of the beginner?

Now, how many beginners adequately realise the importance of *exposure* in their advancement? So in answer to the question "What is required of the beginner?" I would suggest that the first thing undoubtedly should be correct exposure; in fact, I consider the question of exposure to be so important that I should require only one other thing from a beginner—cleanliness in his work. For if a beginner can master that all-important lesson of correct exposure; and if he can then turn out well-graded black-and-white prints; and if he has learned tidily to mount his little prints—no matter what value pictorially—I am of the opinion that he can then (but not till then) call himself an intermediate worker.

But how many of us can do even that? For to do so not only calls for detail in the shadows and high-lights of the negative, but the detail repeated in the positive. It also means an unthumbed and perfect mount.

If everyone were to test himself in the above points—well, I think we should be very surprised to find how many beginners there are amongst the advanced workers!

Next comes the intermediate worker. What is required of him?

Now, when a worker has trained himself to turn out a nicely-graded and tidily-mounted print, and can repeatedly do so at will, he can next—without having to bother about the effect of solutions upon his sensitive material—think about the better arrangement of his pictures. In other words, he can give some thought to composition, the arrangement of lines, etc. But being able to *build* a picture is not sufficient to class him an advanced worker; more would be needed than that. He would also need to be able to spot-out pinholes; to use (say) megilp and oil colour to suppress unwanted high-lights, and—well, here's a list of what, in my opinion, is the least he should know. The first three items are, of course, carried over from the beginner's stage.

- (a) Correct exposure of negative.
- (b) Fully-graded black-and-white printing.
- (c) Perfectly clean mounting.
- (d) Good knowledge of composition.
- (e) Negative spotting.
- (f) Enlarging. (Including shading and over-printing.)
- (g) Print retouching.

In other words, a perfect groundwork of what usually goes under the name of technique.

And when the worker can do all the above things—when he can do *all* the above things—well, he may then forget the lot! But he will not be able to forget; and, remembering these things without effort, he will then be in that happy position (or is it?) of being able to call himself an advanced worker. He can start to create pictures with *aesthetic* value: romance, mystery, story—photographs plus imagination.

Call it sloppy sentimentality if you like; but in my opinion if an advanced worker does not try to weave some sort of mystery, romance or story into his pictures—or *something* that is not there for everyone to see—then he is not truly picture-making, but still recording facts. And a machine could do that.—Yours, etc.,

GEO. A. SLIGHT.

(Hon. Gen. Sec., the Photographic Miniature Postal Portfolio.)

DEVELOPING TANKS.

SIR,—A word of warning and appreciation of the Agfa developing tank. This is, I think, the perfect tank, but it needs great care in use, as after cleaning it may be put together in several wrong ways.

Also I find it dangerous to the film to try to wash it in the tank, but the real purpose of this letter is to point out that this make of tank will not serve for any film having paper attached to the loose end.

In an emergency I was obliged to use a film from a slot machine. On putting it into my tank and drawing out the backing paper, the film came out as well.

Moral: avoid using a make of film with which you are unfamiliar.—Yours, etc.,

E. KENNETH ROBINS.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Lighting for Beginners in Amateur Cinematography

By
R. H. ALDER.

F/_{3.5} is the largest aperture on nine-tenths of sub-standard ciné cameras in use. The owners regard artificial-light work as impossible—they have seen production stills of Elstree showing huge banks of lamps, auxiliary spots and floods, thick cables, and electricians in shirt sleeves on account of the heat.

All this light for superb taking objectives and the best negative stock that money can buy! The amateur, humbled, resigns himself to exteriors.

He need not. There is an antique principle, called the law of inverse squares, which comes to his rescue. Twenty thousand watts at twenty feet give no more light intensity than eight hundred watts at four feet. Eight hundred watts is not a lot of power—not even enough for a good electric fire.

What Power?

To the question, "How many watts?" the answer cannot be given in a simple formula. It depends on the results required. But we can say with confidence that work can be done with $60d^2$ watts in half-watt lamps and $25d^2$ watts with photo-floods, where d is the distance in feet between the lamps and the main point of interest.

This is not an extravagant allowance; it is the minimum, and it presumes the use of large reflectors that keep all the light in the set. Further, it does not allow for special effects; spots and strong top or back lights are regarded as extras. But it is enough to make a good impression on super-pan. film.

The disposition of lights, reflectors and camera is important. The set should be surrounded with reflectors—white or silvered screens—with little spaces through which the camera lens can peep. "Cheating" the reflectors is an art to be studied carefully.

Two lamps of different power must be regarded as the minimum. The direct light should fall from top side and top front. Too much front light

makes the shot flat and uninteresting; the side light must relatively be stronger so as to give good modelling. If it is too strong the shadows become harsh in spite of the reflectors.

Miniature Tests.

The embryo camera-man may make some amazingly useful experiments without exposing a single frame. Take a couple of electric torches and stick tissue-paper diffusers on their lenses. Borrow a small wax doll as a model and stand a couple of sheets of double foolscap on edge as reflectors.

In a dim light arrange these on the table top as a miniature set. Prop up the more powerful torch on a pile of books so that its light falls at an angle of 45 degrees on the model, and then try the effect of moving the reflectors and of placing the second torch.

It is no exaggeration to say that an hour so spent will give more real knowledge than a week's reading of textbooks on lighting!

Reflector Effects.

Remarkable effects can be obtained by using a large mirror as one of the reflectors. The result is not that of the recognised cross-lighting so often used in studio close shots, but comes very near to it. Care is exercised to see that the reflected beam covers the required depth—nothing is so disconcerting as to have an actor walk out of the light.

Another point for attention is the illumination of the background. It is fatally easy, when changing camera angle, to shift a reflector and halve the amount of light falling on the back of the set.

Two accessories are absolutely



Making light tests in miniature. With the aid of a small doll and a couple of electric torches many lessons in practical lighting for amateur ciné work can be learnt.

necessary: an exposure meter and a notebook. Records of the arrangement and meter reading for each shot are invaluable when planning future scenarios. Stability is the great virtue of artificial light; conditions can always be repeated.

For this reason the first reel may well be treated as experimental. By deliberately trying for certain effects and comparing the results with what was expected the camera-man can ensure that there will be no "re-takes" in the future.

It is Worth While.

The family man may perhaps wonder whether a few close and medium shots are worth so much trouble. After having everything under the sun as his field he feels cramped by the limitations of artificial light.

Those who have tried unhesitatingly answer "Yes!" Nothing depicts the family so faithfully as a series of close-ups of its members at their indoor occupations.

Further, the limitations are more

apparent than real. You cannot shoot a ballroom, but the essence of a home dance is shown by (a) father winding the gramophone and changing the record, (b) George asking Nina to dance, (c) twinkling toes as they pass the corner which holds the lamps, reflectors and tilted camera.

And, when Christmas is coming, there is the bringing in of the tree, its trimming, the nailing up of decorations, the making of the pudding and a thousand other things that are really "Home."

An Inexpensive Editing Bench—How to make and use it at home

By SIGURD MOIR.

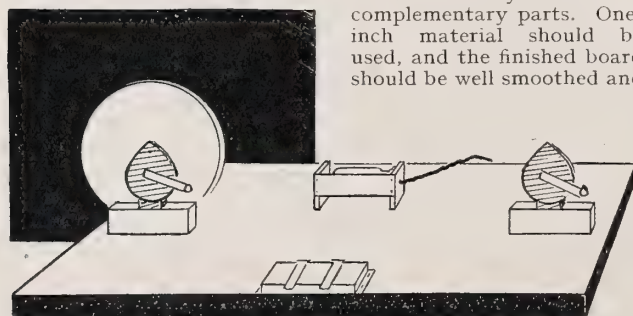
EDITING benches vary very much in kind and in capability. The professional benches are most elaborate affairs, and in the present instance I have not overlooked one or two of their labour-saving features. Other benches—especially those of the rough-and-ready "home-made" type—are sometimes inefficient and disappointing; so perhaps the less we have to do with them the better.

Cost and Efficiency.

The editing bench described and illustrated upon this page is both inexpensive and highly efficient. It can be made at home and at a small cost. Naturally, the device must be adapted to the gauge of film usually employed by the constructor; and, although the instructions and measurements which follow are particularly applicable to 16-mm. practice, little trouble will be experienced in adapting the apparatus to deal with other sizes.

Construction.

Dimensions for the baseboard are somewhat arbitrary, but an over-all size of 30 x 6 (inches) will be found to facilitate an efficient lay-out of the complementary parts. One-inch material should be used, and the finished board should be well smoothed and



The complete Editing Bench.

polished. After this a pencilled line should be inscribed centrally down the full length on the underside of the board.

Two simple blocks, each 6 in. long, should next be cut from $1\frac{1}{2} \times 1$ in. material. After smoothing and polishing, these

should be affixed centrally and near the extreme ends of the board, retaining wood-screws being applied from the bottom at points previously determined along the pencilled line.

Upon these blocks must be mounted a couple of grindstone gearings (obtainable from Woolworth's multiple stores at a cost of sixpence each). To facilitate secure fitting, it will be found necessary to cut off the attachment arms so that only the angle spurs remain attached to the grinder gears; after this, a couple of supplementary holes may be drilled through these spurs in order to permit of a really stable attachment.

When fixing, both handles must face the front of the device, as shown in the accompanying illustration.

The Viewer.

The illuminated film-viewer must be arranged and fixed midway between the two geared rewinds already attached. This viewer consists simply of an inexpensive lamp centred within a plain shading device—made by taking a couple of pieces of thin batten (each $2\frac{1}{2}$ in. square) and connecting the two as shown with a piece of the same material 7 in. long and $1\frac{1}{4}$ in. wide.

The arrangement shown permits of viewing film frames over the top of the device whilst permitting sufficient light to escape from the lower slot during the operation of splicing. Before attaching the viewer, however, a batten-type lamp-holder should be centrally affixed to the inside of the right-hand support.

(Both this and the low-wattage (opal) economy lamp can be purchased from Woolworth's stores at a cost of sixpence each.)

Finally, the splicer itself should be screwed down at the front centre of the board as shown. In all cases, the constructor's existing splicer can be used; but where none is at present possessed it is advisable to purchase one of the Kodak new models. These are, in my opinion, the finest and speediest splicers now obtainable. But where it is impossible to afford more than a quarter of the price of this, I consider the latest model of the Agfa firm to be a good alternative.

(NOTE.—16-mm. spools cannot be immediately attached to the spindles of the geared rewinds as bought. The necessary squared attachment can be made and fitted by any amateur mechanically inclined; but an equally efficient and non-slipping friction grip can be obtained by covering the cylindrical spindles with short pieces of rubber (stout) tubing.—S. M.)

At the Exhibition of Cinematography at The Royal Photographic Society, 35, Russell Square, W.C.1, from Wednesday, November 7th to Friday, November 30th, the following programme of meetings will be held: Nov. 9th, 7 p.m., "Experiences as a Camera-man in Ceylon," by Basil Wright. Nov. 10th, 3 p.m., Films selected for projection from those submitted to the R.P.S. Competition. Nov. 16th, 7 p.m., Three Short Talks by Members of the Association of Ciné Technicians: (1) "Some Recent Developments in Sound," by S. S. A. Watkins, B.Sc., A.C.G.I., M.I.E.E.; (2) Demonstration of the British Schufftan Process of Trick Photography,

by W. D. Woolsey; (3) "Art Direction," by Edward Carrick. Nov. 17th, 3 p.m., Films by the G.P.O. Film Unit. Nov. 20th, 7 p.m., "The 'Interest' Film, its Preparation and Presentation," by F. Watts. Nov. 23rd, 7 p.m., "Films from the Projectionist's Point of View," by S. T. Perry. Nov. 24th, 3 p.m., Advertising and Commercial Films. Nov. 27th, 7 p.m. (1) A Talk and Demonstration of the Western Electric Race Timing Cinematograph Apparatus, by C. R. Keith; (2) Film showing Stroboscopic Light Motion Pictures, by Harold E. Edgerton; (3) Sound Film of the Badger, by Oliver G. Pike. Nov. 30th, 7 p.m., The Educational Film, by A. Mary Field.

THE BUYERS' GUIDE

At this season when so many amateur cinematographers are contemplating the purchase of projection apparatus, the following list of projectors, both for ciné films and lantern slides, will be found useful. It contains reference to all apparatus and accessories now available on the British market, and will enable comparisons of prices, etc., to be made according to the worker's requirements. Any apparatus illustrated is indicated by *. The list of all regular brands of sub-standard film will also be of use to those who are proposing to use their ciné cameras during the winter months. The addresses of the firms supplying the goods referred to are given in our advertisement pages, and readers should in every case write to the addresses given for all further particulars, which will be sent free on application.

SUB-STANDARD FILM FOR AMATEUR CINEMATOGRAPHY.

- Agfa.**
16-mm. Novopan Reversal: 40 ft. 15s. 8d., 50 ft. 17s. 6d., 100 ft. 32s. 6d.
16-mm. Pan. Negative: 33 ft. 7s. 3d., 50 ft. 10s., 100 ft. 19s.
- Culbin.**
Ortho. Negative: 9.5-mm. only, 30 ft. 2s. 7d., including development. Positive from Negative 2s. 5d.
- Gevaert.**
Ortho. Reversal: 9.5-mm., 30 ft. 2s. 7d., 50 ft. 4s. 6d., 100 ft. 9s.; 16-mm., 50 ft. 7s. 6d., 100 ft. 13s. 6d.
- Pan. Super Reversal: 9.5-mm., 30 ft. 3s. 3d., 50 ft. 5s. 6d., 100 ft. 11s.; 16-mm., 50 ft. 10s., 100 ft. 19s.
Ortho. Negative: 9.5-mm., 30 ft. 2s. 7d.; 16-mm., 50 ft. 6s. 6d., 100 ft. 12s. 6d.
Pan. Negative: 16-mm. only, 50 ft. 7s. 6d.; 100 ft. 13s. 6d.
Positive: 9.5-mm., 30 ft. 2s. 7d.; 16-mm. (not on spools), 50 ft. 4s. 5d., 100 ft. 8s. 7d.
- Kodak.**
16-mm. Super-sensitive Pan.: 50 ft. 17s. 6d., 100 ft. 32s. 6d.
16-mm. Standard Pan.: 50 ft. 14s., 100 ft. 26s.
- 8-mm. Special Pan.: 25 ft. 10s.
16-mm. Kodacolor: 50 ft. 21s., 100 ft. £2.
- Pathescop.**
Ortho Reversible: 9.5-mm., 30 ft. 2s. 7d.
Super-Speed Panchromatic: 9.5-mm., 30 ft. 6s., including processing and loan of charger.
- Selo.**
Ortho. Negative: 16-mm., 50 ft. 6s. 6d., 100 ft. 12s. 6d.
Pan. Negative: 16-mm., 50 ft. 10s., 100 ft. 19s.
Positive: 16-mm., 50 ft. 4s. 8d., 100 ft. 8s. 10d.

SECTION I.—PROJECTORS.

(Motor-driven unless otherwise stated).

Aief.

Bilcin 171, 9.5-mm., 80-ft. capacity, hand drive, £4.

Bilcin 101, similar to 171, but with 300-ft. capacity, £9.

Motor for either model, £3 15s.

O. Schiff.

Ampro.

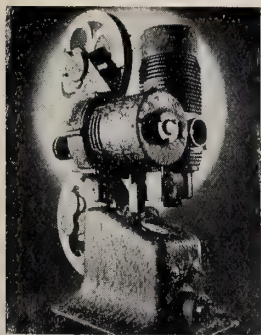
16-mm. latest bronze type, 500-watt, forward, reverse, rewind and stills mechanism, 4-claw action, in case, £45.

16-mm. Super type, 750-watt, all movements as above, aero-finned lamp-house, f/1.65 lens, finished in bronze and chromium, £60.

Edwin Gorse.

Bell & Howell Co., Ltd.

"Model J.S.,"* 16-mm., all-gear driven, f/1.65 Cooke lens, auto-



matic cooling, rewind, built-in disappearing pilot light, 750-watt illuminant, £84.

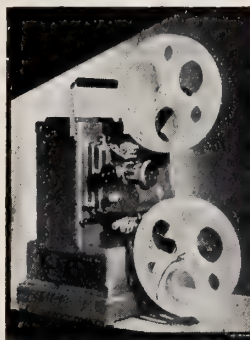
"Model R.T.,"* 16-mm., belt-driven, f/1.8 "Great Lite," lens, automatic cooling and rewind, £57.

Cinex, Ltd.

Paillard-Bolex P.A., 9.5-mm., adaptable for talking pictures, 250-watt light, automatic stoppage on notched titles, reverse mechanism, £24.

Paillard-Bolex G.916, 9.5-mm. and 16-mm., gear driven, 500-watt light,

f/1.6 1½-in. or f/1.8 2-in. anastigmat,



motor rewind, gate and pressure pads of stainless steel, £46.

Paillard Mono K.8, 8-mm., 250-watt light, reverse mechanism, automatic stopping on notched titles, £24.

Paillard "Publicity" Projector E. K., con-

tained in case to one end of which is fitted a translucent screen, £73 2s. 6d. Model E, necessitating removal of machine, £50.

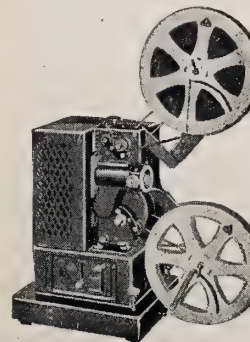
Bolex-Paillard Home Talkie Projector, A.C. current only, 9.5-mm. and 16-mm., 250-watt air-cooled light, f/1.6 anastigmat, 24 or 16 pictures per sec., 78 or 33½ record revolutions, automatic adjustment of synchronisation, £90.

Cinepro, Ltd.

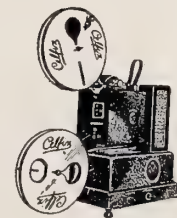
"Home" model, 16-mm., for 6-ft. pictures, £36.

"Standard" model, 16-mm., 250-watt, speed control, interchangeable, 2 or 3 blade shutter, £65.

"Superlux," 16-mm., for extra long throw, attachment for sound-on-film pictures, £96.



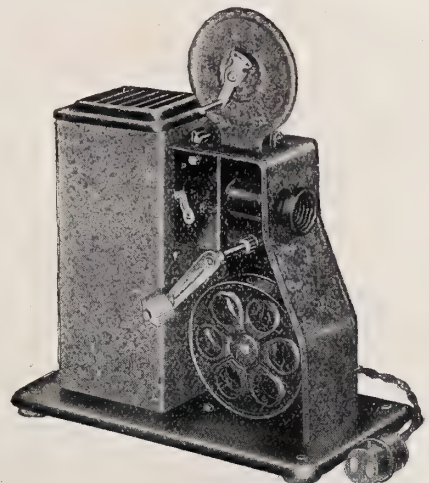
Celfix.



*9.5-mm. and 16-mm., change-over by lever movement. 2-in. Dallmeyer Superlite lens, forward, reverse and still mechanism, electrically regulated projection speed, condenser reflector unit, £27 10s. R. F. Hunter, Ltd.

Coronet Camera Co.

9.5-mm. Projector,* hand-drive, mains lighting, 100 to 150 volts or 200 to 250



volts A.C. or D.C. Also supplied for running on 6-volt accumulator, 45s.

Ensign, Ltd.

"300-B Silent Sixteen," 16-mm., f/1.8 Dallmeyer Superlite lens, automatic cooling, self-centring, 300-watt 100-volt illuminant for any current from 100 to 250 volts A.C. or D.C., 400-ft. capacity, £29 10s.

"100-B Silent Sixteen," 16-mm., f/1.8 Dallmeyer Superlite lens, automatic cooling, 100-watt 100-volt illuminant, for any current from 100 to 250 volts A.C. or D.C., 400-ft. capacity, £17 10s.

"Mickey Mouse," 16-mm., 100-ft. capacity, hand drive, £7 10s. Motor drive, £12 7s. 6d.

Kodak, Ltd.

Kodascope C,* 16-mm., 400-ft. capacity, 100 to 110 volts, or with resistance 200 to 250 volts, £18 18s.

Resistance £1 17s. 6d.

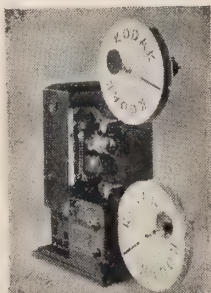
Kodascope D, 16-mm., 300-watt lamp, fan cooled, all voltages, £25

Kodascope K50,* 16-mm., 500-watt lamp, forward, reverse and still mechanism, central

lubrication, f/2 lens, rewind release and brake, £75. K75 similar, but with 750-watt lamp, £85.

Kodascope Eight-60, 8-mm., 100-watt, universal voltage, still mechanism, with automatic cooling, 200-ft. capacity, £25.

Kodascope Eight-30, 100-watt, built-in resistance, 200-ft. capacity, "stills" device with safety screen, £9 9s.



Midas.

Camera-Projector,* 9.5-mm., battery



drive, f/2.5 Taylor-Hobson anastigmat, black crystalline case, £7 7s.

Camera Projectors, Ltd.

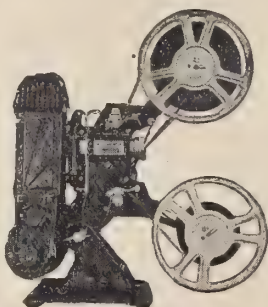
Newton-Ensign.

16-mm., mirror arc lamp, cooling fan, £87 10s.

Newton & Co.

Pathéscope, Ltd.

"200-B," 9.5-mm.,* 200-watt illuminant, single-nut tilting device, automatic



cooling, mechanical rewind, interchangeable projection lenses, £15.

"Lux," 9.5-mm., 40-watt illuminant, for use with notched titles, 160-watt illuminant for titles with

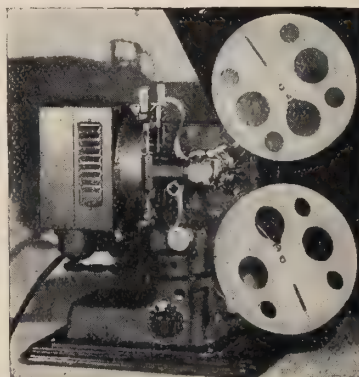
out notches, ammeter and resistance incorporated, £30.

"Home-Movie" Projector, 9.5-mm., hand wind, £6 15s.

"Kid," 9.5-mm., hand wind, £2 15s.

Victor.

16-mm., 10FH,* Dallmeyer Super-Lite projection lens, 500-watt 100-volt self-centred filament lamp, will run on any



voltage from 100 to 250 volts A.C. or D.C., rack and pinion focussing, quick automatic rewind, operating during projection of second film, £60.

Model 12A Sound-on-Film Animatophone, projector features as for Model 10FH, motor governor, 5-valve 7½-watt amplifier, 30-in. dynamic speaker, £126.

J. H. Dallmeyer, Ltd.

Zeiss Ikon, Ltd.

Kinox,* 16-mm., all enclosed, right-angled mirror illuminant, f/1.4 anastigmat, stills mechanism, interchangeable 2 or 3 blade shutter, 250-watt model, £55. 375-watt model, £62 10s.

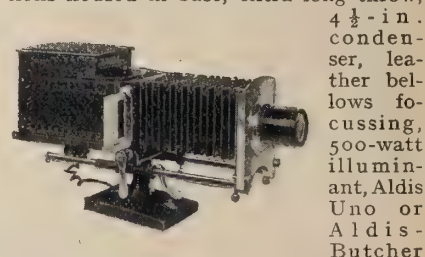


SECTION II.—PROJECTION LANTERNS.

Ensign, Ltd.

"Optiscope No. 6," double-lined metal body, all electric connections housed in base, 4½-in. condenser, leather bellows focussing, 100, 250 or 500 watt illuminant. Aldis Uno or Aldis-Butcher projection lens, in case, without lamp, £7 15s.

"Optiscope No. 9,"* Black ripple enamel and chromium plated, all-metal double-lined body, all electric connections housed in base, extra long throw,



4½-in. condenser, leather bellows focussing, 500-watt illuminant, Aldis Uno or Aldis-Butcher

projection lens, in case, without lamp, £11 10s.

"New Junior," enamelled metal body, draw-tube focussing, 60-watt illuminant, 4-in. condenser, 6-in. focus projection lens, in case, without lamp, £2 10s.

"Comet," crystalline enamelled metal body, draw-tube and rack and pinion focussing, 4-in. condenser, Aldis Uno projection lens in case, without lamp, £7 10s.

"Mickey Mouse," for use with ordinary house lighting, in case, £2 17s. 6d.

E. Leitz (London).

Attaché Case Projector, 2×2 in. slides, or 35-mm. film strips, 100-watt light, £10 13s.

VIII K Projector, for 35-mm. colour transparencies, 400-watt light, cooling cell, £16 15s.

Newton & Co.

Demonstrator's Lantern, "Wigmore" projection lens, mirrors for vertical and opaque projection, £38. "Popular" model, £20.

Type C, steel-bodied, 4-in. condensers, double achromatic lens, £14.

Type A2, metal-bodied, 4-in. condenser, double achromatic lens, £6 5s.

Type A3, with brass plate and larger body, £8 8s.

Zeiss Ikon, Ltd.

"Diabox" Portable. The carrying-case becomes the focussing extension of



the lantern, 250-watt, £15 7s. 6d., 500-watt, £16 12s. 6d.

SECTION III.—EPISCOPES AND EPIDIASCOPES.

E. Leitz (London).

Small Epidiascope VU,* 325-mm. episcopic and 225-mm. diascope lenses.



250-watt diascope projection light, quadruple mirror system for episcopic projection, £22 14s.

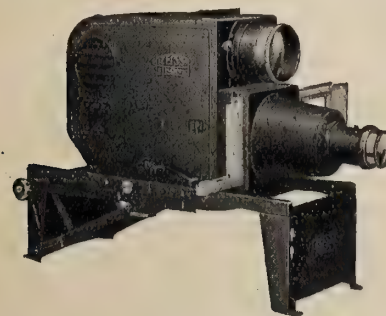
"Home" Episcopes, 200-mm. anastigmat, 100-watt light with quadruple mirror system, £12 14s.

Ross, Ltd.

Ross Epidiascope,* 10½-in. diascope anastigmat, 17-in. episcopic anastigmat, lever change from opaque to slide projection, £35. Extra for 500-watt lamp, £15s., 1,000 watt, £1 12s.

Zeiss Ikon, Ltd.

"Famulus" Epidiascope.* Single movement change from opaque to slide projection. 500-watt light. F/3.7



14½-in. epi-anastigmat, 10-in. diascope anastigmat, £44 15s.

"Magister" High Intensity Epidiascope, 24-in. epi-anastigmat, 13½-in. diascope anastigmat, open object table, £136.

"Adoro" Episcopes, f/4 12-in. anastigmat, 250-watt lamp, £16 10s.

SECTION IV.—ACCESSORIES.

Amateur Ciné Service.

Four-line Title Board, 180 letters and figures, 7s. 6d. Six-line Board, 360 large and small letters, 12s. 6d.

"Amacine" Transformers, alternating current only. For Pathéscope Home

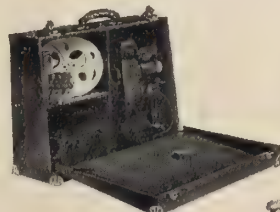
Movie, 25s.; for Pathéscope 200-B and Paillard-Bolex C, D, DA or PA models,



35s.; for Paillard-Bolex G.916, 50s.; for Bell & Howell, 750-watt, 80s.

Camera Co.

"Dimmit" Home Ciné Dimmer, for fading out room lights, 25s.



De Luxe Carrying Case* for Pathéscope 200-B, holds 6 reels, projector and resistance, 17s. 6d.

Cinepro, Ltd.

"Cinea" 16-mm.* Film Splicing and Mending Outfit, £2 10s.

"Cinepro" 16-mm. Film Lubricator, £3 15s.



R. F. Hunter, Ltd.

"Celfix" Automatic Ciné Screen, 27×20, £3 10s.; 40×30, £4 12s. 6d. Sizes up to 80×60.

"Self-rector" Ciné Screen, 27×20, £2 5s.; 52×40, £4.

"Silhouette" Rigid Screen, 24×18, £1 5s.; 40×30, £2.

"Hunter" Ciné Film ×7 Magnifier, made for 9.5-mm. or 16-mm., 12s. 6d.

Coronet Camera Co.

Coronet Silver Screen, on enamelled wooden rollers, 30×20, 7s. 6d.

Coronet Titling Device, hardwood polished stand, collapsible grooved title holder, adjustable lighting slide, 21s.

Illustra Enterprises.

"Illustrachrome" Multi-colour Wheel, giving atmospheric effects and dissolving changes with contrasting colour blends without shadow. Home Movie model, 5s. Pathéscope 200-B model, 6s. For all other projectors, 7s. 6d.

"Illustrascreens," silver surface, with rollers, battens and framed sides. Rigid yet portable, 40×30, 20s.; 48×36, 25s.;

60×48, 40s.; "Big," for 200-B projectors, 96×72, 99s.

J. H. Dallmeyer, Ltd.



"Blendux" Photo-electric Ciné Exposure Meter, in ever-ready case, complete with tables showing f/ values for 8, 24, 32 and 64 speeds, in addition to normal reading of 16 frames, £4 4s.



Drem Products, Ltd.

Drem Extinction Ciné-meter,* with special Kodacolor scale, 30s.

Ensign, Ltd.

Ensign Rigid Silver Screen, 18×14, 12s. 6d.; 40×30, £1 17s. 6d.

"Britelite" Bead Screen, 40×30, £6 10s.; 48×36, £7 10s.

Ensign Portable Silver Screen, 32×24, £3 5s.; 50×40, £4 15s.

16-mm. "Humitin" Carrying-case, 5 reels, £2 2s.; 10 reels, £3 3s.

Ensign Universal Editor, for 8, 9.5 and 16 mm., £5 5s. each model.

Lantern Slide Carrying-box for 80 slides, 8s. 6d.; de luxe model, 13s. 6d.

Edwin Gorse.

Beaded Projection Screens, on rollers, 40×30, 45s.; Metal Automatic Cases, 65s.; "Lux" Leather-covered Auto-erect Cases from £4 17s. 6d.

Sands Hunter & Co., Ltd.

"Photoskop" Photo-electric Exposure Meter, showing ciné stop to be used, £5 5s.



"Correx" 16-mm. Ciné Film Developing Tank, 50 ft., £3 12s. 6d.

100 ft., £5 17s. 6d.

"Arri" Ciné Film Printing Machine, 9.5-mm. or 16-mm., £20.

Weston Electrical Instrument Co., Ltd.



Model 627* Photo-electric Ciné Exposure Meter, photonic cell, calibrated in

f/ Nos. from f/1.5 to f/32, £8 10s.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, October 31st.

Bethnal Green C.C. Practical Work.
Birkenhead P.A. "Portraiture by Artificial Light." H. Jones.
Birmingham P.S. (Ciné Section). Display of Films by J. C. Harris.
Camberwell C.C. Print and Slide Competition.
Coventry P.C. Criticism Evening.
Croydon C.C. "3 weeks, 2 eyes and 1 camera." J. G. St. Aubyn.
Dennistoun A.P.A. G.D.U. Lantern and S.P.F. Colour Slides.
G.E. Mechanics Inst. P.S. "Still Life."
Ilford P.S. "Cine-Kodak Eight and Kodascope Eight." Kodak, Ltd.
Northallerton and D.P.S. "Infra-red." E. T. Glaister.
South Suburban and C.P.S. "A Trip on the Footplate of the Flying Scotsman."
A. Barrett.
Worcestershire C.C. "The Amateur Photographer" Prize Slides.

Thursday, November 1st.

Ashton-under-Lyne P.S. "Exeter and South-East Devon." J. B. Statters.
Gateshead and D.C.C. Portraiture (Working Night).
Greenock C.C. Bromoil. Wm. Baxter.
Hammersmith H.H.P.S. "Malta." C. Cecil Davies.
Hull P.S. "Composition." R. C. Grimwood.
Keighley and D.P.A. "The Upper Reaches of the Yorkshire Derwent."
S. Greenwood.
Liverpool A.P.A. "The Upper Engadine." W. H. Collis.
Loughborough P.S. "Dorset, from Swanage to Lyme Regis." F. W. Ricks.
Newcastle and District A.C.A. Film by T. Temple.
N. Middlesex P.S. Competitions. Members' Queries.
Oldham P.S. L. and C.P.U. Prints.
Richmond C.C. "Forest Days and Forest Ways." F. Martin Duncan.
Singer C.C. "After-treatment of Negatives." J. Fearn.
Stourbridge Inst. P.S. "Methods of Reproduction." E. T. Whitfield.
Tadmorden P.S. "Plates, Papers and Films in Relation to Pictorial Photography."
S. Bridgen.
Tynemouth P.S. "Oil Reinforcement." W. F. T. Pinkney.
Watford C.C. "Truth, Art and Photography." H. Ransom.
Wimbledon C.C. "The Lights of London." G. A. Slight.
Woolwich P.S. Dark-room Methods. By Members.

Friday, November 2nd.

Bethnal Green C.C. Enlarging.
Hackney P.S. Outing: Chiswick to Hammersmith.
Harrogate P.S. Y.P.U. Portfolio and Slides.
Hinckley and D.P.S. Criticism Night.
John Ruskin C.C. Development Methods.
King's Heath P.S. Print Criticism.
Leigh Lit. Society P.S. "Yorkshire Gems." J. B. Statters.
Photomicrographic Society. "Even Illumination in Photomicrography." A. S. Newman.
St. Helens C.C. Slide-Making. G. A. Forman and A. B. Ginner.
Southend-on-Sea and D.P.S. "Finishing the Print." G. K. Rule.
Wimbledon Ciné Club. Demonstration by Sands Hunter & Co., Ltd.

Monday, November 5th.

Ashton and Hirst P.C. Infra-red. Ilford Ltd.
Bradford P.S. Print Night.
City of London and C.P.S. Combination Printing: Clouds. W. E. Ginger.
Dennistoun A.P.A. Preparing Bromide Prints.
Derby P.S. Development for Beginners. J. S. Fayers.
Dewsbury P.S. Y.P.U. Plaque Prints.
Erdington and D.P.S. "Photography and the Plain Man." H. J. Trueman.
Glasgow and W.S.P.A. "The Fascination of Sea and Shore Photography." G. S. Nicol.
Halifax P.S. Committee Meeting.
Ipswich and D.P.S. "Through Northern Italy." F. G. Brook.
Kingston-upon-Thames and D.P.S. Members' Lecture Evening.
Kidderminster and D.P.S. "A Holiday on the Waterways of Belgium and Holland."
Bernard Moore.
Leeds University P.S. "Amateur Cinematography." Dr. Lissimore.
London County Council Staff C.C. "Epping Forest." Harold Rose.

Monday, November 5th (contd.).

Luton and D.C.C. Criticism of Exhibition Prints and Slides.
Newcastle (Staffs) and D.C.C. "Elementary Photography of Animals and Birds."
J. Eymers.
Oxford P.S. "Sunny Italy." Murry Barford.
Plymouth Inst. P.S. General Discussion—Gadgets.
St. George Co-op. C.C. "Midas" Ciné Projector Demonstration.
St. Helens C.C. "Composition." M. O. Dell.
South London P.S. Criticism of Prints and Slides.
Southport P.S. "With Car and Camera in Scotland." G. Wheeldon.
Wallasey A.P.S. "Rathlin Island—a Bird Sanctuary." T. W. Eccles.
Walsall P.S. "The Abbey Church of St. Peter, Westminster." W. A. Clark.
Walthamstow and D.P.S. "A Ramble in Surrey." A. H. Redman.

Tuesday, November 6th.

Bedford C.C. "Wanderings in Little England beyond Wales." E. C. Harris.
Birmingham P.S. "Some Old Italian Gardens." W. Iveson Croom.
Cambridge P.C. "A Chat on Portrait and Figure Work." S. Bridgen.
Dunfermline P.A. Postal Club Slides.
Exeter C.C. "Exeter Cathedral." C. H. Stokes.
Guildford and D.C.C. Lectures by Members.
Hackney P.S. "Eva." S. C. Smith.
Halifax P.S. Members' Prints shown through Epidiascope.
Harrow C.C. "Light Filters and their Uses." J. Ainger Hall.
John Ruskin C.C. Practical Work.
Kilburn and Willesden P.S. "The Lights of London." Geo. A. Slight.
Leamington and D.P.S. "Skies and other Things." Frank Smyth.
Leeds P.S. "Experiences in Italy and Switzerland with a Camera." L. Williams.
Manchester A.P.S. "Spiders, their Life History and Habits." E. A. Robins.
Monklands P.S. G.D.U. Slides and S.P.F. Colour Slides.
Morecambe, Heysham and D.P.S. L. and C.P.U. Prints.
Newcastle and Tyneside P.S. Members' Print Competition Criticism.
Norwich and D.P.S. "Mount Everest" (Ciné Film) taken by Wyn Harris.
Norwood C.C. "Pictorial Composition." D. C. Rowlett.
Peterborough P.S. Negative Development.
Royal P.S. "The Dufaycolour Process." F. F. Renwick.
Rugby and D.P.S. "Photomicrography with a Brownie." C. F. Unwin.
St. Bride P.S. Exhibition Picture II. "Development." R. Harding.
Sheffield and H.P.S. "With a Camera and Ciné at the Zoo." F. A. Jordan.
Sheffield P.S. Joint Meeting with Sheffield and H.P.S.
Small Heath P.S. "Stray Thoughts on Composition." J. C. Chaplin.
South Glasgow C.C. S.P.F. Portfolio.
South Shields P.S. "Durham." Robert Chalmers.
Stafford P.S. Competition.
Swindon and N. Wilts C.C. "Victoria Road" (Photographic Records).
Warrington P.S. "The Finished Picture." R. E. Glover.

Wednesday, November 7th.

Bethnal Green C.C. Talk on "Still Life."
Birkenhead P.A. Studio Night.
Birmingham P.S. (Ciné Section). The New 16-mm. Sound Film Reproducing Apparatus, by N. Marshall.
Borough Poly. P.S. Print Competition.
Bradford P.S. Pictorial Group Evening. Y.P.U. Prints and Slides.
Brighton and Hove C.C. "Leica and Miniature Photography." J. Radford.
Coventry P.C. M.C.P.F. Portfolio and Slides.
Croydon C.C. "Filters and Safelights." Dr. S. O. Rawling.
Dennistoun A.P.A. Sashalite Demonstration.
Ealing P.S. "The Photographer and the Photograph." Bertram Cox.
Edinburgh P.S. "Pictures of Kashmir." G. W. Wight.
G.E. Mechanics Inst. P.S. Developers and Development. H. W. Bennett.
Ilford P.S. "A Chat on Pictorial Photography." S. Bridgen.
L.M.S. (London) P.S. "The Amateur Photographer" Prize Slides.
Northallerton and D.P.S. "Little Bits of Wensleydale." P. Utley.
Partick C.C. "The Photography of Moving Objects." John D. Robertson.
South London P.S. Ciné Group Meeting.
South Suburban and C.P.S. "Portraiture." H. Yolland Moyse.
Whitehall Ciné Society. Film—"Salzkammergut." Dr. Arcy Cartwright.
Worcestershire C.C. "Beauty-Spots of Cornwall." J. O. Wilkes.

Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate, and Advanced Workers.—Entries, November 30. Rules in this issue.
Victorian International Salon (Melbourne Centenary, 1934).—Open, October 29–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.
Photographic Society of Ireland, Members' Annual Exhibition.—Entries, November 1; open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.
Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.
"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits,

November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.
Western International Salon.—Entries, November 19; open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redhill, Bristol, 5.
8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 7, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.
Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.
Preston Scientific Society Open Photographic Ex-

hibition.—Entries, January 11; open, January 28–February 16. Exhibition Secretary, F. Wells, 65, Powis Road, Ashton-on-Ribble, Preston, Lancs.
South London P.S. Annual Exhibition.—Entries, January 22; open, February 16–March 16. Details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.
Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25–March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.
City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

A Directory of British Amateur Cinematograph Societies

| Name of Society. | Address of Club Room or Headquarters. | Club Night. | Annual Subscription. | Name and Address of Secretary. |
|--|---|--------------------------------|-------------------------------------|--|
| Ace Movies (London) | 119, Mitcham Lane (opp. Thrale Road), Streatham, S.W.16 | Thursday, 8.30 p.m. | £2 | H. R. Hughes, Manager, Apsley Lodge, 13, Woodbourne Avenue, S.W.16. |
| Apex Motion Pictures | 50, Harrington Street, N.W.1 | Friday | £2/2/- | Miss Louise E. Johnston, 50, Harrington St., N.W.1. |
| Banbury Amateur Ciné Society .. | The Studio, South Bar, Banbury | Monday | 10/6 | H. Norman Blinkhorn, 5, South Bar, Banbury. |
| Brondesbury Ciné Society | 100, Chamberlayne Road, N.W.6 | Tuesday and Friday | 30/- | B. Ludin, 134, High St., Notting Hill Gate, W.11. |
| Civil Service Ciné Society | Treasury Chambers, Whitehall | 3rd Wednesday in Month | 10/6 | N. Reid, 21a, Elm Road, Sheen, S.W.14. |
| Crystal Pictures (Bournemouth) .. | 85, Wimborne Road, Bournemouth | Second Friday | — | R. G. Torrens, B.A., B.Sc., 85, Wimborne Road, Bournemouth. |
| Devon and Cornwall Film Society | "Vonda," Three Beeches, Paignton | 1st Monday in Month | 5/- per production | Tom H. Tattersall, "Seacroft," Steartfield Road, Paignton, Devon. |
| Dundee Ciné Society | Royal Hotel, Dundee | 13th of each month | 10/- | J. Clifford Todd, 5, Newington Terrace, Broughty Ferry, Angus. |
| Eastern Amateur Ciné Society .. | 209, Romford Road, Forest Gate, E.7 | Tuesday, 8 p.m. | 5/6 quarterly or £1/1/- yearly | C. Packman, 18, Margery Road, Forest Gate, E.7. |
| Felixstowe Amateur Productions | — | — | — | E. F. Pipe, "Kuling," Foxgrove Lane, Felixstowe. |
| Folkestone A.C.A. | 25, Guildhall Street, Folkestone | Thursday | £1/1/- | Jesse Boulton, 25, Guildhall Street, Folkestone. |
| Folkestone Movie Makers | — | — | — | B. R. Billings, Cupola House, Dover Rd., Folkestone. |
| Hull and District Amateur Cinematographers' Society .. | Hull Church Institute | Alternate Wednesdays, 8.0 p.m. | — | Miss V. C. Boards, South Street House, Cottingham. |
| Institute of Amateur Cinematographers | Burley House, 5/11, Theobalds Road, W.C. | — | Entrance fee 10/6 Subscription 10/6 | Wm. E. Chadwick, F.A.C.I., Burley House, 5/11, Theobalds Road, W.C. |
| Leeds Amateur Ciné Society | 216, Cardigan Road, Leeds | Thursday | £1/1/- | Secretary, "Wanstead," Ayresome Avenue, Roundhay, Leeds. |
| Leicester Amateur Ciné Club | Knighton Lodge, Elms Road | Alternate Fridays | 10/6 | R. T. Trasler, 85, Skipworth Street, Highfields, Leicester. |
| Leighton Linslade and District Amateur Ciné Society | 8, Chureh Square | 2nd and 4th Tuesdays | 2/6 | E. J. Cooke, "Virginia," Stanbridge Road, Leighton Buzzard, Beds. |
| Manchester Film Society | Thompson & Capper's Library, 51, Piccadilly | First and Third Wednesdays | £1/1/- | P. A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester. |
| Meteor Film Producing Society (Glasgow) | Studio at 234, Sauchiehall Street, Glasgow | — | — | Stanley L. Russell, 14, Kelvin Drive, Glasgow. |
| Neo-Film and Social Club | 38, Pembury Road, Clapton, E.5 | Wednesday, 8.30 p.m. | — | Miss R. Waxman, 94, Downs Park Road, Clapton, E.5. |
| Newcastle Amateur Cinematographers' Association .. | Bolbec Hall, Westgate Road | Thursday, 7.30 p.m. | £1/1/- | H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne. |
| Royal Photographic Society (Ciné Group) | 35, Russell Square, W.C.1 | Friday | £2/2/- | H. H. Blacklock, 35, Russell Square, W.C.1. |
| Sheffield Film Productions (Private Group) .. | — | — | — | A. D. Hobson, 65, Pingle Road, Millhouses, Sheffield, 7. |
| Southampton Film Society | — | — | — | J. S. Fairfax Jones, 21, Ethelbert Avenue, Bassett Green, Southampton. |
| Southend-on-Sea Amateur Film Society | — | — | — | W. L. Gadsdon, 64, Genesta Road, Westcliff-on-Sea. |
| Stockport Film Society | 110, Mile End Lane, Stockport | Wednesday | £1/1/- | H. W. Greenwood, "Penrhos," Beaufort Road, Ashton-under-Lyne. |
| Tees-side Ciné Club | The Studio, Haymore Street, Middlesbrough | Thursday, 8.0 p.m. | £1/6/- | W. Shaw, 9, Caxton Street, Middlesbrough. |
| Tyneside Amateur Motion Picture Association | Guildford Place, Heaton, Newcastle-on-Tyne | Saturday and Wednesday | 18/- Learners, 24/- | W. O. Jackson, 10, Beaumont Terrace, Gosforth, nr. Newcastle. |
| West Middlesex Amateur Ciné Club | 105, Uxbridge Road, Ealing, W.5 | Tuesday | £1/1/- | The Secretary, 82, Coldershaw Road, W. Ealing. |
| Wimbledon Ciné Club | 79, Worple Road, Wimbledon, S.W.19 | Friday, 8.0 p.m. | 30/- | C. W. Watkins, 79, Mostyn Road, Merton Park, Surrey. |

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Fourth Annual Supper Dance, arranged by the Staff of Wallace Heaton Ltd., and associated companies, will be held at the Portman Rooms, Baker Street, W.1, on Saturday, 24th November, from 7.30 to 12. In conjunction with this there will be an exhibition of winning prints from the various staff photographic monthly competitions, which will be judged by the Editor of *The Amateur Photographer*. These supper dances are always very jolly affairs, and any readers who would care to attend may obtain tickets, price 5s., including refreshments, from Mr. H. S. Newcombe, at 119, New Bond Street, W.1.

The next Scottish National Salon, the twenty-seventh of the series, will be held in the Art Galleries, Ayr, from April 20th to May 4th, 1935. Receiving date for pictures from overseas is March 23rd.

Entry forms are now ready and are obtainable from the Hon. Salon Secretary, Mr. A. J. Nelson, 6, Hilary Crescent, Ayr, Scotland.

The award list in the Film Competition run in connection with the Exhibition of Cinematography at the Royal Photographic Society has just been issued. Plaques have been awarded to John Chear in Class I (9.5-mm.), and to G. H. F. Higginson in Class II (16-mm.).

The 1935 edition of the "Wellcome" Photographic Exposure Calculator, Handbook and Diary has just been published. The contents of the book have again been revised, the exposure and development factor tables having been brought up to date. These factors enable the amateur photographer to ascertain the exposure required for any one of the multitude of films and

plates now available, and about which the makers offer little or no data for use and to develop them correctly. A section is devoted to miniature camera technique, and the ciné worker, too, is not forgotten, nor the direct colour worker, for whom special articles and instructions are provided. There are, in addition, the usual diary features and exposure notebook pages. It is an invaluable little volume that every photographer should possess. It is obtainable from all dealers, price 1s. 6d.

A booklet that will appeal to every amateur photographer at the present time has just been issued by Kodak, Ltd. It is entitled "Picture-Making at Night," and shows by means of a series of well-chosen illustrations a variety of indoor subjects that can be taken easily at night by artificial illumination. Informative diagrams and other data are given to aid the beginner, and the entire booklet is admirably produced. It will be sent free to any reader of "The A.P." on application to Kodak, Ltd., Kingsway, London, W.C.2.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Cotton-wool for Colouring.

What is the method of tinting photographs with cotton-wool? Can it be used for photo-tints instead of brushes? E. J. M. (Portsmouth.)

Cotton-wool is often used for smoothing down oil-pigment colours or pastels on photographs, but you cannot use it for the dyes you have. These must be applied with a brush in the usual manner.

Masking Enlargement.

In controlling exposure when enlarging land and sky subjects what method do you suggest for avoiding the usual white margin between land and sky? F. L. G. (Barcelona.)

The only practical method of doing what you require is to cut a mask roughly to suit the skyline of the landscape, and to keep it moving during exposure. With some negatives this is easy; with others it is difficult or impossible to avoid showing what has been done. A good deal depends, too, on whether you wish to strengthen an existing sky, or to introduce one from another negative. This is the sort of thing that can only be satisfactorily learnt from practical demonstration by a skilled hand.

Postcards Curling.

I have been making some picture postcards, but they crinkle and curl when dry. How can I remedy this? R. T. McG. (Horsham.)

We do not understand what you mean by the postcards crinkling, but they naturally curl when dry. Professional firms prevent this by passing them through a drying machine, which is an expensive affair. All the amateur can do is to draw the cards under a ruler in the familiar way to take out the principal curl, and then put a pile of the cards under heavy pressure for some days.

Distorted Image.

In the enclosed print by a friend of mine you will see that the lines in the middle of the subject are upright, but there is pronounced leaning towards the edges. My friend says he always holds the camera level, and yet gets these curious results. Can you explain the mystery? R. D. (Cape Town.)

There is no mystery whatever about the print you send. The result is simply the familiar one due to tilting the camera upwards. If you had a row of vertical posts, those in the middle would be in the circumstances be more or less upright, and it would be the outer ones that would show increasing convergence. Your friend is mistaken in supposing that he held the camera level.

Value of Stops.

I have a Goerz lens on which the stops are marked 4.5, 6, 12, 24, 48, 96. Is this the U.S. method, or are they f/ numbers? J. G. C. (Lincoln.)

The stops on your lens are given according to the Stolze system, and the corresponding f/ numbers are 6.8, 7.7, 11, 16, 22 and 32 respectively.

Repairs.

Will you give me the name of a firm who will repair the shutter spring of a rather valuable camera? W. C. F. H. (Stalbridge.)

It is against our practice to recommend one firm in preference to others doing similar work. You will find repairers who advertise in our columns, and you will be quite safe in entrusting the work to any one of them you fancy.

Bright Lights in Print.

What is the reason for the black spots in the centres of the bright lights in the enclosed print? W. M. G. (Chester.)

The black spot in the middle of the light is quite a common phenomenon, and is due to reversal of the image in that part owing to the great power of the light and the long exposure. A touch of opaque pigment on the negative with a fine brush would put matters right.

Competition Prints.

Are $3\frac{1}{2} \times 2\frac{1}{2}$ Prints eligible for competition entries, including the daily Press? Has the surface of the print any bearing upon selection by the judges? S. F. Q. (London.)

There is no reason why you should not send $3\frac{1}{2} \times 2\frac{1}{2}$ prints in to competitions, unless a larger size is specified, but they are rather at a disadvantage where most of the entries are of much greater size. The best kind of surface for the print depends upon the character of the competition, and there is no general rule about it at all.

View of Bus.

In an illustration to one of the Beginners' articles is a bus which has driving seat and platform on the wrong sides. The view should be of the near side, and I cannot imagine how the hidden side could possibly be photographed. Would you enlighten me? D. H. G. (Lee.)

The view of the omnibus to which you refer is actually the near side, and you have evidently not thought of the very simple explanation that this happens to be a one-way street, and that is why the bus is on what would otherwise be its off side.

Reversal.

Can you suggest a method of remedying partial reversal in a negative? N. W. E. B. (Perranwell.)

There is no remedy for partial reversal in a negative.

Development Time.

What sort of subjects should have, respectively, longer, shorter, or normal development time? How can any such difference be made when developing roll film? J. C. C. (Kenya.)

You may decrease the development time when the subject is one with great contrasts of light and shade, but it is necessary that in this case the subject should have been exposed for the shadows and not for the high-lights. The development time may be increased when the subject itself is lacking in contrast, and you wish to get as bright a result as possible. In other cases normal development is correct. In the case of negatives on roll film the only method of differential developing is to cut the film up into sections after the images are visible, and then give each section whatever time you think appropriate.

Gum Bichromate.

Can you tell me of a good book on the gum-bichromate process? C. P. F. (Johannesburg.)

We have been looking into the matter, and cannot find any book now in print on the gum-bichromate process. In the "Dictionary of Photography," however, published by Messrs. Iliffe at 8s. post free, you will find the process dealt with in a complete manner, running to eight pages with several cross-references.

Reddish Tones.

I wish to tone some photographs a reddish brown, but am told uranium does not give permanent results. Is this so? H. R. (St. Helens.)

If uranium is properly used the results are reasonably permanent, but by no means so satisfactory as those obtained by sulphide toning. As a rule, reddish browns are considered objectionable for photographs, but if you wish to obtain them we think the best method would be to employ the Carbro process, although this is a somewhat roundabout method of producing what you want.



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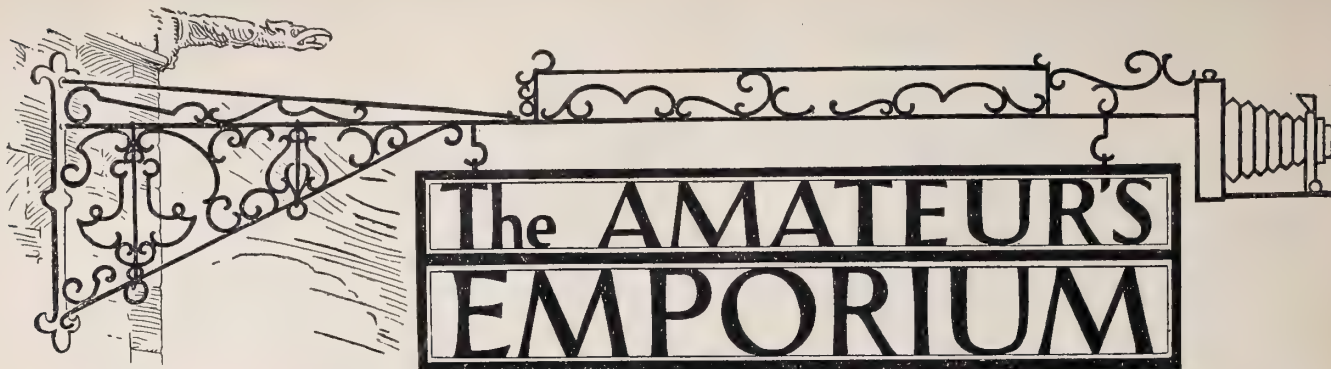
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REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—
 12 words or less 1/-
 1d. for every additional word.
PROFESSIONAL AND TRADE—
 12 words or less 2/6
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Each paragraph is charged separately.
SERIES DISCOUNTS. are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.
 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.
 Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

£5 Zeiss Ikonta 3½×2½ Roll Film, f/4.8 Novar anastigmat, Compur, 1 to 1/300th sec.; new condition; cost £8; deposit system.—Hall, 90, Parkfield Drive, Hull. [4285]

EXAKTA, anastigmat f/3.5, 1/25th to 1/1,000th, new May 1934, hardly used, with leather case; cost £15; £11/10 cash.—Hubbard, The Cottage, Goodwood, Chichester. [4288]

1-PLATE Zeiss Ikon Nixe R.F. Camera, Tessar 2 13.5-cm. f/4.5, Compur, plate back, 2 slides, filter, case; perfect working condition, £9/10; cost more than double; deposit approval.—Box 1961, c/o "The Amateur Photographer." [4290]

SELLING OFF.—3a Autographic Kodak Special, f/6.3, Compur, rising front, portrait attachment, filter, 60/-; Postcard Kodak Developing Tank, with extra cylinder, reel, apron, cost 35/-, 10/6.—Below.

V.P. Salex Press, f/4.5, focal-plane to 1/1,000th, F.P.A., 6 slides, leather case, £2; 3½×2½ Folding Roll Film, good lens, 2-speed shutter, portrait attachment, 10/6.—Below.

OPTICAL Lantern, complete except illuminant, 15/9; ¼-pl. Klimax Tank, 8/-; 5-section Brass Telescopic Tripod, 4/-; Postcard Negative Box, holds 50, numbered, 2/6; all above perfect condition.—Box 2002, c/o "The Amateur Photographer." [4293]

CONTESSA Nettel ¼-pl., Zeiss Tessar f/4.5, Compur shutter, leather case; condition perfect; cost £16; £10 or near offer.—Smith, 130, Boughton Green Rd., Northampton. [4294]

ROLLEICORD Reflex, Zeiss Triotar f/4.5, new, £6/5; approval deposit.—Elmira, Ribblesdale Rd., N.8. [4305]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

GRAFLEX 3½×2½, Cooke f/4.5, Dallmeyer Telephoto f/6.3, F.P.A., 3 double slides, leather case; perfect condition, £12; deposit.—Ralph Collinson, Briars Hey, Formby, Lancs. [4297]

PICCOCHIC Min. Camera, f/2.9 Meyer Trioplan, in Compur shutter, 1 to 1/300th sec., B. T., 16 pictures on V.P.K. film, £3/10.—C. Rowcroft, 449, Tonbridge Rd., Maidstone. [4298]

LEICA Standard, Elmar f/3.5, case and double spool-holder, condition as new; real bargain at £6/15.—Salter & Son, 34, Castle St., Shrewsbury. [4304]

1-PLATE Cameo, f/7.7 anastigmat lens, Lukos 4 shutter, 4 slides; perfect order, 25/-.—Tanner, 23, Ranelagh Grove, S.W.1. [4315]

CAMERAS AND LENSES

31×2½ Latest Makina II, built-in range-finder, f/2.9 Plaubel lens, delayed Compur, in leather purse, 3 slides, F.P.A., Makina roll-film holder, also interchangeable Tele-Mackiner f/6.3 21-cm. Telephoto lens, in leather case; complete outfit cost £54 two months ago; accept £35; deposit system gladly.—Apply, Box 2004, c/o "The Amateur Photographer." [4299]

CONTESSA Nettel 2½×4½, f/6.3, 40/-; Kodak 5½×3½, f/6.3, 42/6; Adams' Idento 5×4, f/6.3, 47/6; Contessa Nettel 4.5×6 cm., f/6.3, 35/-; ¼-pl., 20/-; Kodak Developing Tank, 6/-; Printing Box, 6/-.—Amateur, 55, Foxbourne Rd., Balham, S.W.17. [4300]

LEICA III, Summar 5-cm. 1:2, Hektor 7.3-cm. 1:1.9, additional fittings, unused, with 25 per cent reduction on market price; offers; see London.—Strasser, Hampstead, 16, Thurlow Rd., Ham. 3264. [4301]

TWO Good Cameras, Enlarger and Contents of Dark-room for sale; bargain; list stamp.—Benham, Bristol Rd., Brent Knoll, Highbridge, Somerset. [4310]

FOOTH-FLEX 6×6 Reflex, twin f/3.5 anastigmats, D.A. focal-plane shutter to 1/500th, leather case; outfit unused, £7/19/6; cost £10/18.—Below.

FOOTH-DERBY 16 on V.P., focal-plane D.A. shutter to 1/500th, f/2.9 Speed anastigmat, zip case, £5/17/6; cost £7/10.—Below.

LEICA Distance Meter and case, £1.—177, Sayer St., S.E.17. [4311]

1-PLATE Thornton-Pickard Special Ruby Reflex, 4 Cooke Series X f/2.5, 6 D.D. slides, F.P.A., sky filter and leather case, £16/10.—H. Allen, Stanway, Park Avenue North, Northampton. [4321]

CAMERAS AND LENSES

PRESS Outfit, 9×12 Contessa Nettel Press, f/3.5 15-cm. Ernemann, coupled focus and range-finder (see "Photography," June), 3 double slides, F.P.A., 1-pl. adapter and 12 slides, screw-in filter, £17; also Magnaprint Electric Enlarger for above, with f/6.8 Aldis and semi-automatic focus, £9; or £25 the two.—Coke, Grimsdyke Rd., Hatch End. [4317]

35-MM. Ernemann Cine Camera, f/3.5 Zeiss Tessar in focussing mount, two 100-ft. spool boxes, 8 or 1 pictures per turn, suitable for walking pictures, £5; Leica, f/3.5, range-finder, leather case, as new, £12; 2-in. Zeiss Tessar, in focussing mount, f/3.5, 50/-; 8-in. Condenser, mounted, 25/-; Electric Print Washer, 35/-; new postcards, 2/6 per 100, bromide only, 3/-, Orme Rd., Peterborough. [4319]

NEWMAN-SINCLAIR 1-pl. Reflex, Zeiss Tessar f/4.5, front shutter, F.P.A., case; perfect, £6/10.—4, Spencer Rd., Croydon. [4320]

ROLLEIFLEX, automatic wind, with Zeiss Tessar f/3.8, hide case, cable release; new condition, £15.—Rose, Highfield House, Gainsborough. [4322]

31×2½ T.-P. Reflex, f/2.9 Pentac, F.P.A., single and double slides, case, £13/15; 1-pl. Sanderson, f/5.6 Ross Homocentric, D.D. slides, F.P.A., case, 70/-; large dishes, developing tanks, Carbo materials, filters, chemicals, electric dish warmer, 1-pl. vertical condenser enlarger, numerous accessories, amateur giving up; write for particulars.—Willecock, 63, Earl St., Clayton-le-Moors. [4323]

FOTH-FLEX, f/3.5, focal-plane, delayed action, brand new, 2½×2½, £7/19d, leather case; wanted.—4-in. condenser, mounted.—Styles, Handicraft Centre, Newbury Park, Ilford, Essex. [4324]

LEICA III, latest model with Summar f/2, sunk lens, complete ever-ready case, angular view-finder and telescopic stand; absolutely unmarked; cost £37; sell, £29.—Box 2011, c/o "The Amateur Photographer." [4326]

1-PLATE Ensign Reflex, f/4.5 lens, slides, 4 F.P.A. and case, £8.—Box 2012, c/o "The Amateur Photographer." [4327]

DUAL Certix (3½×2½ or 1½×2½), f/4.5, latest D.A. 1 to 1/250th Compur, filter, lens hood, Rhaco finder, leather case, perfect condition, cost £7/7 April, 1934, £5; or exchange 3×4 cm., f/2.9 or f/3.5, Compur, Roll Film.—Below.

ENSIGN Speed Cameo, 3½×2½, Aldis-Butcher f/4.5, Compur, 1 to 1/250th, 4 slides, F.P.A., and solid leather case to hold complete outfit, £3/15; deposit system.—Box 2014, c/o "The Amateur Photographer." [4329]

NO. 3 Ensign Carbine, 2½×3½, Aldis-Butcher f/6.3, 1 to 1/100th shutter, 35/-, list 70/-.—Cook, 5a, Fairfield Gardens, Crouch End, N.8. [4330]

VOIGTLANDER Prominent, f/4.5 Heliar, case, sling, instructions; as brand new, £16/10.—Below.

SUPER Ikonta 530 (2 upon 3½×2½), f/3.5 Tessar, 2 cases, socket head, wire release, instructions; as brand new, £12; quick sales appreciated; deposit system.—Box 2017, c/o "The Amateur Photographer." [4332]

LEICA II, 5-cm. Elmar, in ever-ready case; perfect, £16.—Wallis, 6, Newborough, Scarborough. Phone, after 7, 586. [4334]

ENSIGN Special Reflex 3½×2½, Aldis f/4.5, 1/15th to 1/1,000th sec., revolving back, 6 slides, F.P.A., canvas case, £6; approval deposit.—Peck, 744, High Rd., Tottenham. [4336]

ENSIGN 3½×2½ Focal-plane Speed Film Reflex, Aldis f/4.5, and 9-in. Dallmeyer Popular Telephoto f/4.5, direct-vision finder, leather case; excellent condition, £10/10; deposit system.—Selby, Poplar House, Stainforth, Doncaster. [4339]

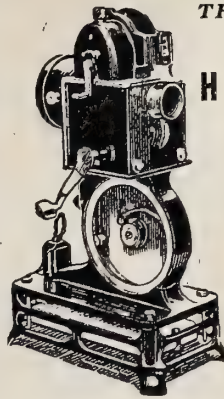
LEICA I, range-finder, 3 film-holders, leather case, f/3.5 lens; little used; exceptionally fine condition, £7/10.—10, East Avenue, Walthamstow, E.17. [4343]

P.C. Magazine, Ilex R.R. f/8, 6-speed shutter, filter, 11 plate carriers, £2, or if necessary nearest offer.—Below.

31×2½ Cameo, D.E., rise and cross, wire-finder, 3½ Aldis f/4.5, Mulchro shutter, 5 slides, F.P.A., solid leather case, £4/10, or if necessary nearest offer; Metal Telescopic Tripod, 3/-.—R. Thomlinson, 1, Grosvenor Gardens, Carlisle. [4346]

ERNEMANN Focal-plane 3½×2½, f/3.5 Ernon anastigmat, lens hood, Gamma filter, Diaphot, 4x D.D. slides, leather case; fine outfit, £11, or offer; approval deposit.—B., 31, Winchester Avenue, N.W.6. [4350]

SNIP—1-pl. Etui, f/6.8, F.P.A., 6 slides; first 30/-.—301, Stapleton Rd., Bristol. [4352]



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Takes 9.5-mm. films, 30 or 60 ft. Gives a brilliant picture 4 ft. wide at 12 ft. from screen. With 12-volt lamp for 110-volt circuit.

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NEW 100-ft. 16-mm. Reels. Usual price 21/-. Our price 12/6 each, post free.

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Second-hand Bargains

1a (4½×2½) Graflex Roll Film Reflex, f/4.5 B. & L. Tessar, focal-plane shutter..... £5 7 6
4.5×6 cm. Baby Plate Sibyl, f/4.5 Ross Xpres and f/5.5 Teleros lenses, 6 D.D. slides, F.P. adapter, filter, hood, leather case. All as new..... £20 0 0
200-B 9.5-mm. Pathescope Projector, with variable resistance..... £11 18 6
3½×2½ Ensign Popular Reflex, Cooke f/4.5 lens, 6 slides, F.P. adapter and leather case..... £6 17 6
14-in. f/9 Busch Bis-Tetar Telephoto Lens..... £1 10 0
4.5×6 cm. Salex Focal-plane, f/5.5 anastigmat, 6 slides..... £2 5 0
V.P. Agfa Speedex 0, f/3.9 anastigmat, Compur shutter..... £3 15 0
1-pl. Sanderson, no lens, 3 D.D. slides..... £1 12 6
3½×2½ Cameo, double extension, Aldis f/4.5, Compur shutter, 6 slides and case..... £4 7 6
3½×2½ Ikonta, f/4.5 Tessar, Compur shutter and case..... £7 10 0
1-pl. Tropical Soho, f/4.5 Zeiss Tessar, 3 D.D. slides, F.P. adapter and case..... £15 18 6

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CAMERAS AND LENSES

LEICA II, f/2 Summar, collapsible, 2 cassettes, wire release, ever-ready case, Correx, graduated and No. 1 Leitz filters, also Zeiss ×3 and Rhaco variable, Justophot, thermometer, Autoknips; list £43, accept £27/10; perfect condition.—Tarrell, 26, Talbot Square, London, W.2. [4353]

ROLLEIFLEX 2½×2½, non-automatic, Zeiss f/3.8, leather case; condition definitely as new, £8.—Tyrrell, 38, Greenford Rd., Harrow. [4354]

LEICA Model II, Elmar f/3.5, ever-ready case, cable release, Correx tank, exposure meter; nearly new condition, £18.—37, Arminger Rd., Shepherds Bush, W.12. [4355]

POSTCARD Soho Reflex, Tessar f/4.5, focal-plane, 3 double slides, 12-plate Ernemann Automatic changing-box, Sanger-Shepherd graduated filter, £56 for £25 or nearest.—Below.

1-PLATE Ensign Princess Enlarger, 8½-in. condenser and easel, gas, no lens, all movements, £5 or nearest; deposit.—Laurie, 11, Bothwell St., Glasgow. [4356]

1-PLATE Soho Reflex, f/4.5 Ross Xpres, F.P.A., 4 6 double slides; list £36, unmarked and practically unused, £18, near offer considered.—28, Beadon Rd., Bromley, Kent. [4358]

1-PLATE Reflex Body, revolving back, 6 slides, 4 F.P.A., focussing magnifiers, £2/10; 3½×2½ Compact Self-erecting, f/4.5, 9-speed shutter, 3 slides, F.P.A., £2/5; approval.—Davis, Bolckow Rd., Grangetown, Yorkshire. [4363]

REFLEX, T.-P. 3½×2½ or 3½×2½, double extension, Xenar f/3.5 lens, S.C. shutter, 1/10th to 1/1,000th, revolving back, 5 double slides, roll-film adapter, light filter, leather case, plate developing tank, £8, cash; deposit system.—Lees, 24, Burlington Avenue, Oldham. [4364]

ZEISS Icarette, 500/1 Roll Film, Tessar f/4.5, Compur 3½×2½, leather case; condition as new, £6; deposit system.—Box 2019, c/o "The Amateur Photographer." [4366]

31×2½ New Special Sibyl, Ross Xpres f/4.5, 3 double slides, F.P.A., leather case; perfect order, £10.—Box 2023, c/o "The Amateur Photographer." [4370]

LEICA III, latest model, chromium plated throughout, Sonnar f/2 lens, in collapsible mount, guaranteed never used, this camera was a presentation gift to pilot in Melbourne Air Race, complete with ever-ready leather case, and brand-new Ombrux; list price over £40; accept first cheque £29, or would separate.—Box 2024, c/o "The Amateur Photographer." [4371]

1-PLATE Regular Sanderson Hand and Stand, 4 double extension, 6-in. f/7.7 Beck, 3-foci convertible double Aplanat, 1 D.D. slide, £2/10.—Box 2026, c/o "The Amateur Photographer." [4373]

ENSIGN Speed Film Reflex, Telephoto outfit, £7/10; new Voigtlander Reflex, f/4.5, Compur, £4/10; 4-pl. Folding Camera, Aldis f/7.7, and condenser enlarging attachment, 32/-; exchanges considered.—Box 2028, c/o "The Amateur Photographer." [4375]

TROPICAL Decrullo 3½×2½, 3 double slides, Tessar f/4.5; as new, £14/10.—E. A. Wood, Consols, Bank of England, 18, Finsbury Circus, E.6. [4378]

73-MM. Cooke f/3.5, sunk mount, £2/10; Correx Tank, 3½×2½, 17/6;—51, Colindale Lane, N.W.9. [4331]

Trade.

CAMERAS Exchanged; largest stock in S. London; special attention to Pathescopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

ALLEN'S Great Six-week Offer of Camera Cash Bargains, Series 1 to-day. See Displayed Advert.

ALLEN'S Exchange Scheme.—Approximately two-thirds allowed modern saleable apparatus, when purchasing new.—168, Oldham Rd., Manchester, 4. [10087]

BRADY & MARTIN, LTD., 29, Mosley St., Newcastle-on-Tyne, offer the following bargains, condition as new, for cash only; 5 days' approval against deposit.

ZEISS Ikon Ideal 9×12 cm., Compur D.A. shutter, f/4.5 Tessar, 3 slides and case, latest model, £9/17/6; 1-pl. Sanderson, Ross Zeiss f/6.3, case, M.-W. adapter, 12 envelopes, £6/15.

VOIGTLANDER Avus 3½×2½, Skopar f/4.5, Compur, 3 slides, F.P.A., £4/15; Ensign Popular 1-pl. Reflex, Aldis f/4.5, case, 6 slides, F.P.A., £6/5.

PATHE Motocamera Luxe, f/3.5, £5; Coronet Cine Camera, f/3.9 lens, 30/-; 3½×2½ Focal-plane, Meyer f/5.4, 3 D.D. slides, F.P.A., case, £4/10.

All above guaranteed perfect.—Brady & Martin, Ltd., 29, Mosley St., Newcastle-on-Tyne. [4365]

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Mains Transformers, suit any machine. Few only. £1 5 0
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31x2 Tropical Nettel Press, Zeiss Tessar f/3.5, self-capping, 1/100th, 1/1,000th, unique top focus, slides, case. £11 11 0
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Super Ikonta, Tessar f/4.5, D.A. Compur, case. £13 13 0
4-pl. Etui Water, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise front, wire-finder, slides. Just as new. £27 17 6
16-mm. Kodak Bronze Projector, 100-watt, res. As new. £11 11 0
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31x2 N. & G. Sibyl Plate, Ross Xpres f/4.5, famous silent shutter, 1 to 1/150th, slides. Cost £24. £8 8 0
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31x2 T-P. Reflex, Cooke f/2.5, 1/10th to 1/1,000th, long ex., hinged hood, 3 double slides, case. Cost £30. £14 14 0
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31x2 Cameo, Aldis f/6.3, 1 to 1/100th, double ex. £22 5 0
91-mm. Pathe Lux Motocamera, f/3.5. Cost £10 10s. £5 17 6
Juphotop, 15s. Rhaco Direct Finder, 7s. 6d.
31x2 Etui, Tessar f/4.5, D.A. Compur, double ex. £10 10 0
16-mm. Kodak BB, f/1.9, 3-in. Tele. f/2.9, case. Like new 19 19 0
91-mm. Miller Motocamera, Dallmeyer f/1.5, interchange lenses, 5 speeds, actual footage, all chromium. Super. £12 12 0
8-mm. Stewart-Warner Super Camera, f/3.5 and Dallmeyer f/1.9 Tele, interchange, 3 speeds, case. Like new. £14 14 0
31x2 Carbine Tropical, Aldis f/4.5, 1 to 1/100th, rise. £3 15 0
91-mm. Pathe B Motocamera, f/3.5. Super pictures. £24 4 0
31x2 Ensign Roll Film Reflex, Aldis f/4.5, latest 1/25th to 1/500th, dead register device, deep hood. Bargain. £24 17 6
V.P. Blacknote, Tessar f/6.3, 1 to 1/100th, slides. £27 17 6
31x2 Zeiss Ideal Plate, 41-in. pictorial focus Zeiss Tessar f/4.5, D.A. Compur, double ex., clip-on slides. £27 17 6
91-mm. Coronet Motocamera, f/3.9, hide case. As new. £1 19 6
Exakta, f/4.5, focal-plane speeds, hide case. £27 17 6
31x2 N. & G. Folding Reflex, Ross Famous Xpres f/4.5, 1/10th to 1/1,000th, deep hood, D. slides, case. Cost £50. £25 0 0
V.P. Goetz Tenax Roll Film, Doppel f/4.5, Compur. £24 4 0
16-mm. Ensign Super Projector, f/1.8, 250-watt, all movements, tilting head, resistance, case. Cost £50. As new. £21 10 0
31x2 Goetz Plate, f/3.5, Compur, double ex. Cost £20. £8 8 0
4-pl. T-P. Special Reflex, Cooke f/4.5, latest 1/10th to 1/1,000th, sunk box, hinged hood, 3 D. slides. Snip. £27 17 6
Boxer 91-mm. 16-mm. Projector, 250-watt, latest resist. £22 5 0
16-mm. Kodak B Super Camera, f/3.5, 100 ft. case. £24 4 0
1a Autographic Kodak, f/6.3, 3-speed. As new. £21 17 6
4-pl. Ernemann Roll Film Plate, f/6.8, 1 to 1/100th. 19s. 6d.
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6x6 Rolleicord Camera, Carl Zeiss Triotar f/4.5, Compur shutter, 1 to 1/300th and time, cable release, leather case; as new, £7.

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1-PLATE Coronet Field Camera, double extension, 4 rising and swing front, reversing back, fitted Hekla anastigmat f/6.8, Compur shutter, 3 D.D. slides, £1/15.

POSTCARD Autographic Kodak Special Roll Film, rack focussing, rack rising front, reversible finder, also range-finder, fitted Cooke Aviar f/6.3, Compur shutter, 1 to 1/200th and time, cable release, leather case, £6.

7x13 Jules Richard Verascope, rising front, reflex and direct finders, spirit levels, fitted pair Carl Zeiss Tessars f/6.3, Chro. shutter, cable release, leather case; as new, £6.

6x13 Gaumont Spido Stereo and Panoramic Camera, rising front, direct finder, fitted pair Stylors f/6.3, speeded shutter, changing-box, with plate indicator, leather case; as new, £6/10.

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POSTCARD Autographic Kodak Special, rack focussing, rack rising front, reversible and range-finder, Kodak anastigmat f/6.3, Compur shutter, canvas case, £3/15.

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CONTEX, Tessars f/2.8 and Telephoto, Proxars, C filter, case, etc., £32/10; Sell Tele and case separate, £15; Contacop, 20/-—T. Newsman, 116, Moor Lane, Preston. Phone 2123. [4308]

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WANTED.—4-pl. Press Cameras: full particulars; lowest price.—Clark, Weirside, Otley, Yorks. [4109]

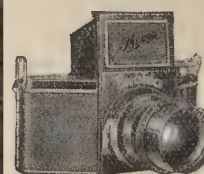
WANTED.—1-pl. Wide-Angle Lens.—25, Grace St., South Shields. [4209]

WANTED.—9x12 cm. Focal-plane Press Camera, Zeiss Ikon or Contessa Nettel preferred, also Kodak Projector, Model A or B.—Greville, 118, High St., Slough. [4212]

WANTED.—3½x2½ Reflex, Graflex or similar, also Bewi meter and Amplus enlarger.—3, Ellenborough Crescent, Weston-super-Mare. [4284]

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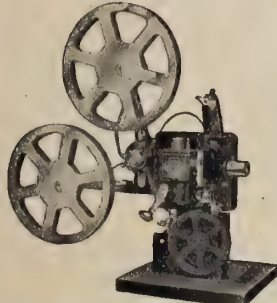
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3 1/2 x 3 1/4 Slides Wanted.—R. Stamp, 3, Bedford Park Villas, Plymouth. [4268]

EXCHANGE.—Nagel Roll Film 2 1/2 x 4 1/4, Lauder f/4.5, 12-cm., Ibsor 7-speed shutter, rising front, brilliant and direct finders, as new, list £10/5, for equally good Plate Outfit.—Browett, 9, Crimon Place, Aberdeen. [4286]

WANTED for f/3.8 Rolleiflex, Plate Adapter and Sun Shade; prices to—Rosebank, Claremont Gardens, Tunbridge Wells. [4287]

WANTED in Exchange the following 9.5-mm. films, "Tommy Atkins," "The Leghorn Hat," "A Little Bit of Fluff," also exclusive British films.—Box 1962, c/o "The Amateur Photographer." [4291]

WANTED.—Leica III, black preferred, condition perfect, accessories cheap; deposit.—Box 1963, c/o "The Amateur Photographer." [4292]

ROLLEIFLEX, Rolleicord or similar Camera wanted; must be cheap; send full particulars and price to—Box 2003, c/o "The Amateur Photographer." Deposit system. [4295]

WANTED.—3 1/2 x 2 1/4 Watkins' Developing Tank; in excellent condition.—Lt.-Col. Collingridge, Jackmans, Haslemere, Surrey. [4296]

WANTED.—Vest Pocket Roll Film Tenax, Piccolette de Luxe, or 6 x 6 Icarette.—Branston, 20, Trinity St., Cambridge. [4302]

WANTED.—Lantern Projection Lens, large diameter preferred, 12 or 12 1/2 in focus, with rack and pinion.—Fearnside, Hampfell Rd., Grange-over-Sands, Lancashire. [4303]

WANTED.—Several Pathe 9.5 S.B. Super Films for cash.—Sheppard, Marie, London Rd., Ashford, Middlesex. [4306]

WANTED.—Correx Tank, Leica Exposure Meter, good condition, cheap.—Branton, 103, Constable St., Hull. [4312]

WANTED.—Metal Tripod, Slides for 3 1/2 x 2 1/4 T.P. Junior Special.—15, Charlotte St., Leamington Spa. [4316]

VEST Pocket Camera wanted, f/4.5 lens or better, also Distance meter; year, model and particulars to—Box 2007, c/o "The Amateur Photographer." [4318]

LEICA Valoy or Focomat Enlarger, and printing board wanted, also No. 1 filter and lens hood.—29, Kinnaird Avenue, W.4. [4342]

EXCHANGE 3 1/2 x 2 1/4 Goetz Tenax Outfit, f/6.3 (convertible) for Telephoto, suitable 1-pl. T.P. Reflex, other exchanges considered or sell; excellent condition; approval deposit.—Jones, Clwyd House, Oswestry. [4347]

ENLARGER Wanted, 1-pl. condenser.—Bridger, 22, Abbots Crescent, London, E.4. [4348]

EXCHANGE "Photoskop" Exposure Meter, unused, for 1-pl. T.P. Reflex, or Telephoto Lens.—113, Monton Rd., Eccles. [4349]

EXCHANGE.—Zeiss Bebe 4 1/2 x 6 cm., f/4.5 Tessar, 6 slides, F.P.A. and case, for 3 1/2 x 2 1/4 Reflex.—Clark, 2a, Langton Rd., Cricklewood, N.W.2. [4361]

WANTED.—Cine Nizo 94-mm. Camera, Model K or K3; write, stating full particulars and lowest price to—Beckett, Union Lane, Moorhead, Sheffield. [4362]

WANTED.—Megoflex Attachment, for Leica 3, small universal finder, with parallax lever, for 3.5, 5, 10.5 cm.; Ross 4-in. Tele lens, collapsible, for Leica; short-base Leitz range-finder; 5-cm. Elmar lens with diaphragm ring, for Valoy enlarger (not camera-lens); details, condition and lowest prices to—Box 2021, c/o "The Amateur Photographer." [4368]

WANTED.—Leica Model III, Summar lens preferred, full particulars to—Box 2022, "The Amateur Photographer." [4369]

WANTED.—Adon Adjustable Telephoto, helical focussing; please state thread, size, condition and lowest price.—Box 2025, c/o "The Amateur Photographer." [4372]

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MILLER 9.5 Cine, f/3.5 Dallmeyer, variable speeds, etc.; as new, £6/10.—Verry 79, High St., Portsmouth. [4338]

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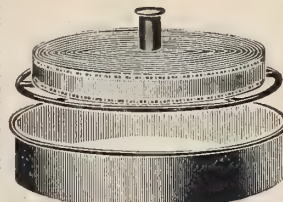
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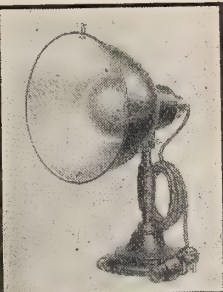


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| 6½ × 4½ | 8d. | 1/- | 2/9 | 5/- | 9/- |
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9.5-MM. Fine-grain Panchromatic Negative Film, 30 ft. 3/3; Ortho., 2/7, developed free; Positive, 2/7.—Culbin Cine Company, 7, Cheapside, Palmers Green, London, N.13. [4360]

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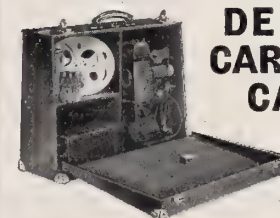
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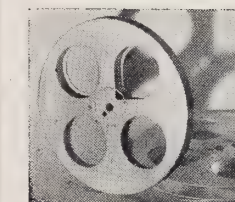
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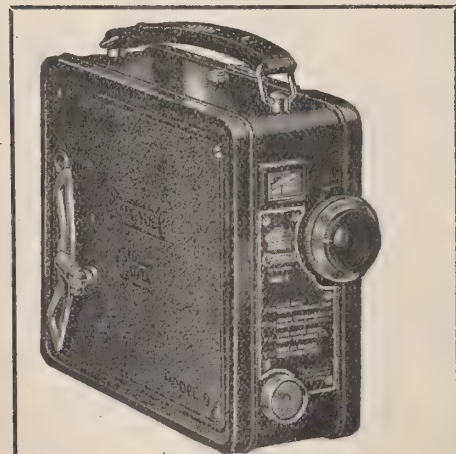
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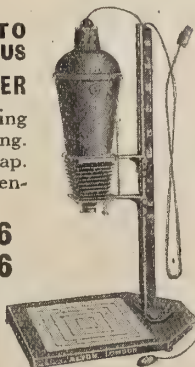
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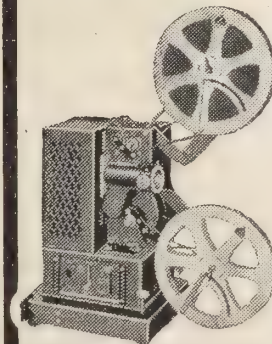
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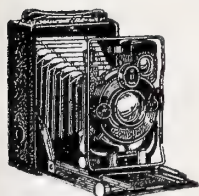
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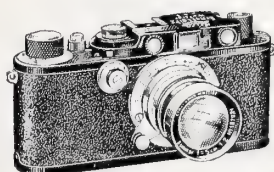
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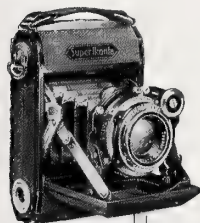
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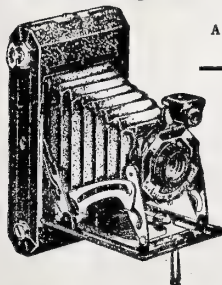
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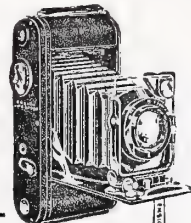
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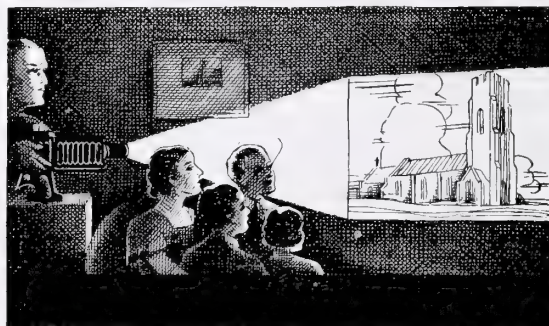


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Wednesday, August 29th, 1934.

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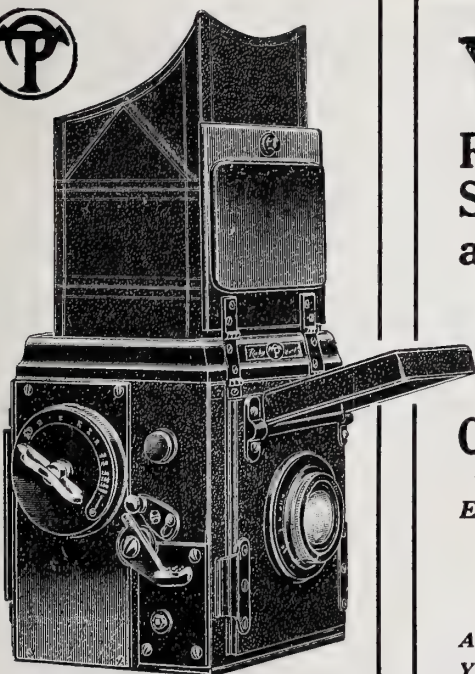
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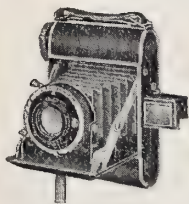
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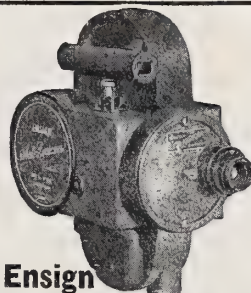
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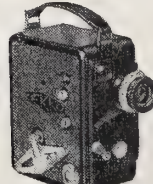
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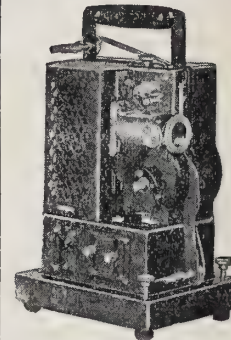
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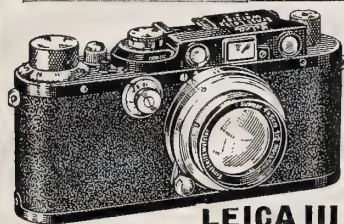
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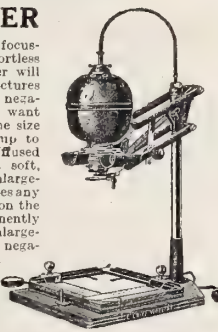
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1-pl. Ica Folding Pocket, Carl Zeiss Tessar f/4.5, Compur shutter, double extension, Distar, filter, F.P.A. and leather case. 27 10 0

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2½-in. Voigtlander Brilliant, f/7.7 anastigmat and leather case. 21 17 6

3½×2½ Nettel Deckrullo, Carl Zeiss Tessar f/4.5, self-capping shutter, 3 D.D. slides, F.P.A. and leather case. 27 10 0

3½×2½ T-P. Junior Reflex, Plaubel Auticomar f/2.9, self-capping focal-plane shutter, reversing back, 6 slides, F.P.A. and leather case. 29 17 6

5×4 Sanderson Hand and Stand, Goerz Series III f/6.8, Unicum shutter, 3 slides, F.P.A. and leather case. 22 17 6

V.P. Special Kodak, Carl Zeiss Tessar f/4.5, Compur shutter. New condition. 25 10 0

1-pl. Popular Pressman Reflex, f/4.5 Aids, focal-plane shutter, reversing back, 5 slides. 25 18 9

3½×2½ Foith Roll Film, f/4.5 double anastigmat, speeded shutter. 22 7 6

16-mm. Ensigen Super Kinecam, f/1.5 anastigmat, 3-in. Dallmeyer Telephoto, turret head, motor drive and leather case. New condition. 24 17 6

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V.P. Vollenda Roll Film, Radionar f/4.5, speeded shutter. New condition. 23 15 0

3½×2½ Salex Reflex, f/3.9 Ross Symmetric, focal-plane shutter, 3 slides, F.P.A. 24 19 6

Leitz Leica Enlarger, f/3.5 Elmar, electric fittings. New condition. 29 17 6

6×4½ cm. Ermanox Speed Focal-plane, f/1.8 Ernemann, self-capping focal-plane shutter, 5 slides, leather case. 21 7 5 0

1-pl. Cameo Folding Pocket, Carl Zeiss Tessar f/4.5, delayed-action Compur shutter, 6 slides, F.P.A. and leather case. 27 17 6

10×15 cm. Ernemann Duplex, Carl Zeiss Tessar f/4.5, speeded shutter, focal-plane shutter, speeds to 1/1,000th, 6 slides and leather case. 27 17 6

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Zeiss Ikon Contax, f/3.5 Tessar, purse. 216 10 0

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3½×2½ Etui Compact Folding, f/4.5 Radionar, delayed-action Compur shutter, F.P.A. and purse. 24 18 6

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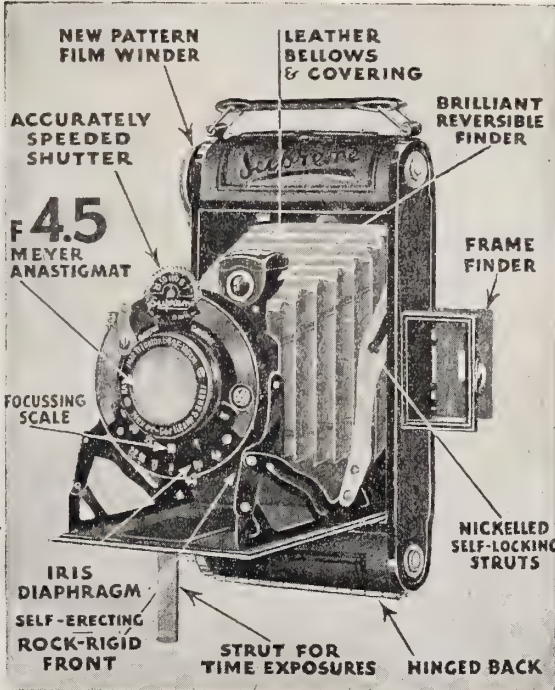
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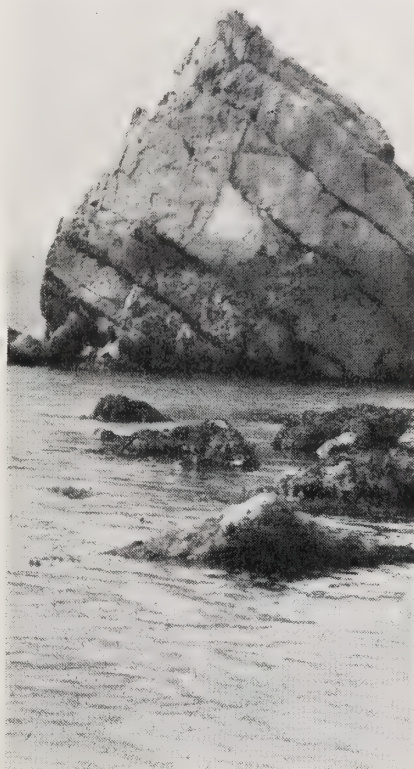
VOL. LXXVIII. No. 2390.

THE amateur cinematographer should naturally take every opportunity of seeing the films of his fellow workers, but he should also study the films shown at cinemas. If he wears his considering cap he will see much that he might well emulate, and much also that he should carefully avoid. Two recent films come to our mind at the moment. "Man of Aran" is an example of what can be done without professional performers. No amateur can hope to approach such a record of an epic struggle of a brave and primitive community, or to secure such a sequence of stupendous sea pictures; but the film carries a valuable suggestion of humbler possibilities. The other film was an object-lesson in technique—in the use of panchromatic material and suitable filters. The rendering of incidents in a trip to the Mediterranean, Greece, Palestine and Egypt was so superb in tone values that one forgave the fact that the whole film was an advertisement of a well-known beverage.

The Stranger in our Midst.

A noteworthy feature of London this summer has been the number of foreign tourists carrying cameras. Every second person who has stepped out of the motor coaches carrying the conducted parties to the galleries and museums seems to have carried a camera, and to have proceeded forthwith to use it energetically. Is it a mere individual observation, or does it exemplify a national trait that Germans as a rule are more hasty with the camera than ourselves? Those we have seen appear to spend next to no time in composition. They never trouble to pose the little groups they like to take in the Corinthian porticos of

TOPICS of the Week



ROCKS AT TORQUAY.

*An article on Rocky Shore Photography
appears in this issue.*

our institutions, and the exposure has been made and the camera is back in its case before the ladies of the party have had time to straighten their skirts. Often the result must be the cruel bisecting of a figure or its elimination altogether. We know indeed of one German youth, staying for a time in an English household, and casting an affectionate eye upon the daughter, who has gravely imperilled his chances because, in taking a family group in the garden, the mother is represented only by one shoulder and a length of arm.

The Noise a Camera Makes.

Test match cricket, which is apt to be as dull as the proverbial alderman, was brightened up considerably at the Oval by the war of the cameramen, which was not only more bitter than the war between the test teams, but had a push and go about it from which the friends and critics of the M.C.C. might learn much. On the next occasion the photographic battle ought to occupy the centre of the field and draw the spectators, with a few interludes of cricket in the background. What rather amused us was the endeavour on the part of those who had the photographic rights to enlist the sporting public in a hunt for pirates, and the information that the noise of a hidden camera was like that of a sewing machine. Perhaps not all the men attending a cricket match are familiar with the purr of the Singer. But as concealment is often necessary, alike with the still and the movie camera, and the sound has to be concealed as well as the shape, we are surprised that no one so far has invented the entirely soundless instrument. If soundlessness is out of the question, surely in these

days of miracles in physics some device could be found for disguising the note of the camera, so that it resembled the twitter of a bird, or the distant lowing of cattle, or the sough of wind in the trees, or a motor horn, or a few bars by a crooner.

Whistler Again.

The Whistler centenary exhibition, which has been open during July and August at the Victoria and Albert Museum, has revived interest in one of the two great etchers of all time, the other being Rembrandt. In Whistler's copper plates there is an exquisite delicacy. This etcher and dry-pointer—for that is what he was even more than a worker in colour—has many useful lessons to teach photographers, especially in the simplicity of the materials which he used in order to get his effects. His doctrine that a good arrangement of simple masses provides the most important features

of a picture, and that attention to tone values ensures serenity, is one that photographers would do well to lay to heart. Perhaps they have more to learn from Whistler with his middle-key paintings and his prevailing greys than from any other modern painter. The lithographs in the exhibition were mostly produced after 1887, by which time lithographic transfer-paper had been much improved.

Mapping from Above.

We have been interested in studying the map of New York in the shape of an official photograph by the U.S. Army Air Corps made at an altitude of 26,300 ft., or only 3,000 ft. below the height of Everest, and more than twenty times the height of New York's tallest skyscraper. It is a single picture, and covers the country far beyond the confines of New York City, yet the remarkable thing is the detail which is discernible—Brooklyn

Bridge quite clearly, the lake in Central Park, the avenues of Manhattan, like tautly strung piano wires, all the bridges across the East River and the Hudson, the landing stages in New York Harbour, even the vessels out at sea. In time we shall no doubt see all maps made in this fashion, and the old type of map with its conventions for rivers and mountains will be a curiosity.

Death of G. E. Brown.

At the moment of going to press we have received the sad news of the death of George E. Brown, Editor of our contemporary, the "British Journal of Photography." This announcement will be read with the greatest regret by Mr. Brown's many friends in the photographic world. We will refer to our late colleague again next week.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Casket Lenses.

I have acquired a case containing some separate lenses, with one iris mount into which they can be screwed. They seem to be of good quality and well mounted, but there are no directions how to use them. Moreover, the apertures are numbered only 1, 2, 3, etc. Can you give me a hint or two as to how to set to work, and particularly how to decide the f/ numbers?

E. L. (Beccles.)

Such casket sets of lenses were more in use in the days of the stand camera than they are to-day, but with a field camera having considerable variation in extension you will find your set serviceable. The particulars you give are too vague to enable us to do more than speak on general lines. As a rule the name of the makers appeared on the case or the mount, and each lens was given a distinguishing number, or marked with its focal length.

You must first find the focal length of each single lens. Screw the flange to the front of the camera. Take one of the lenses and screw it into the back of the mount, so that the diaphragm is in front of it. Focus a very distant object sharply, and measure the distance from the lens to the focussing screen at right angles to the screen. If there is no mark of any kind on the mount of the lens, make one yourself, and note down its focal length. Do the same with each lens.

It is likely that you have in the case an extension tube which screws into the mount; and if so this may have to be added to the mount for the longer focus single lenses, so as to bring the stop into a suitable position. Each of these single lenses can be used alone as a "landscape" lens, but you must find out by experiment what size of plate each one will cover.

The next step is to find out what lenses can be made by all possible combinations of the singles. These doublet lenses will be "rectilinears," and one of them may have a comparatively short focus for the plate it will cover, in which case it will be a "wide-angle" rectilinear.

A simple formula will help you to work out the focal length resulting from the combination of any two singles. If you call the focal length of one of the lenses A, and the focal length of the other B, and let S stand for their separation—i.e., the distance of one lens from the other in the mount—the formula is:

$$A \times B$$

$$A + B - S$$

Suppose you screw an 8-in. lens into one end of the mount, and a 6-in. lens into the other, and they are 2 in. apart, the focus of the combination will be:

$$\frac{8 \times 6}{8 + 6 - 2} = \frac{48}{12} = 4 \text{ in.}$$

In some cases you can increase the separation by means of the extension tube, and so slightly increase the focal length.

To find the f/ value of each stop for the different lenses the following will be sufficiently accurate. Rule on paper a line exactly equal to the focal length. Set the points of a pair of dividers to the diameter of the stop, and see how many times this distance is contained in the line drawn. This will give the f/ number.

We hope one day to give some information as to the use of such sets of lenses, with illustrations showing the result of using different focal lengths.

August 29th, 1934

DEVELOPING

Holiday Exposures

Holiday exposures differ from those made at home in quantity, and in the fact that the subjects cannot be repeated. In this note some hints are given as to the best way of dealing with a large number of exposed plates or films.

MOST photographers return from their annual holiday with a large number of exposed plates or films awaiting development. There is considerable pleasure to be had in finishing the exposures made upon holiday, from which it may be anticipated that a considerable proportion will materialise into negatives suited for enlargement, slide-making, or the production of exhibition prints during the autumn and winter months.

It is safe to say that many holiday exposures are spoiled, or result in negatives of indifferent quality through the photographer's natural desire to see the results quickly. It is the custom also to use small sizes, and to make a larger number of exposures. The smaller sizes need greater care in development, and the photographer who is dealing with larger numbers of negatives than he is familiar with should be on his guard against a possible cause of indifferent results, if not actually of failure.

Limit the Number.

The photographer who is used to handling half a dozen plates, the contents of a film pack, or one or two spools at the most at one time, should not exceed this number. It is easy to develop plate after plate, and film after film, but if the photographer has not the equipment to deal with large numbers, fixing and washing are not effectively done, with the result that the negatives will not be permanent.

The natural desire to see the results should be curbed, and a decision made to limit the number of exposures to be dealt with at any one time.

Solutions.

In order that exposures which cannot be replaced shall not be jeopardised the photographer should develop in the manner with which

he is familiar. In other words, no experiments should be contemplated, either with methods of development or developers.

A start should be made with freshly prepared solutions. A liberal

should not be used for more than one spool of film, or more than two plates. Any attempt at economy will be regretted if negatives of irreplaceable subjects are spoiled.

Proofing.

After all the negatives have been developed, it is a good plan to sort them into two or three groups, according to contrast, and to make a print from each. This idea of sorting the negatives in this way is that when printing upon gaslight or bromide paper one grade of paper can be employed for all the negatives in the group.

In the case of small negatives it is a good plan to make a set of enlargements of half-plate size, which may be used as "pilot" prints with a view to the photographer finding out the possibilities of each negative. Every negative should be printed in this way, and especially if the photographer is unfamiliar with the type of subject. It is very easy in such cases to be misled by mere inspection.

These preliminary prints will serve another useful purpose. They will indicate the presence of pinholes and other technical defects which require attention. Some results will also suggest the advisability of intensification, reduction, or other modification in some cases. All such work can be carried out so that the negatives are ready for future use.

Lastly, most photographers will have made promises of prints to those who may have helped to make the best of subjects by advice. Often the good intention to send the promised print is not carried out. If this is attended to early the photographer will not be in danger of forgetting to do so, while those who receive the prints will have them while the interest of the subject is still fresh in mind.



JOY OF LIFE.

A typical Holiday snapshot.

amount of fixing solution should be prepared so that overworking this bath, with the crop of evils which will inevitably follow, may be avoided. Freshly prepared developer is also indicated for the photographer who makes up his own, while if the developer is purchased in the prepared form, the same solution

"The A.P." Monthly Competitions PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.
FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.
A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.
In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.
SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.
In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.
SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.
In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the next competition is Friday, August 31st, and for the September competition, Saturday, September 29th.

"The A.P." Monthly Competitions AWARDS FOR JULY.

CURIOUSLY enough there was a slight falling off in the number of entries in the advanced workers' section for July. As a rule this is one of the months which brings the largest number of prints. The slight decrease in numbers was more than compensated by the high average excellence of the entries, and the allotting of the awards was even more difficult than usual. Both the intermediate and advanced sections were very heavily supported, although we regret to say that in the beginners' section there was again a considerable number of prints disqualified through not observing the regulation as to size limit. In fairness to other competitors these over-size prints are automatically rejected. The awards are as follows:

ADVANCED WORKERS' SECTION.

First Prize.—"Old Barges," by W. T. Dawson, 5, Eric Road, Wallasey.

Second Prize.—"Gossip," by J. H. Clark, 304, Camberwell New Road, London, S.E.5.

Third Prize.—"The Shore Watch," by John Muller, 53, E. 182nd Street, N.Y.C., N.Y.

Mounting Prize.—"By Quiet Waters," by E. Roper Yerbury, 48, Comiston Road, Edinburgh.

Certificates of Merit.—"Strayed," by J. H. Clark, 304, Camberwell New Road, London, S.E.; "Blings-gat," by G. Crosby, 30, St. Bernard's Road, London, E.6; "Sunshine and Shadows," by A. L. Syed, Palanpur (N.G.), India.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2, and Class 3, respectively.

Those awarded Honourable Mention are as follows: Edwin Broomer (Torquay); Norman Crawshaw (Bebington, Ches.); Martin Gibbs (Welwyn Garden City); (2) Hannah Hartley (Liverpool); H. How (Sheffield, 8); F. H. Hutton (Lincoln); C. Peters (Redruth); W. B. Pollard, Jun. (London, N.W.); George A. Slight (London, S.E.).

INTERMEDIATE SECTION.

First Prize.—"The Pier," by Octave Benselin, 24, Place du Sud, Charleroi, Belgium.

Second Prize.—"Kate," by Homi K. Dadyburjor, Panday House, Malabar Hill, Bombay.

Certificates of Merit.—"So that is Skye!" by Martin Gibbs, 2, The Orchard, Welwyn Garden City; "Toil," by Herbert A. Godfrey, 10, Redthorn Grove, Stechford, Birmingham, 9; "In a Cathedral," by Charles F. Lonsdale, 62, Percy Street, West Hartlepool; "Southsea," by Somsuke, 71, St. Ronan's Road, Southsea.

BEGINNERS' SECTION.

First Prize.—"Down the Steps," by C. Hynds, 25, The Green, Twickenham, Middlesex.

Second Prize.—"Waiting," by W. Scawn, 48, Monument Street, Devonport.

Certificates of Merit.—"Becalmed," by Captain A. M. Dore, I.A., Supply Depot, Kiamari, Karachi, India; "Summer Roses," by R. C. Jude, 2, King's Road, St. Ives, Hunts; "Idle Moments," by Norman S. Shaw, 33, Park Avenue, Golborne, Warrington; "On Guard," by W. R. Thorpe, 6, Sissinghurst Road, Addiscombe, Surrey.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 29th.

Camberwell C.C. Evening Ramble—Westminster.
Partick C.C. Print Criticism.
Rochdale P.S. Winter Syllabus.
Stockport P.S. Members' Questions and Answers.

Thursday, August 30th.

Hammersmith H.H.P.S. "Pictorial Composition." A. J. Milne.
Isle of Wight C.C. Portfolio by M. O. Dell.
N. Middlesex P.S. Lectures.

Friday, August 31st.

Wimbledon Ciné Club. Films by Hull Amateur Ciné Society.

Saturday, September 1st.

Bath P.S. Ford and Castle Combe.
Beckenham P.S. East End.
Bristol P.S. Failand.
Bromley C.C. City.
Hanley P.S. Trentham. Meet at Trentham Park Gates, 3 p.m.
Hucknall and D.P.S. Nottingham Subjects.
N. Middlesex P.S. Epping Forest.
Partick C.C. Cochno.
Rotherham P.S. Stainton.
Sheffield P.S. Ewden. Meet Bridge Street, 1.10 p.m.

Saturday, September 1st (contd.).

South Glasgow C.C. Gourock.
South London P.S. Hadley Woods.
Stockport P.S. Werneth Low.

Sunday, September 2nd.

Hammersmith H.H.P.S. Ide Hill.
Scarborough A.P.C. Joint Outing with York P.S.
Small Heath P.S. Coventry.
York P.S. Goathland—Joint Excursion with Scarborough A.P.C.

Monday, September 3rd.

Bournemouth C.C. Informal Evening.
Luton and D.C.C. Portfolio.
Southampton C.C. Lantern Slide Trial Evening.

Tuesday, September 4th.

Hackney P.S. Slide Competition.
Nelson C.C. "Why I like my Camera."
Rotherham P.S. "Fungi." A. S. Fountain.

Wednesday, September 5th.

Camberwell C.C. Practical Studio Evening.
Hucknall and D.C.C. Nottingham Subjects.
Plymouth I.P.S. Newnham Park.
Rochdale P.S. "Some Prints and How they were Made." G. W. G. Paylor.

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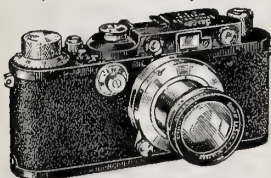


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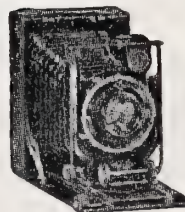
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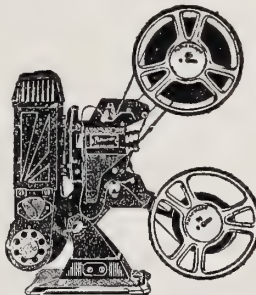
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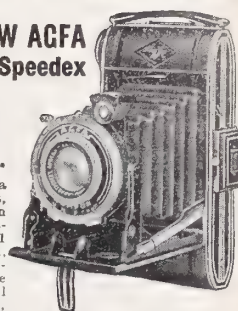


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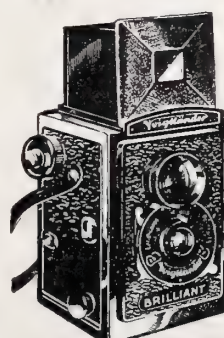
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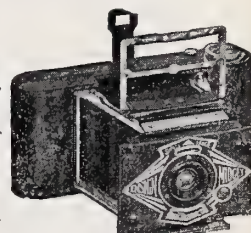
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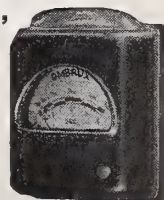


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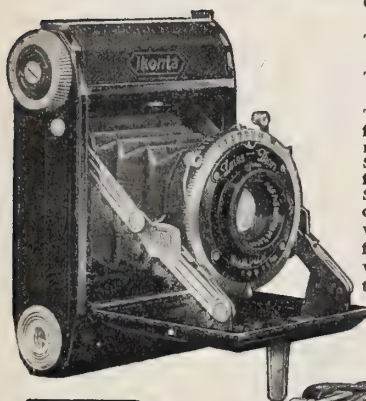
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- Zeiss Ikon Kolibri, f/3.5 Tessar, pair Proxars, case. Cost £15. As new.£7 10 0
- Stewart-Warner 16-mm. Cine Camera, f/3.5, 4 speeds, 2 footage indicators. Shop-soiled only. List £10 10s.£5 10 0
- 9×12 cm. Agfa Folding Plate, f/4.5, 6-speed shutter, rising front, 6 slides, F.P. adapter.£4 7 6
- $\frac{1}{2}$ -pl. Kodak Roll Film, R.R. lens, 5-speed shutter.17s. 9d.
- $\frac{1}{2}$ -pl. Folding Plate, f/6.8 Ross Homocentric, Compound shutter, double extension, 6 slides. All in beautiful condition.£4 4 0
- $\frac{1}{2}$ -pl. Sanderson, f/6 Aldis Series II, Unicum shutter, 6 D.D. slides. Fair condition£1 10 0
- Hand-crank Pathe Cine Camera, f/3.5.17s. 9d.
- $2\frac{1}{2} \times 3\frac{1}{2}$ Ensign Roll Film, f/4.5 Lukos, Compur shutter. Good condition£3 17 6
- $2\frac{1}{2} \times 3\frac{1}{2}$ Roll Film, f/3.9, D.A. Compur, self-erecting. Good condition£4 10 0
- 9×12 cm. Tropical Etui, f/4.5 Tessar, Compur, rising front, double extension, 6 slides, F.P. adapter. Cost £18. As new.£8 10 0
- Latest Automatic Rolleiflex, f/3.8 Tessar. As new. Leather case. List £23 10s.£16 16 0
- $2\frac{1}{2} \times 3\frac{1}{2}$ No. 1 Kodak Special, f/6.3 anastigmat. As new.£1 15 0
- $\frac{1}{2}$ -pl. Ensign Folding Plate, f/7.7 Aldis Uno, 3-speed shutter, 3 slides.£1 12 6
- $4\frac{1}{2} \times 6$ cm. Saxe Focal-plane, f/5.5 anastigmat, 6 slides, F.P. adapter. Good condition.£2 12 6
- V.P. Kodak de Luxe, f/7.7 anastigmat.19s. 6d.
- $2\frac{1}{2} \times 3\frac{1}{2}$ Zeiss Ikon Cocarotte, f/4.5 Tessar, latest Compur shutter. As new.£7 15 0
- 10.5-cm. f/4.5 Tessar, in Compur shutter.£3 10 0
- 6-in. f/4.8 Goerz Celor, in sunk mount.£1 19 6
- Zeiss Telexem 8×24 Prism Binocular. List £12 16s. As new£7 15 0
- Zeiss Starmor Prism Telescope, revolving eyepiece, giving magnifications of $12 \times$, $24 \times$ and $42 \times$, on tripod stand. List £60.£27 10 0
- $20 \times$ Prism Binocular. As new.£7 10 0

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HANDLING A ROLL FILM



Fig. 1.

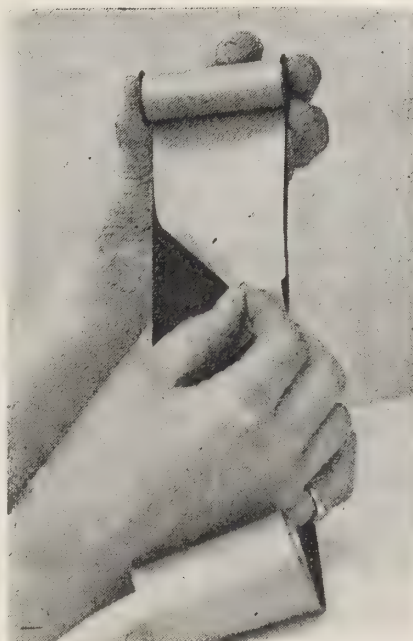


Fig. 2.



Fig. 3.

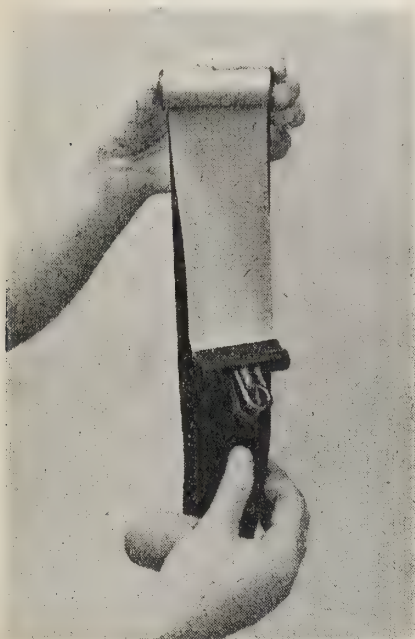


Fig. 4.



Fig. 5.



Fig. 6.

Fig. 1.—Break the seal, and holding the spool between the thumb and second finger so that it will turn, draw out the black paper support, using the first finger to prevent the spool from turning too freely.

Fig. 2.—On reaching the film, detach the end.

Fig. 3.—Grip the end of the film in a metal paper clip.

Fig. 4.—Allow the paper clip to weigh down the film, which should hang free while the paper support is unrolled.

Fig. 5.—On reaching the second end of the film this is torn off, and

another paper clip can be fastened if required.

Fig. 6.—If the film is to be developed by the see-saw method the clips need not be removed, as they will form a useful means of holding the film. Trouble will ensue if the film is held in the hand.

A Camera

By W. L. F. WASTELL.



Perranporth.

I HAVE been pleasing myself lately—and incidentally others as well—by making selections of whole-plate enlargements from sets of holiday negatives, some of them taken several years ago. My latest effort has been with some negatives made in Devon and in Cornwall on successive holidays, and naturally I came across a number of records of the rocky coasts of these two lovely counties. Hence these notes.

It may seem strange to the up-to-date amateur that I used quarter-plates on both trips, and as the negatives are in the original boxes I am able to say that the Devonshire batch were on Wellington Anti-Screen, marked 300 H. and D., and the Cornwall lot on Barnet Super-speed Matt Ortho, with the then remarkable speed of 550 H. and D. The latter, I remember, were supplemented by $3\frac{1}{4} \times 2\frac{1}{4}$ roll films. These were used in a

of these subjects stormy skies and rough seas provide the best conditions.

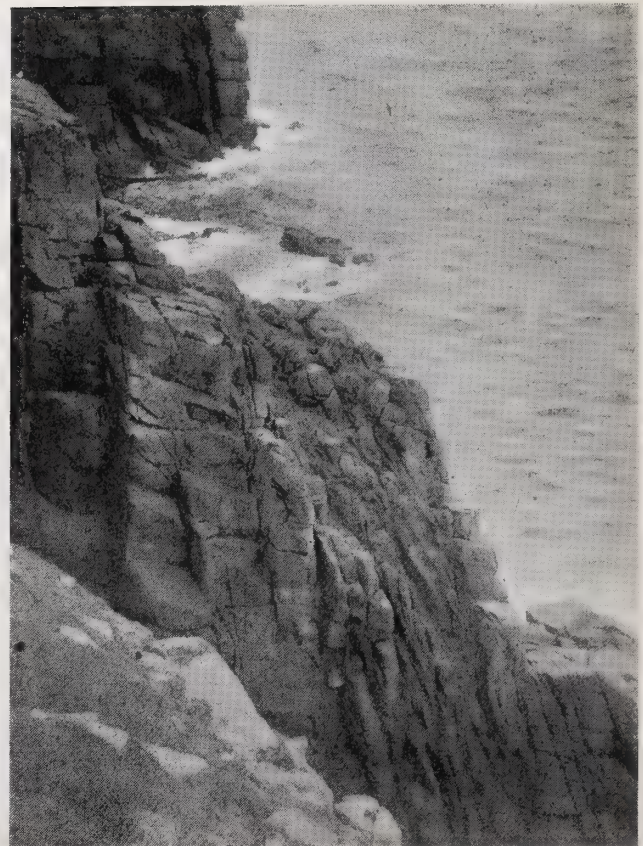
folding camera, but the plates were all exposed in a quarter-plate Soho reflex, fitted with a 6-in. Homocentric and a 12-in. Telecentric.

Altogether I must have something like 350 negatives of these two holidays, and looking at them I doubt if I could improve on them to-day, except in some cases where panchromatic material would have been an advantage.

These bits of rocky coast scenery make, I think, very interesting and varied records. They are all-the-year-round subjects. Very often sunshine is an advantage, giving good modelling to the rocks, and effective contrasts of light and shade; but with many of the finest



Anstey's Cove.



At Land's End.

on *ROCKY SHORES*

West country coasts abound in dark rocks, mostly basaltic, and have a very different effect from the chalk cliffs found elsewhere. A strong treatment is generally required, but at the same time the modelling and structure of the rocks must be sufficiently well indicated.

Such a familiar subject as the rock arch at Perranporth is none too easy. Too often the dark rocks are rendered as a solid black silhouette, with halation blotting out the outlines of the opening and eliminating all tone in the bright peep beyond. As usual with such contrast subjects, the secret of success is sufficiently full exposure and curtailed development.

It is often an advantage to include figures to give an idea of scale, as in the cliff steps at Perranporth. It is unfortunate however, in the case of Anstey's Cove



A Natural Arch.



Torbay.

that some of the figures are perched on the foreground rocks, giving them unnatural points. Another misfortune is that in trimming the block of Torbay the sea-line has been canted; it is level enough in the negative.

There is a good deal of manœuvring with this class of work to find a viewpoint, for this varies considerably according to the subject and the particular effect required. The very nature of the coast generally makes it possible to work either

from sea-level, or from a greater or less elevation.

The climbing often required makes a heavy and bulky camera a bit of a handicap.



A Cornish Sphinx, Perranporth.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

WATCHING REFLECTIONS.

THERE are two important reasons why we should keep an eye on reflections when we are out with a camera. The first reason is that they may be the making of the picture; and the second is that they may spoil it.

When there is a heavy fall of rain in London—which there often is, in spite of the drought yarns—every Press photographer in Fleet Street rushes out and takes photographs of something or somebody reflected in the water. This is the regulation thing to do, and they do it; and very interesting some of the results are.

Perhaps you saw one the other day—a reflection of the top of the clock tower at Westminster. The art editors swallowed it at sight, although it contained a glaring blunder. To provide the “human interest” which art editors demand, the photographer had got a young lady to stand at the side of the puddle, and look straight down into it, as though enthralled by the perfection of the reflection of the clock. The point is that she could not possibly see anything of the sort from where she was standing; and the photographer and all his customers overlooked the most elementary and fundamental law of reflections, and made a ridiculous blunder.

Such reflections in water are the kind of thing that most concerns the photographer, and it is a glaringly obvious fact that a reflection depends on the relative positions of the observer, the object, and the reflecting surfaces. It follows that any change of viewpoint results in a change in the reflections, and this should be remembered when photographing a subject in which reflections play an important part.

If the camera is perfectly level any given point in a reflection will be vertically under the same point in the



Fig. 2.

actual object. This is clear, for example, in the chimney stack, and the point of the gable in Fig. 1. Further examination of less salient points will show that the law applies throughout. In Fig. 2 the camera was not level, and the “drawing” is consequently incorrect. With most landscape subjects it is not important that the camera shall be level, but when there are reflections of formal lines, such as those of a building, we must be cautious.

Fig. 1 shows the famous Flatford Bridge before restoration. There were holes in the footway through which a man could plop into the water below. I made several records of the bridge at different times, and this one is the worst. It is ruined by the reflections, and I am showing it as a warning. The fact is that reflections may make the subject too confused and complicated. This particular view would have been first-rate as a stereoscopic subject, and the realism would have been striking. On the flat, as it is, there is too much confusion, although a one-eyed view of the original print pulls it together considerably, as usual.

In Fig. 2 the reflection is not so troublesome. It is more subdued, and the surface of the water is broken by the weeds. It was too much broken, because there were detached fragments of weed everywhere. I have spotted these out in the right-hand half, where there were some 250 of them, but such work is not worth while unless the subject is a good one, and then it would require the making



Fig. 1.

of a new negative from the modified print. The point to note here, however, is that reflections, as a rule, should not be a mirror-like repetition of the objects. Repetition is often useful in pictures, but it must not be duplication. The reflection should be less assertive than the actual objects.

All the three subjects were within a few yards of each other, and the view of the mill as seen in Fig. 3 shows a pleasing form of reflection. The surface of the water is rippled, and the reflections are thereby so broken that they repeat only vaguely the objects that cause them. This is as it should be. Sometimes the water surface is so broken that reflections may disappear almost or quite completely.

Moving water never gives exact duplication, nor does water when its surface is ruffled by wind. The advice often given to break the surface of still water by throwing a stone or other heavy object into it is not always good. The ripples formed radiate from the spot where the object fell, and so betray their origin.

All these points, and several others, emphasise the necessity for watching reflections when photographing. Many effective pictures have resulted from



Fig. 3.

using reflections only, in which case additional care is needed. Other pictures have owed a good deal of their

charm to the reflections of clouds, often of clouds outside the actual picture space.
W. L. F. W.

AS OTHERS SEE US

THOSE with good memories may remember their surprise on seeing their photographs for the first time; their unreal appearance often leads them to

photograph should seem wrong; this is, that when we look at a photograph we are seeing ourselves as other people see us, and not as we see ourselves.

When looking into a mirror we see ourselves reversed from side to side, and the result is not our true selves. Our faces are not symmetrical; the left side is not like the right, the left eye is different from the right, and so on.

Obvious characteristics, such as a wart on one side of the nose, are easily noticed, but invariably the result of reversing the photograph is a new person which most people who know the subject would recognise as "different." This is due to the numerous small differences on each side of the face.

The second illustration is a reversed version of the first, and was made, of course, by reversing the negative when printing, so as to get the plain side in contact with the paper. A casual inspection will suggest two different photographs, but the details will be found to be identical. There are, of course, cases in which reversal is inadvisable.

By
J. JONES.

Photographers wishing to try this curious effect can easily do so as suggested, and can try the experiment with a person well known to their friends. In the present instance, all



Normal.

blame the photographer for a bad likeness. Now, although bad photography can result in a bad likeness, there is another reason why the



Reversed.

recognised the first as being more "lifelike," while the subject himself would approve of the second, as being what he is used to seeing in the mirror.

How I make my EXHIBITION PICTURES

No.
CCXLIV.

—
Mr.
L. VIZARD.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"I EXPERIENCE three emotions in photography: first pressing the button, secondly gazing at the developed plate, and lastly viewing the print from the depths of the waste-paper basket. The subjects I like are landscapes, bits and corners of old buildings and streets, and young children. The latter I think I have photographed most.

"I try to visualise how the finished picture will look in monochrome, and I find it a great help. I use only Ilford

S.G. pan. plates, backed, quarter-plate size. Development is carried out in total darkness by the time and temperature method, in conjunction with a table I have worked out to suit my own requirements.

"I work in bromide, chloro-bromide and bromoil—the last process I like most of all for the pleasure it gives in pigmenting, and as a means of expression. I do not usually go beyond the removing of blemishes and small portions of the picture, and darkening or other modifications where necessary.

"I use an Adams' quarter-plate reflex camera, to which I have fitted a lens-hood of my own make, which fits over the entire front of the camera and extends outwards for eight or nine inches. This is very necessary, as almost without exception I photograph into the sun, especially with children, and a deep hood enables me to point the camera almost into the direct path of the sun rays with impunity.

"For child studies I prefer to work indoors with the model between the window and the camera, but the latter pointing slightly to the right, in order to use a wall as a background. The lens used in these cases is a Dallmeyer 17-in. Telephoto f/5.6, and when used at full aperture causes the wall to be so out of focus that it makes an admirable background. The child usually sits on the bed, and the light reflected from the white bedclothes, bathed in morning sunshine, sufficiently lights up the shadow side. It only remains then to wait until the model is still and—then wait. The exposure must be adequate, 1/8th of a second at full aperture, without a filter, yielding a fine negative.

"I do not do much afterwork on the negative, although I have tried many methods. I find 'Frictol' very useful for rubbing down areas which have too much deposit, and comparatively easy to work if plenty of time is taken; and, in conjunction with bromoil, the amount of control possible by this method is more than necessary.

"I strive all the time to capture some mood of nature, and do not worry so much about the material or the composition, although, of course, I do not ignore the latter, but endeavour to make a picture; and gradually the art of seeing well is becoming no longer an effort. In conclusion, I would like to pay tribute to the invaluable aid given me by the Ilford Photographic Society, and my advice to those who wish to succeed in photography is, 'Join your local society'."



NOBODY TO PLAY WITH.

L. Vizard.



A LITTLE INSTRUCTION.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By L. VIZARD.



HAULING UP THE MAINSAIL.
A SNAPSHOT ON THE BROADS.

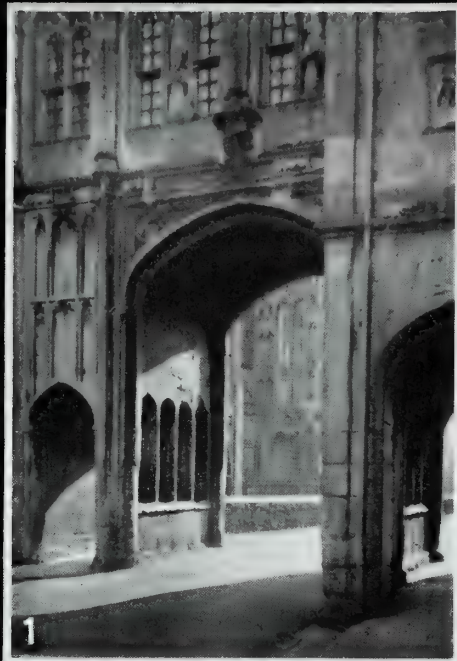
By C. E. BROWN.



SMALLER CRAFT.

(From the Advanced Workers' Competition.)

By C. PETERS.



1.—"Ex Cathedra."
By L. P. Friendship.

2.—"After the Harvest."
By David V. Sims.

3.—"Chillon from Above."
By P. T. Yonge.

4.—"Corner of Old Lynn."
By R. Guest.

5.—"Roman Baths."
By Mrs. D. Hall.

6.—"A Quiet Corner."
By A. W. Kirkwood.

August 29th, 1934

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

DEPARTURES from the normal point of view usually provide an interest above the average, for, apart from anything else, the choice of such a viewpoint betrays an inquisitive turn of mind, which, if it does not always succeed, does, nevertheless, stand more chance of making a mark than a slavish adherence to the conventional.

Ancient and Modern.

It might be said, perhaps, that departures of this nature distinguish the modern way of looking at things from those of the past, and that Nos. 3 and 5 of the prints reproduced on the opposite page—"Chillon from Above," by P. T. Yonge, and "Roman Baths," by Mrs. D. Hall—disclose a tendency towards the former of the two classes.

They are, in any event, unconventional in that aspect of the subjects they represent, the first in according an emphasis to the roofs of the castle, and the second in its extreme length of foreground. Neither subject is shown as it is usually seen. Instead, the line of sight is directed downwards, and an uncommon impression of the scene is shown in each case. "Chillon," however, seems to suffer not a little from the scale in which the castle is shown. The viewpoint is rather too near; too little of the vertical walls are included; the subject appears to be rather cramped and lacking in stability in consequence, and the subject seems to have been taken the wrong way of the plate. It would make a better vertical than a horizontal picture, and, though it has a certain novelty, does not quite succeed in getting across.

With No. 5, the case is different. The long foreground is justified by the pleasing nature of the reflections, and by the fact that they are made to serve as an important adjunct to the pictorial motive.

Picture Proportions.

Actually, the centre of interest lies in the two broken columns in light towards the left-hand top, and the motive, for once in a way, is heightened in value by the duplication of the principal item.

In one sense, the columns and their

reflections might be regarded as a single element, for their relationship is obvious, and their connection well established.

The repetition of the other columns, while not competitive, lends a feeling of design to the arrangement, and, altogether, the work shows promise to a not inconsiderable degree.

At the same time, and though the choice of an abnormal viewpoint has achieved success in this particular instance, it would scarcely be wise to pursue the uncommon simply because it is not usually done. Such a course, besides having limitations, would tend towards eccentricity and, eventually, unintelligibility. The unusual is only justified if it provides a new aspect to beauty in some form or other, and it is better to seek to render beauty, whether, in so doing, the unusual is incorporated as well, than to search for novelty for the sake of novelty.

It may well be imagined that, when the subject of No. 5 was first seen, the sunlight on the pillars and their reflections inspired the exposure, and, to avoid the competition of the sky and to express the attraction of the sunshine and water to the utmost possible extent, the unusual proportion of foreground was decided upon.

A Question of Motive.

The line of sight would therefore be directed downwards, and, if it were chosen with such a motive, it is well justified and sound in its sincerity.

If, on the other hand, the downward viewpoint were adopted as an end in itself, and the inclusion of the effect were more or less accidental, the intention was insincere, although the end be the same.

That it is not necessary for any abnormal point of view to be sought in order to achieve a really pleasing picture is shown by No. 1, "Ex Cathedral," by L. P. Friendship, where the effect of the sunshine is delightfully rendered and the viewpoint is that which convention would dictate. The feeling of light, it is true, might be stressed by the introduction of an appropriate figure in the centre archway, but the choice of any but a level viewpoint could only have the result of impairing the appeal.

It is quite likely that the rising front was brought into action, but this scarcely amounts to altering the direction of view. Rather does it remain simply a matter of adjusting the portion of the subject required so that it fits the available picture space.

The Rising Front.

In this it is most useful, and, in all probability, No. 4, "Corner of Old Lynn," by R. Guest, provides another example of its employment.

The proportions of this picture are very well judged, but, had the lens been centrally placed, it is likely that there would have been an excess of foreground instead of just a sufficiency as at present. The effect of atmospheric sunshine, too, is very pleasingly rendered, and, in this instance, the fortunate presence of a figure stresses the feeling of light enormously.

Possibly the pose of that figure is not all that could be desired, but it does serve to give the picture point and emphasis, and, moreover, to provide an indication of what is needed in No. 1.

In comparison, and though it attains an equal technical level, No. 2, "After the Harvest," by David V. Sims, seems somewhat lacking in interest, for, while it would make an effective setting for a group, its innate appeal is slight. On the other hand, No. 6, "A Quiet Corner," by A. W. Kirkwood, has a considerably greater attraction as far as the setting is concerned, and it is graced with a figure as well.

Figures as Features.

The setting alone, with the sunlight on it, would have a certain appeal, but the effect is rather widespread and would lose in point on that account. The figure serves as a localising influence and concentrates the interest.

It makes the brightest note of any significance in the whole scheme, and, because of its brightness, the sunshine is endowed with value and vitality.

It tells with excellent effect, but, all the same, a little more shadow on both right- and left-hand margins would make it stronger, and, had it been found possible for the figure to have been caught looking towards the camera instead of away, the effect, as a whole, would have been finer still.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SMALLER CRAFT," by C. Peters.

THE effect of a culminating point of light as a factor in concentrating the interest, to which reference was made on the preceding page, is further demonstrated in this picture, for, although the arrangement of line and mass is satisfactory enough, there would be little to attract and hold the attention without the light which strikes the folded sail at (1).

The Dominating Light.

If the effect of the picture without that light can be visualised, it will readily be appreciated how slight its interest would be. The shapes of the boats would, perhaps, lend a suggestion of form and there might be some appeal arising from the light on the water, but it is questionable if it would be sufficient to lend any real pictorial attraction.

The interest, too, would be somewhat scattered, and scarcely more than topical in character; but, with the light on the sail, the case is altogether different. The sunlight is endowed with life and force; the point of light has the effect of pulling the whole composition together, and the work is endowed with an æsthetic appeal. It is all the greater on account of the sombreness of the setting, and the fact that the light is strongly placed is a further factor emphasising its dominance.

With the centre of interest in the upper portion of the picture, it might be considered that there is some justification for the length of the foreground, for a certain suggestion of novelty seems to arise from that placing, it being more usual for one of the lower four points formed by a division of thirds, vertically and horizontally, to be chosen in a subject of this class.

The presence of the overhanging stern of the vessel on the left does seem to afford a further reason, for, with so great a mass, a measure of space below appears advisable, or,

otherwise, its weight might be too great for the picture.

Mass and Stability.

Space is needful in order that there may be an adequate sense of stability, but, apart from this particular point, it is questionable if the degree of novelty is sufficient to warrant the departure from convention, for, although the water is diversified a

ground. Such a state of affairs might, however, involve a good deal of waiting, for it only seems to occur just about the turn of the tide, and only then when the amount of wind is negligible and insufficient to disturb the surface.

Nevertheless, did it happen and were it incorporated in the picture, the present proportions would be rendered perfectly acceptable; but, as the work stands, the conclusions are forced upon us that, in the first place, it would have been wiser for the mass of the vessel on the left to have been omitted, and, in the second, to have limited the amount included to that portion above the dotted line.

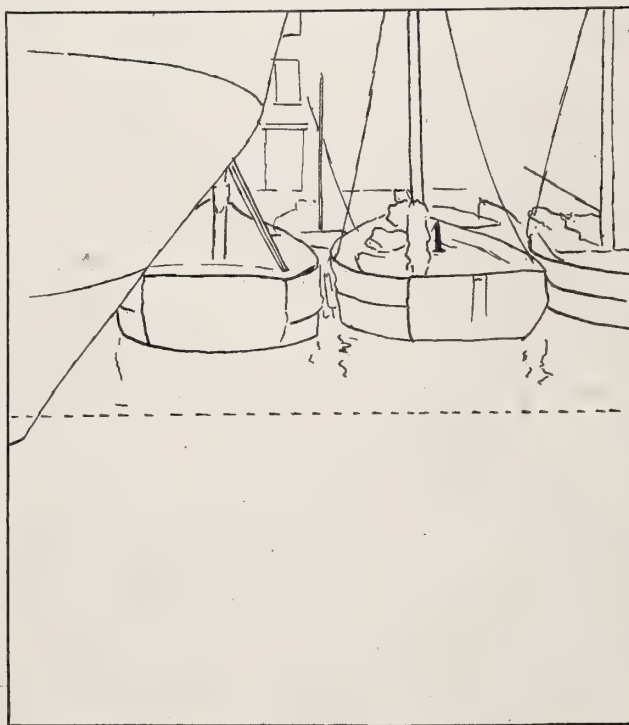
A Distinction and a Difference.

It further becomes evident, upon continued study of the print, that, despite the undoubted dominance of the point (1) as the centre of interest and its value in lending an artistic appeal, the attraction is inclined to the intellectual rather than the emotional. In other words, the subject has been treated in a way which is æsthetically sound, but which is not altogether convincing artistically, for it is one that, of its nature, seems to demand some sign of human activity to make it complete.

A distinction that would make a great deal of difference would be incorporated

by the inclusion of a figure in close proximity to the light in question. If it could be shown as the brightest light, so much the better, but, even if not, the touch of human interest, which the subject seems to need, would be provided, and the attraction enhanced accordingly.

However, the securing of a figure just where it is wanted is so much a matter of chance that it is scarcely fair to criticise the print on account of its absence. Nevertheless, it is mentioned as an ideal to be achieved, and possibly, on another occasion, fortune may be kinder. "MENTOR."



little, it is scarcely enough to justify its retention, nor would the appeal of the picture, as a whole, be impaired were the portion below the dotted line removed altogether.

If, on the other hand, the water had been caught in a more placid mood, and the reflections of the boats, their masts and rigging, and the irregularities of the setting, had provided a wavy replica of the upper portion of the subject—somewhat upon the lines of No. 5 of the prints reviewed on the preceding page—it is probable that the picture would be better able to carry the existing length of fore-

August 29th, 1934

EXHIBITIONS & COMPETITIONS

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly. Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in this issue.

Midland Salon (Castle Museum and Art Gallery, Nottingham).—Open, August 18–September 15.

"All Britain" Photographic Exhibition (organised by Scarborough Amateur Photographic Club).—Open, August 31–September 15. Exhibition Secretary, c/o 18, Ramhill Road, Scarborough, Yorks.

Seventh International Photographic Salon of Japan.—Open (Tokyo), October 1–10; (Osaka), October 20–26. Address all communications to The International Photographic Salon, Tokyo Asahi, Shimbun, Tokyo.

London Salon of Photography.—Open, September 8–October 6; sending-in day, August 29; entry forms from Hon. Secretary, 5a, Pall Mall East, London, S.W.1.

Royal Photographic Society.—Open, September 8–October 6. Secretary, 35, Russell Square, London, W.C.1.

Victorian International Salon (Melbourne Centenary, 1934).—Open, October 29–November 10. Secretary, C. Stuart Tompkins, Junction, Camberwell, E.6, Melbourne, Victoria, Australia.

Rotherham P.S. Annual Exhibition.—Entries, September 24; open, October 17–20. Secretary, E. George Alderman, Ruardene, Newton St., Rotherham.

Paris Salon.—Open, October 6–21. Secretary, M. E. Cousin, Société Française de Photographie, 51, Rue de Clichy, Paris (9E).

"Holiday Happiness" Competition.—Cash prizes. Particulars from Progress School of Photography, 10, Bolt Court, E.C.4. Closing date, October 31.

Johnson's Holiday Competition.—Cash prizes. Closing date, October 31. Full particulars from Johnson and Sons, Ltd., Hendon Way, N.W.4.

III International Photographic Salon of Poland at the Institute of Fine Arts, Krakow.—Open, August 26–September 30, 1934. Secretary, Fotoklub Polskiej, Y.M.C.A., Krakow, Krowoderska, 8, Poland.

Chicago International Salon.—Entries, November 1; open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

8th International Christmas Salon of Photography, Antwerp 1934–35.—Open, December 23, 1934–January 6, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25 to March 2, 1935, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester, England.

Isle of Man Publicity Board's Third Annual Photographic Snapshot Competition.—Entries, Saturday, October 6. Particulars may be obtained from the Secretary, Isle of Man Publicity Board, Bank Chambers, Douglas, I.O.M.

News & Reviews

Items of General Interest from all Quarters.

Red Book Day, the annual function in connection with the Red Book, the official publication of The Photographic Alliance, will be held on Saturday afternoon, the 15th September, at the Central Building, Y.W.C.A., Great Russell Street, W.C.1. There will be a reception at 4.30 p.m., followed by tea. The President of The Photographic Alliance, Mr. W. B. Shaw, will take the chair and will present the awards to the winners in the Print and Slide Competitions. The price of the tea ticket is 1s. 6d., and the room reserved for the occasion will accommodate 200. Application for tickets should be made to the Secretary of The Royal Photographic Society, 35, Russell Square, W.C.1, not later than September 8th.

The Autosiphon is an ingenious device, simple and effective, for facilitating the washing of negatives and prints in the lavatory basin at home or abroad. It is a bent vulcanite tube, one end of which is inserted in a rubber disc which replaces the ordinary plug in the

basin. These discs are available in all standard sizes. The inflow of water can be so regulated that the basin will alternately fill and empty, or that the level will remain constant. In any case, the hypo-contaminated water is drawn off from the bottom, as it should be. The accessory is made by Messrs. Photric Products, of 37, Albemarle Street, London, W.1, and can be obtained from photographic dealers at the reasonable price of 1s. 6d.

We offer to those interested a last-minute reminder that August 31st is the closing date for entries to the "Regent Exhibition of 1934."

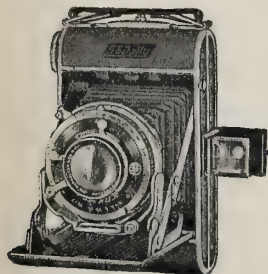
Many readers will welcome the news that the Dufaycolor 16-mm. ciné film is now on sale at leading photographic dealers. This attractive colour process is the successful result of the continued efforts of Messrs. Spicer-Dufay (British), Ltd., who are to be congratulated on their achievement. We hope to make further reference to the film shortly.

In our issue of the 15th inst. we recorded the finding of a camera on the cliffs near Deal. It appears that it was not lost, but stolen from a motor yacht in Margate harbour, a sailing boat being stolen at the same time, and afterwards abandoned. The camera has been restored to its owner, to the gratification not only of himself but of the reader who was courteous enough to notify us of his find.

Lost.—A Ciné-Kodak Eight, No. 38912, with f/1.9 lens was lost in a tube train in London on August 13th. Information should be given to Messrs. Sashalite, Ltd., 28, Victoria Street, Westminster, S.W.1.

THE SUPER-SPORT CAMERA.

A CAMERA with a wide range in a small space has been sent us for review by Messrs. Actina, Ltd., 29, Red Lion Square, High Holborn, W.C.1. This is the "Certo" Super-Sport camera. It can be used as a spool camera for sixteen exposures, $2\frac{1}{2} \times 1\frac{1}{2}$ in., on the usual 6×9 cm. film, or for film packs and plate negatives $2\frac{1}{2} \times 2\frac{1}{2}$ in.



This camera, which is an extremely well-made instrument of metal, is of the automatic type when opening, the outstanding feature being the adjustable shutter for different sizes of pictures from the same film.

It is fitted with a variety of lenses ranging from the f/3.5 Trioplan anastigmat in Compur shutter at f/10, to the f/2.8 Zeiss Tessar in Compur shutter at f/15.65. The camera is small and compact, and has a metal body with leather covering.

The focussing adjustment is a simple attachment to the lens, and the release has been ingeniously duplicated for convenience when holding the camera vertically or horizontally.

An illustrated leaflet dealing with the Super-Sport is obtainable from the above address.

A NEW "JUSTOPHOT."

THE new pattern "Justophot" Exposure Meter (Drem Products, 37, Bedford Street, Strand, W.C.2) has an improved method for ascertaining the exposure required. First it contains an automatic adjustment for exposures with a filter—from two-times up to eight-times.

Then, even better still, it allows the instrument to be set for different speeds of plates or films *before the reading is taken*,



instead of after the reading has been taken. That is simpler and more convenient than the older method.

The directions issued with the new model are perhaps better than the old-style directions. Formerly photographers using the "Justophot" watched for the moment of the extinction of the test figure. Now they are told to start at zero and watch for the first trace of light that makes the figure just discernible.

With a chromium finish to the barrel and the figures on the rings clearer than ever on their white base, it looks the practical tool that it is. The price is 35s., with 3s. 6d. extra for a sturdy leather case.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Editing Family Films

By
R. H. ALDER.

A PROFESSIONAL film editor, replying to an enquiry, said that his job was to "make the director's ideas at least intelligible, and—if possible—interesting." But he suffered from dyspepsia also.

Good editing is as necessary for a family film as for any other. Readers of these notes always, of course, start each film with a black leader followed by a title, and go through it cutting out defective frames and patching faulty sprocket holes. All splices are clean and neat—in short, there is not a single technical flaw.

Smooth Continuity.

Since a scenario was carefully written and faithfully followed, the stream of ideas has no sudden cascade of discontinuity which causes the audience to enquire what has happened now. There is no need of an extempore running commentary to make it clear that Elsie went from Gloucester to London by train and not by magic carpet or wishing-cloak.

In fact, the spool can be lent to an acquaintance to show to his family, knowing that they will find it interesting as well as intelligible. Yes?

That smooth intelligibility is what the editor ensures. In personal films it may be difficult to achieve, but there is the more joy in attainment. The difficulty lies in the fact that the amateur, especially the lone worker, cannot afford several takes of the same scene, consequently awkward transitions must be glossed over by afterwork.

Filling the Gap.

The first task is the mechanical one of assembling the scenes in their proper order. Then on projection it may be discovered that the flow of thought which appeared to be clear in the scenario is not so pellucid when translated into pictures. If so, the editor cuts in shots to preserve continuity. As a last resort he may insert another sub-title, but that would be a confession of weakness.

When these gaps are filled the editor decides the precise points of transition from one scene to the next.

Here again smoothness is his aim. If, for instance, there is a medium shot of George lifting a glass of shandy-gaff, followed by a close-up of him drinking, the position of the glass at the beginning of the later shot blends exactly with the position in the last frame of the earlier shot.

This is where the editor must be hard-hearted. There is a great temptation to overlap. Similarly, at the beginning and end of a sequence one is apt to keep in just one or two frames, regardless of the principle that the first frame must be just after action has begun, and not just before. The distinguishing mark of a work of art is "slickness"—all the essentials must be there but nothing more.

The Blue Pencil.

That "nothing more" is the summation of the first part of the editor's function. The scenarist plans to include all that makes a story, the director

translates into pictures, the editor blue-pencils out all that does not belong to the story.

The blue pencil, however, must be wielded carefully. It is better to pare off gradually as a joiner planes than to slice off lumps as a carpenter saws.

When at length the story is coherent yet succinct the editor is free to think of his finishing touches. Can he introduce into the presentation rhythms which will emphasise the moods of each chapter of the story?

For instance, while Elsie is playing with the dog, George is driving to meet her. The scenarist set this out as (1) a shot of Elsie and the dog, (2) close shot of George driving, (3) long shot of the car at speed, (4) another shot of Elsie. The editor decides that this wants speeding up. He promptly cuts shots (3) and (4) into two parts each and interleaves them, so to speak.



The seasons bring different subjects for the ciné camera. Above is a reminder that "cubbing" is now in full swing.

Willie, aged nine, in his Red Indian head-dress, is stalking his big brother George; unfortunately, the shots of Willie are too short and abrupt to suggest the idea of stealthy tracking. The editor cuts Willie in two and interposes a shot of the cat stalking a bird, using dissolves at the two joins to maintain smooth transition.

The dissolve, the wipe-dissolve, the simple cut, the slow and quick fade are tools which the editor shares with the scenarist. Some editors would like to establish a strict convention as to their use; employing, for example, the ordinary dissolve or mix to join

related ideas and the wipe-dissolve to join episodes related only in time.

Slaves of Convention ?

The amateur editor would do well to avoid slavish adoption of convention. He is the experimenter, and should lead rather than follow. But whatever he chooses to do must be done with one purpose—to emphasise the important details of the story, and not to show off his tricks. Good editing, like all good art, glorifies the subject and conceals itself.

When the editor has finished, there are two products—the film on the

spool and the film left in the bag. Don't throw away what is left over; ticket each length, index it, and put it away in numbered boxes. One of those bits may prove useful—perhaps as a flash-back in later years. At the worst it can be blacked with shoe-polish and used as a leader!

A Work of Art.

Editing grows on one. Intelligibility and interest are its ends, but those ends can be reached by many roads. The film editor enjoys the thrills of the explorer and the pride of the craftsman—in other words, he is an artist.

ACTION SUBJECTS

for the AMATEUR CINEMATOGRAPHER.

FORTHCOMING EVENTS DURING SEPTEMBER, 1934.

*The Amateur Photographer
and Cinematographer's Diary
of Forthcoming Events.*

| DATE. | EVENT. | PLACE. | DATE. | EVENT. | PLACE. |
|----------|--|-------------------------------|-------------------|--|---------------------------------------|
| Sept. 1. | Partridge Shooting Commences. | | Sept. 10-15. | Golf Week | Scarborough. |
| " 1. | Horse Show | Punchestown, Nr. Dublin. | " 11. | Ancient Widecombe Fair .. | Widecombe- in-the-Moor. |
| " 1. | Horticultural Show | Crieff. | " 11. | Golf Tournaments | St. Andrews. |
| " 1. | Rowing Championships .. | Loch Lomond. | " 12-13. | Argyllshire Gathering .. | Oban. |
| " 1. | Agricultural Show | Cumnock. | " 12. | Yacht Racing | North Berwick. |
| " 1-11. | Cricket Festival | Scarborough. | " 12. | St. Leger Stakes | Doncaster. |
| " 2. | Pilgrimage to Clonmacnoise .. | Offaly, I.F.S. | " 15- Oct. 22. | " Festival of Light " Illumina- tions | Blackpool. |
| " 2. | All-Ireland Hurling Final .. | Dublin. | " 14-15. | Australia v. North of Scotland | Forres. |
| " 3-8. | Tennis Tournament | Oban. | " 18-21. | Golf Tournament | Walton Heath. |
| " 3-4. | St. Giles' Fair | Oxford. | " 19. | Dr. Johnson's Birthday Cele- brations | Lichfield. |
| " 3-8. | Open Tennis Tournament .. | Bexhill. | " 19-20. | Autumn Race Meeting | Great Yar- mouth. |
| " 3-15. | Open Croquet Tournament .. | Bournemouth. | " 19-21. | Race Meetings | Ayr. |
| " 3. | Golf Tournament | St. Andrews. | " 20-21. | Highland Gathering | Inverness. |
| " 4. | Lammas Fair | Stromness. | " 21. | Royal Ulster Autumn Agricul- tural Show | Belfast. |
| " 4-6. | Manx Grand Prix Motor Cycle Races | Isle of Man. | " 21. | Ancient Fairs | Woodbury Hill and Bridg- water. |
| " 5. | Horticultural Society's Show .. | Keith. | " 21-22. | September Race Meetings .. | Windsor. |
| " 5. | Highland Games | Aboyne. | " 22. | Motor Races | Brooklands. |
| " 5. | Yacht Racing | North Berwick. | " 22-29. | Open Golf Tournaments .. | Torquay. |
| " 5. | Water Carnival | Shanklin. | " 22-29. | Road Fair | Dumfries. |
| " 5. | Horse Show | I.O.W. | " 22. | Yacht Racing | North Berwick. |
| " 5-6. | Race Meetings | Bath. | " 24-25. | September Race Meetings .. | Leicester. |
| " 6. | Royal Highland Gathering .. | Bath and Limerick. | " 26. | Archery Meeting | Bath. |
| " 7-22. | Open Tennis Championship .. | Braemar. | " 26-27. | Sports Meeting | Perth. |
| " 7-8. | Race Meetings | Peebles. | " 28. | Sheep Show | Eskdale, Lake District. |
| " 8. | Golf Tournament | Folkestone and Manchester. | " 28. | Barton Fair | Gloucester. |
| " 8. | Open Dog Show | North Berwick. | " 28-29. | Autumn Race Meetings .. | Newbury. |
| " 8-15. | Angling Festival | Glasgow. | " 29. | Motor Hill Climb Test | Shelsley Walsh. |
| " 10. | Steeplechase Race Meeting .. | Scarborough. | " 29. | Ancient Pleasure Fair | Uxbridge. |
| " 10. | Ancient Tor Fair | Folkestone. | " 30. | Ancient Custom of " Clipping the Yews " | Painswick. |
| " 10-15. | Beaufort Club Polo Tournament | Glastonbury. | | | |
| " 10-15. | Tennis Tournament | Norton, Nr. Bath. | | | |
| | | Pitlochry. | | | |

With the approach of autumn thoughts turn towards lantern lectures and ciné shows. Readers are reminded, therefore, that the Scottish Travel Association, of 2, North Charlotte Street, Edinburgh, 2, maintains a library of 16-mm. films of Scottish scenery and towns. These films are available on loan to film societies and others, only the postage being charged. A list may be had on application to the Association. The same

organisation is also prepared to lend sets of lantern slides, accompanied by notes which form the basis of lectures on Scotland or Scottish subjects. Both film library and slide collections have been revised and increased since last year, and, as the demand is likely to be heavy during the winter months, it is advisable to book dates well in advance.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Intensifying.

I wound a pool of film the wrong way round in the tank for developing, and the result is that there are clear strips of celluloid. I have used chromium intensifier without effect. How can I get any results from the film?

D. L. (Woking.)

If we are to understand from your letter that parts of your negatives are clear celluloid, there is nothing whatever you can do to remedy the trouble. An intensifier will strengthen an existing image, but it will not create one from nothing.

Press Agencies.

Could you give me the name of a Press agency which circulates free-lance news photographs?

F. J. W. W. (Bingley.)

We have frequently quoted the names of photographic Press agencies, but we repeat a few of them herewith: Photopress, Ltd., Johnson's Court, London, E.C.4; Central Press, Ltd., 119, Fleet Street, E.C.4; Photo Service Co., 124, Bermondsey Street, S.E.1; Associated Press (Great Britain), Ltd., 2 and 3, Hind Court, Fleet Street, E.C.4; Keystone View Co., 12, Wine Office Court, E.C.4; Planet News, 3, Johnson's Court, E.C.4; Sport and General Press Agency, 2 and 3, Gough Square, Fleet Street, E.C.4.

Infra-red Photography.

I have become interested in infra-red photography. Is it a process within the scope of an amateur? Is a book on the subject published?

D. W. (London.)

You do not explain what it is you wish to do with infra-red photography, as it is not adapted for ordinary work. You have to use the special plates and filter supplied by Messrs. Ilford, who also provide a good deal of information as to procedure. A book dealing with the subject is "Infra-Red Photography," by S. O. Rawling, published by Messrs. Blackie & Son, Ltd., at 3s. 6d. net.

Ciné Enlargements.

Can a good positive ciné frame be enlarged, say, up to postcard size? What plate is best? What outfit is necessary for the work? V. P. (London.)

The question of enlarging from positive ciné film is not one that can be dealt with in the form of a reply to a question. We should strongly advise you to get the book entitled "Motion Pictures with the Baby Ciné," by Harold B. Abbott, obtainable from our publishers, price 2s. 8d. post free. The subject is there dealt with quite fully enough to put you on the right road.

Postal Clubs.

Can you give me the address of the nearest photographic society? Will you also give particulars of a good class Postal Club?

J. W. S. (Manningtree.)

We do not know of any photographic society in your district. There are many good postal clubs, but in most of them we believe there is no room for further members at present, although vacancies occur from time to time. You will find a complete list of such clubs in "Photograms of the Year," and your best plan will be to get into communication with some of the secretaries.

Colour of Prints.

I am a great admirer of the tones obtained by photogravure, such as in the supplement to your Jubilee Number, but cannot obtain these tones myself. Can they be obtained by toning, and if so, how?

D. W. R. F. (London.)

You must remember that the reproductions to which you refer are printed in coloured ink, and it does not follow that the exact colour could be reproduced by photographic means. Similar tones can be obtained on both bromide and chloro-bromide papers, both by development and by toning, but it is naturally quite impossible for us to deal with this wide subject in the form of a reply to a question; it would require a small book to do the subject justice.

Borax Developer.

I think you once gave a pyro developer with borax as an ingredient. Could you repeat it?

W. A. B. (Droxford.)

We have no recollection of giving a pyro formulae with borax, as the latter ingredient is almost invariably used with M.Q. The following is a typical formula:

| | |
|----------------------------------|---------|
| Metol | 18 grs. |
| Sodium sulphite (anhydrous) .. . | 2 oz. |
| Hydroquinone | 45 grs. |
| Borax | 18 grs. |
| Water to | 20 oz. |

Paper Negatives.

Can you tell me of any method of treatment for paper negatives to minimise the grain?

W. R. (London.)

You are bound to get a certain amount of grain with paper negatives, and many workers use them in order to secure this. As long as you treat the paper negative by one of the methods for making it as translucent as possible there is nothing more that can be done.

Lines on Negative.

Can you tell me what has caused the multitude of fine lines on the film I send?

H. H. G. (St. Helens.)

What are often called telegraph wires on your negative are due to winding the film while the camera is closed, in which case the scratches are caused by the bellows. If this is not the reason it must be sought in the rollers, or some other surface over which the film is drawn.

Speed Numbers.

I have a Watkins meter, but the speed numbers on it are not H. & D. How can I work it?

J. T. B. (Glasgow.)

With the exposure meter you should have a speed card. This gives the Watkins speed numbers of all the well-known plates and films on the market, and these are what you should go by in using the meter.

Hypo Eliminator.

I find washing prints rather troublesome, and have bought a bottle of hypo killer. It works all right, but what is your opinion of hypo eliminators?

O. E. W. (Salford.)

We have over and over again dealt with the question of hypo eliminators in our columns, and have nothing to add to what we have already said. You say that the preparation you are using works all right, but you do not say on what grounds you have come to this conclusion. In our opinion, if prints are worth the trouble of making they are worth the little extra trouble of washing.

Stained Films.

I explain my method of developing. How can I avoid getting the stain as on the enclosed film?

R. H. G. (Brussels.)

The stains on the film you send have nothing whatever to do with the developer. Most of these dyes disappear when an acid-hypo bath is used for fixing, and any trace that may be left vanishes during the final washing. In some cases, however, it has been found advisable, if any stain is still visible, to put the films in water made just alkaline with a little ammonia.



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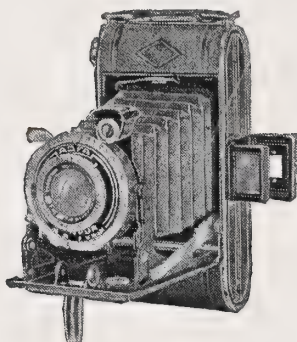
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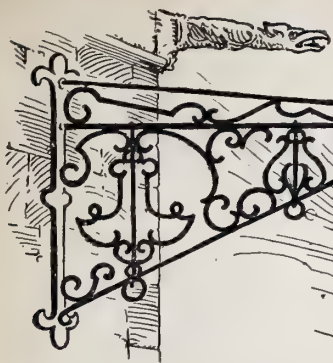
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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—
 12 words or less.....1/-
 1d. for every additional word.
PROFESSIONAL AND TRADE:—
 12 words or less.....2/6
 2d. for every additional word.

Each paragraph is charged separately.
SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.
 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 160, Deansgate, Manchester, 3; 26b, Renfield Street, Glasgow, C.2.
 Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

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& Co.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'". Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

LEICA II, Elmar f/3.5, ever-ready case, antinuous release, No. 1 filter; new condition, £17/10, or nearest offer.—Box 1290, c/o "The Amateur Photographer." [3217]

LEICA Chromium Model III, f/3.5 Elmar, £21; also f/2 Summar, £12; Photoskop Meter, £4; will sell separately or complete; all as new; owner buying cine.—Gibson, 66, Algernon Rd., Lewisham, S.E.13. [3444]

FOTH-DERBY, f/3.5, focal-plane, 16 on V.P. spool, as new, £32/6, listed £4/12/6; Limp Leather Case, 3/-.—Hodges, 16, West Place, Wimbledon Common. [3445]

1-PLATE Sanderson, Compur, f/4.5 Zeiss Tessar, 4 4 D.D. slides, Proxar lens, cut-film sheaths, tripod, light filter, leather case; perfect.—13, Limekiln Lane, Liverpool. [3446]

41/2 x 6 cm. Dallmeyer Speed, focal-plane, 1/8th to 1/1,000th, f/2.9 Pentac, interchangeable f/5.6 Dallon Telephoto, lens hoods, 3 double slides, F.P.A., 3 filters, leather cases, perfect condition, cost £26/10, £12; wanted 3 1/2 x 2 1/2 Double Extension Folding Plate, with Compur and f/4.5, preferably with interchangeable Telephoto.—Box 1303, c/o "The Amateur Photographer." [3447]

ZEISS Trona, 3 1/2 x 2 1/2, Tessar f/4.5 lens, Isbor shutter, double extension, slides, F.P.A., R.F. holder, leather case, all new condition, £7; or exchange for good Roll Film Camera (16 on 3 1/2 x 2 1/2).—A., 95, Merton Hall Rd., Wimbledon, S.W.19. [3450]

LEICA Model II, f/3.5 Elmar lens and ever-ready case; practically brand new, £17/10.—McDonald, 42, Uxbridge Rd., W.7. [3463]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

10 x 15 Voigtlander Bergeheil, usual movements, lensless, slides, 12/6.—Below.

3 1/2 x 2 1/2 N. & G. Sibyl, Cooke f/6.5, slides, F.P.A., £2 55/-; 1-pl. Vindex wanted, preferably lensless.—E. L. Dunnett, 3, Ascott Avenue, Ealing. [3452]

1-PLATE Sands Hunter, Zeiss Triotar f/6.3, 4 in Compur shutter, all movements, 6 metal slides, F.P.A. and roll-film adapter, £3/10.—Tyler, 67, The Drive, Worthing. [3456]

3 1/2 x 2 1/2 Zodel, f/4.5, Compur, double extension, 6 slides, F.P.A., R.F.A., £5.—Liddell, 26, River St., Ayr. [3466]

CAMERAS AND LENSES

1-PLATE Sinclair Una, f/5.3 Tessar, Compound 4 shutter, Distar, focal-plane back, 12 slides, case; special outfit; cost nearly £50; £10 lowest.—Below.

1-PLATE Dallmeyer de Luxe Reflex, f/4.5, 3 4 D.D.; cost £26; recently new, £10.—Below.

12-IN. f/6 Adon Telephoto, screw-in., K.1, K 2 filters, hood, £4/10.—Below.

3 1-pl. T.-P. Book-form Slides, 25/-.—Thompson, 89, Gipsy Hill, S.E.19. Sydenham 8064. [3457]

3 1/2 x 2 1/2 T.-P. Junior Special Ruby Reflex, Cooke f/4.5 lens, F.P.A., 12 metal slides, antinuous release, waterproof case, 6 1/2 guineas.—Below.

1-PLATE T.-P. Imperial, reversing and double 2 swing back, all front movements, 6 D.B. slides, Goerz lens, 8 guineas.—Below.

ABBEYDALE Enlarger, 4-pl., chain and sprocket focussing, carrier rotating, rising, falling and tilting, Beck Neostigmat lens, incandescent illuminant, 7 guineas, or the lot £18 (rise of lenses alone).—L., 21, Maclean Rd., Brockley Rise, S.E.23. [3461]

£14/10 Ihagee Exakta Miniature Roll Film Reflex, 1 1/2 x 2 1/2, Tessar f/3.5, focal-plane shutter to 1/1,000th, coupled film transport, 1934 model, absolutely as new, maker's written guarantee; cost £18; seen or on approval.—Heath, 7, Manchester Rd., Chorlton, Manchester. [3462]

SIBYL Vitesse, f/3.5 Ross, 3 D.D. slides, F.P.A., Riteway roll-holder, lens hood, 3 filters, focussing hood, cable release, hide case, £16.—Hooper, 65a, Callcott Rd., N.W.6. [3275]

SERIOUSLY—

Have you ever considered that our service is essential for your perfection, that everything: Cameras, Projectors, Enlargers, Films, Plates, Papers, Ciné Films, Accessories, are delivered for usage by next post, and that everything sent out is fully guaranteed—perfection, or will be exchanged, replaced, or refunded, without question by next return post?

★ We want you to get perfect pictures of quality, pictures that will place you high in exhibitions, competitions, etc., and if you will use our service, you will get quality such as only perfect apparatus and materials can give you.

★ We deliver plates, films, papers, ciné films, and all makes of apparatus Fresh Weekly, and Guaranteed. Our clients are loud in their praise of our service. Why not you? You can open an account for materials with us against monthly account.

★ Write To-day. Guaranteed. You'll be delighted ★

AT LAST—16-mm. NATURAL COLOUR

New Dufay Natural-Colour Cinema Film, slips in your camera like ordinary film, gives perfect colours true to the scene as seen by the eye. No projection film. Join into your black-and-white film and show continuously through any projector. Get a roll now, you will never use any other. Simple, Quick, Certain. Any lens, any camera. Complete with processing, postage both ways, 21/-.

Write Now. Guaranteed. You'll be delighted.

AT LAST—THE PERFECT REFLEX—

★ PRE-SET INSTO STOP. ★
Swing, Rise, Tilt Front. Slow Speeds.

Latest T.-P. Reflex, Dallmeyer f/4.5, latest steel-gear self-capping, 1 to 1/1000th, long pinion extension (for close-ups, copying, etc.), deep hinged hood, latest mirror (inverted in crowds above the head), revolving back (takes pictures horizontally or vertically), perfect sky shade, latest Insto Stop—set stop as desired, focus at full aperture. No parallax complications—perfect picture as actually seen, with full definition; swing tilting front for high buildings, unique portraits, etc.; The most Perfect Reflex ever devised. Dallmeyer f/4.5. 3 1/2 x 2 1/4. £15 15 0
Exchanges. Hire Purchase. Perfection.

USED BARGAINS. 7 Days' Approval.

12-in. Dallmeyer Dallon f/5.6 Telephoto. As new. £7 15 0
16-on-3 1/2 x 2 1/4 Nagel Kodak Self-erecting Six-20 Duo Roll Film, Kodak f/4.5, D.A. Compur, very compact. Like new. £6 17 6
V.P. Exakta Reflex, f/4.5, latest shutter. As new. £8 17 6
6 x Heazanth Prism Famous Binoculars, 6 x 40, giving brilliant viewing of quality, hide case. Hardly used. £6 17 6
3 1/2 x 2 1/4 Goerz Famous Tenax Plate, Goerz Dogmar f/3.5, Compur, double ex., rise, cross, slides. Cost £20. Like new. £7 15 0
1-p. Zeiss Ikon Nettel Latest Press Camera, Zeiss Tessar f/4.5, latest 1/3rd to 1/1000th, unique top pinion focus, rise, cross, front, wire finder, slides, case. Cost £45. Like new. £25 0 0
3 1/2 x 2 1/4 Matador Compact Self-erecting Plate, Meyer f/4.5, Rulux 1 to 1/300th, all inlaid, slides. As new. £2 17 6
16-mm. Ensign 100-B Projector, 25 s. lens, 100-watt direct boosted illumination, rocker latest sprockets, wonderful light, ever-ready case, resistance. Like brand new. £12 12 0
9-in. Dallmeyer Dallon f/5.6 Telephoto, focus mount, suit 3 1/2 x 2 1/4 reflex, or 3 1/2 x 2 1/4 Press. Cost £14. Real bargain. £5 17 6
2 1/2 x 2 1/4 Voigtlander Famous Brilliant Mirror Reflex, Voigtlander f/7.7, 3 speeds, takes 12 on 3 1/2 x 2 1/4 films. £1 15 0
50 x 40 Crystal Beaded Screen, in leather covered Lux auto. case, finest best green back, unused. As new. £12 12 0
4 1/2 x 2 1/4 Autographic Kodak Roll Film, f/7.7 and 8. As new. 18s. 11d.
V.P. Blacknote Plate, Zeiss Tessar f/4.5, 1 to 1/100th, nickel slides, hide case. Perfect pictures on test. £3 17 6
8-mm. Stewart-Warner Camera, Dallmeyer f/1.9, 3 speeds, inter-changing lenses, take Kodak films. Professional. £13 13 0
2 1/2-in. Dallmeyer f/1.5 Projection Lens. Like new. £3 17 6
Cases.—1-p. Hide Reflex Cases, velvet lined, partition for slides, neck strap, double locks, £3 15s. Unused. £1 15 0
1-p. Goerz Tenax Roll Film, Dogmar Famous f/4.5, Compur. Cost £18. Lovely outfit of quality. £4 4 0
3 1/2 x 2 1/4 Wirgin Plate Pocket, Xenar f/3.5, D.A. Compur, double ex., rise, cross, wire finder, all metal, inlaid leather covered, slides, carton. Brand new. Unused bargain. £6 12 6
16-mm. Ensign Super Projector, f/1.8, 250-watt, direct boosted illumination, forward, reverse, rewinding, stills, tilting head, resistance, case. Cost £50. Like brand new. £21 10 0
3 1/2 x 2 1/4 Zeiss Ikon Trona Speed, Zeiss Tessar f/3.5, D.A. Compur, double ex., rise, cross, latest bellows catches, wire finder, slides. Cost £19. Like new. Super. £12 12 0
16-mm. Kodak BB Camera, f/3.5, latest type. As new. 28 s. 0
6 x 12 Rollei Scope Mirror Reflex, Tessars f/4.5, finder, Tessar lens, Compurs, latest focus, hide case. £27 10 0
8-mm. 16-mm. Bolex Projector, 250-watt. Hardly used. £25 0 0
3 1/2 x 2 1/4 Wirgin Lux Roll Film, Steinheil Famous f/4.5, D.A., automatic erecting, inlaid leather case. £11 11 0
9 1/2-in. Pathe Lux Projector, motor, super reel, case, takes notched films. Cost £22 10s. Super model. £11 11 0
50 x 40 Crystal Beaded Cine Screen, lux rollers. £2 17 6
3 1/2 x 2 1/4 Ensign Roll Film Reflex, Aldis-Butcher f/3.4, latest, 1/25th to 1/500th, dead register. Perfect bargain. £5 17 6
200-B Projector, 250-watt, hardly used. Two only. £11 11 0
16-mm. Kodatoy Projector, resistance. Like new. £1 5 0
1-in. Dallmeyer f/1.5, suit Ensign, Victor, B.-Howell. £5 17 6
1-p. T.-P. Famous Reflex, Cooke f/3.5 Speed, 1/10th to 1/1000th, deep hinged hood, long ex., reversing back, Cost £16. £7 15 0
400-ft. Empty Reels, 16-mm., aluminium. Soiled, each. 2s. 6d.
16-mm. Ensign Turret Camera, f/2.8 Speed, 3-lens turret, multi-speeds, title crank, hide case. Cost £45. £25 0 0
1-p. Ensign Reflex, Dallmeyer f/3.5 Speed, self-capping, 1/15th to 1/1000th, long ex., deep hood, sky shade, slides. £7 15 0

EDWIN GORSE, 86, ACCRINGTON ROAD, BLACKBURN.

CAMERAS AND LENSES

1934 Kodak Six-20 Duo, f/4.5 Kodak, in Compur, with leather case; as new, £7/7.—Below.

1934 Super Ikonta, Zeiss Tessar f/4.5, in Compur, ever-ready case; as new, £15; deposit system.—Wright, Westfield, Pelham Avenue, Scarthoe, Grimsby. [3464]

VOIGTLANDER Virtus, Skopar f/3.5, D.A. Compur, and case, nearly new, first £8 secures, bargain; also Duralumin Tripod, 9 sections, cost 27/6, £1, brand new.—L. E. Mullen, 85, Greyswood St., Streatham, S.W.16. [3468]

4.5 x 6 Minimum Palmos, f/4.5 Tessar, 6 slides, new, £8/17/6; deposit system.—Bowler Lowe, 24, Sussex Square, Brighton. [3470]

NEWMAN & GUARDIA Special Folding Reflex, 3 1/2 x 2 1/4, Dallmeyer Dalmac f/3.5, 6-in., F.P.A., 1 D.D. slide, filter, velvet-lined leather case; perfect; seen Bristol, £21; deposit system.—Box 1345, c/o "The Amateur Photographer." [3472]

ALMOST new f/7.7 Self-erecting Focussing Pocket Kodak, 3 1/2 x 2 1/4. £2/2; also Hand-driven f/3.5 Baby Pathex, 30/—Norris, 2, St. Dunstan's Rd., Worthing, Sussex. [3474]

DALLMEYER Speed, 4.5 x 6 cm., f/2.9 Pentac, 5 double slides, F.P.A., x2 screen, hood, £8.—Bartlett, 52, Teville Rd., Worthing. [3475]

COST over £20.—Voigtlander Superb 2 1/2 x 2 1/4 Twin-Lens Reflex, f/3.5, D.A. Compur, quick-action leather case; as new, £12/10.—Below.

ENGLISH 1-pl. Klito, double extension, Compur pound shutter, f/6.3 anastigmat, 6 slides, roll-holder, case, 40/—Below.

£5 Reflex, T.-P. Junior Ruby, 3 1/2 x 2 1/4, f/4.5 Texor, 3 slides, case; fine condition.—Below.

1-PLATE Stand Outfit, 10/-, Daylight Roll Film 2 Tank, 3 1/2 x 2 1/4 or smaller, 5/-—Luke, Southdown, Coombe Dingle, Bristol. [3477]

1-PLATE Ensign Cameo, f/4.5 Zeiss Tessar, Compur, 4 double extension, rise, fall and cross movements, 8 single dark slides, F.P.A., 4 cut film sheaths, leather case; condition as new, £6/10; approval deposit system.—Haddow, 8, Bedford Terrace, Plymouth. [3479]

1-PLATE Camera, film and plate, R.R. lens, 4 speeded shutter, 2 slides, 21/-; Another, 1-pl., single lens, T. B. I. shutter, 7/6; P.C. Carbine, film and plate, R.R. lens, 1 slide, 10/6; Turner Roll Film Tank, 3 1/2 x 2 1/4, 7/6; Projection Lens, 2-in. diameter, brass mount, 15/-; another, 1-in. diameter, 7/6; Whole-plate Film Camera, minus lens and shutter, 2 double slides, 21/-—Box 1346, c/o "The Amateur Photographer." [3480]

3 1/2 x 2 1/4 Nagel Vollaenda, f/4.5, 3-speed shutter, 24 self-erecting, leather case, 50/-—Below.

1-PLATE T.-P. Ruby Field, triple extension, f/6 2 Euryscope, R.B. shutter, 3 book-form slides, tripod, 40/-—M. A. Pennington, 1, Butler Avenue, Harrow. [3484]

ENGLISH Midget Camera, anastigmat f/6.3; new, cost 50/-; sell, 40/-—Martin, Swythewood Cottage, Horsted Keynes, Sussex. [3485]

LEICA No. 1, complete with case, as new, £8; 1 Vertical Kodak Enlarger, electric, complete, cost £10, with 12 x 10 dishes, etc., £4, or nearest.—Fortin, 135, Dorset Rd., Merton Park. [3486]

ROLLEIFLEX 2 1/2 x 2 1/4, Zeiss f/4.5, positively as new, with portrait lenses, in case, £10.—Bartram, 36, Queen's Drive, West Acton, W.3. Acorn 1056. [3487]

ENGLISH Speed Film Reflex, Ensign f/4.5, focal-plane shutter speeded to 1/500th; absolutely brand new condition, two weeks old; list £6/17/6; first £4/15 secures.—Below.

ENGLISH Midget, best model, f/6.3 lens, with case; brand new condition, first 30/- secures.—H. Fernor, 86, West St., Harrietsham, Kent. [3488]

ERNEMANN 3 1/2 x 2 1/4, double extension, 6-speed shutter, 6 plate-holders, F.P.A., f/6.8 Aplanat, canvas case, £2/10; deposit system.—Spooner, 480, Green Lane, Seven Kings, Essex. [3489]

OFFERS wanted for latest 6 x 6 Automatic Rolleiflex, f/3.8, and Voigtlander 6 x 6 Brilliant, f/4.5, Compur, both quite new; Ombrux Photo-electric Exposure Meter; and Lancaster's 1-pl. Vertical Enlarger, Zeiss 8-in. f/6.3 lens, condenser or reflected light, will also reduce to lantern size.—Camera, 65, Broomfield Avenue, Newcastle-on-Tyne, 6. [3490]

SANDERSON 1-pl., complete, 3 slides, £4/10; also 1-pl. same, anastigmat lens, £3; fine condition.—Young, Southland, Cheddar. [3491]

LEICA, standard (not Model 1), range-finder, filter, Correx, accessories, Sickle vertical electric Enlarger, f/3.5 anastigmat; all as new, £14; particulars.—H. Claricoat, 66, Archery Rd., Eltham, S.E.9. [3492]

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| 4 1/2 x 3 1/2 | — | 5d. | 1/1 | 2/- | 3/7 |
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| 5 1/2 x 3 1/2 | — | 8d. | 1/8 | 2/11 | 5/4 |
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| Shts. | Shts. | Shts. | Shts. | Shts. | Shts. |
| 2 1/2 x 1 1/2 | — | — | 8d. | 1/1 | 1/11 |
| 3 1/2 x 2 1/2 | — | 5d. | 11d. | 1/8 | 3/- |
| 4 1/2 x 3 1/2 | — | 6d. | 1/4 | 2/4 | 4/2 |
| 4 1/2 x 3 1/2 | — | 7d. | 1/5 | 2/6 | 4/6 |
| 5 1/2 x 3 1/2 | — | 9d. | 1/11 | 3/5 | 6/2 |
| 6 1/2 x 4 1/2 | 8d. | 1/- | 2/9 | 5/- | 9/- |
| 7 x 5 | 9d. | 1/1 | 2/11 | 5/5 | 10/3 |
| 8 x 6 | 10d. | 1/5 | 3/10 | 7/4 | 14/- |
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MANCHESTER. Mather & Co., Ltd., Victoria Bridge.
SHEFFIELD. Photo Trading Co., Ltd., Chancery Alley.
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SOUTH SHIELDS. Dinnings Camera Exchange, 95-97, Fowler Street.

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CAMERAS AND LENSES

ROLLEIFLEX, $2\frac{1}{2}$ square, non-automatic, f/3.8 Tessar, good condition, leather case, £10/10; D1 Proxars, £1.—Sykes, Windyridge, Whitefield, Manchester. [3493]

81-IN. Tessar f/4.5, sunk mount, as brand new, £4 27; $3\frac{1}{2}\times 2\frac{1}{2}$ Minimum Palms F.P., latest Zeiss Ikon f/4.5 Tessar; unused, £9.—Below.

1-PLATE Goerz Late S.C. Anschütz, Celor f/4.8, 2 4 D.D. slides, leather case, £5.—16, Bonsor Rd., Folkestone. [3494]

31-2 1/2 Sibil, f/4.5 Serrac, rise and cross, 2 lens **32** hoods, finder hood, focussing hood, tripod board, K1 and K2 filters, 3 double slides, F.P.A. and leather case; excellent order; just overhauled by makers, £10.—Below.

41-3 1/2 T.-P. Junior Reflex, T.-P. Cooke f/4.5, 12 slides, F.P.A. and canvas case; perfect working order, £6/6.—Ben Gloe, Park Avenue, Polmont, Stirlingshire. [3496]

FOTH-DERBY 3×4 cm., f/2.5, D.A. focal-plane, new, perfect; cash £6.—Cocks, 85, Coity Rd., Bridgend, Glam. [3497]

41-2 1/2 Goerz Roll Film, f/7.7 anastigmat, 3-speed shutter, solid leather case, 30/.—Peacock, 15, Greenbank Crescent, Darlington. [3498]

BUTCHER'S Carbine Film, $4\frac{1}{2}\times 2\frac{1}{2}$, Aldis Uno anastigmat lens f/7.7, in case; good condition, cheap, £2; deposit system.—Campbell, 49, Downside Rd., Sutton, Surrey. [3499]

ROLLEIFLEX, foolproof and ideal for all purposes, Tessar f/4.5 lenses, solid leather carrying-case, sunshade; seldom used, in perfect condition; weight 22 oz.; price £9; cost double.—Miller, Iwerne Minster, Blandford, Dorset. [3500]

GOEZ Tenax Camera, postcard size, Dagor lens, G case with 12 metal slides, F.P.A., £5/10.—Watt, 31, Minto St., Edinburgh. [3501]

ENSIGN Midget, f/6.3, new, 35/-; 1-pl. Graflex Roll-holder, 25/-; V.P.K., f/7.7, leather covered, 15/-; Ensign R.F. Reflex, f/6.3 Aldis; perfect, 35/-—Box 1356, c/o "The Amateur Photographer." [3504]

VOIGTLANDER Avus, 1-pl., F.P.A., Skopar f/4.5, 1 to 1/100th, double extension, rising front, screen; as new, £6; Richmond district.—Box 1359, c/o "The Amateur Photographer." [3507]

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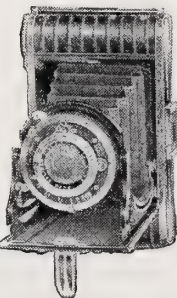
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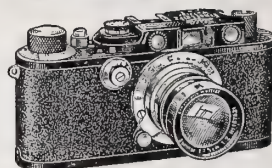
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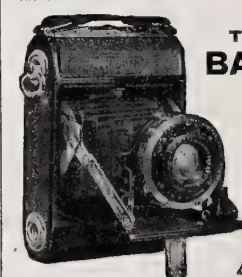
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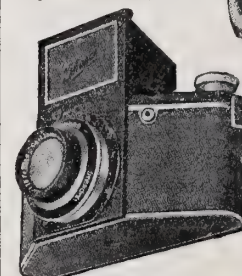
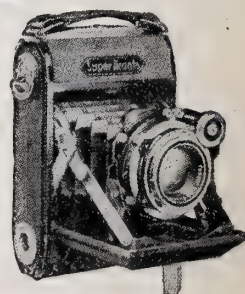


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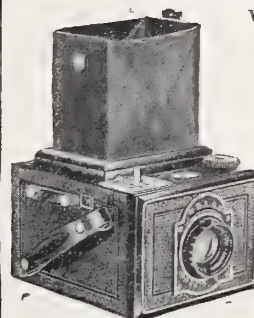
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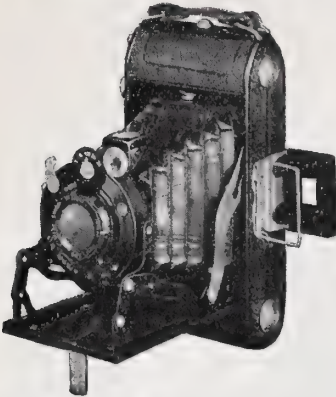
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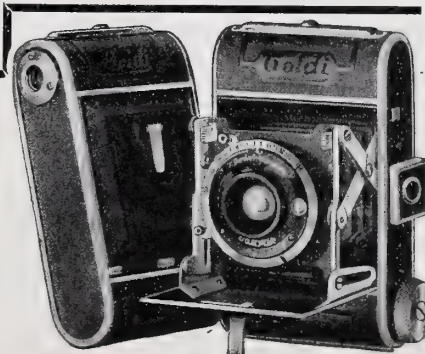
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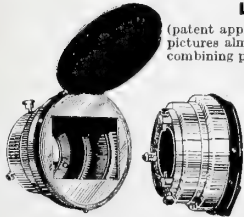
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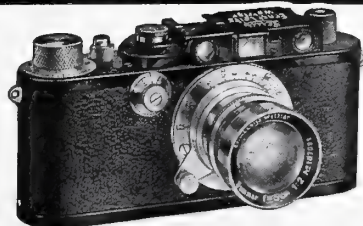


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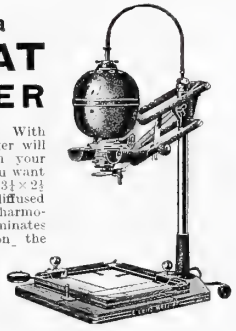
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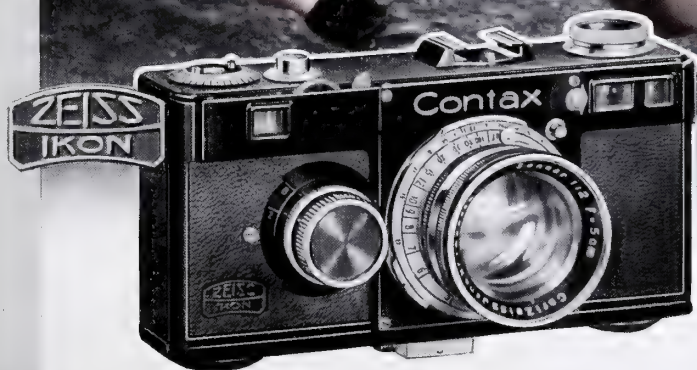
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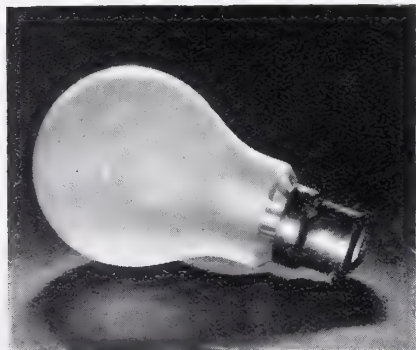
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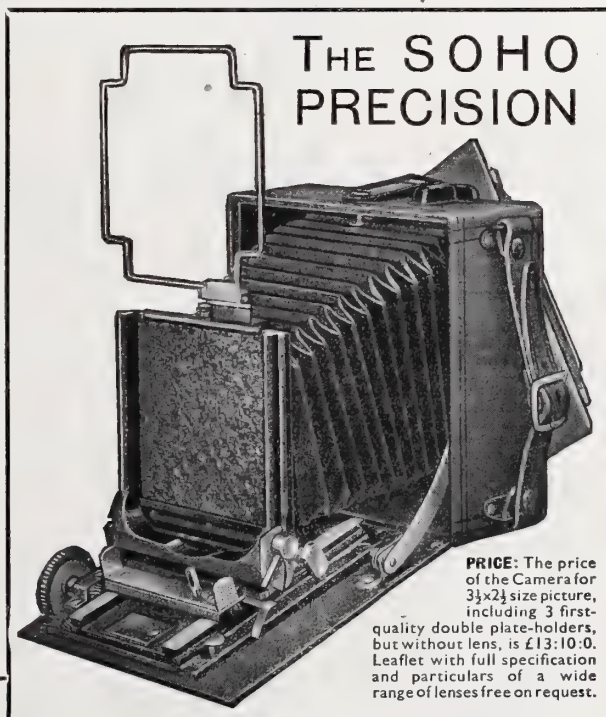
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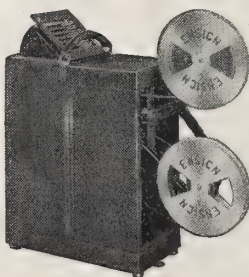
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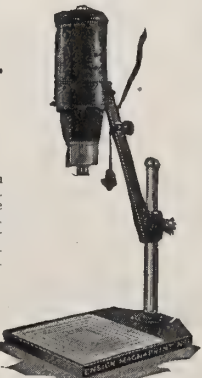
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 3 1/2 x 2 1/2 Latest Tropical Soho Reflex, polished teak, f/4.5 Carl Zeiss Tessar, Dallmeyer Adjustable Adon Telephoto, 3 D.B. slides, L/case. As new **£29 10 0**
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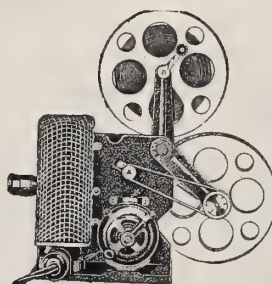
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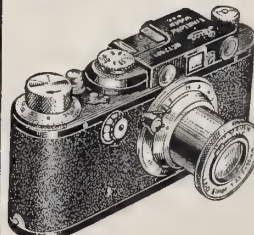
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V.P. N. & G. Sibyl, f/4.5 Ross Xpres, rineuz front, 3 double book-form dark slides, F.P.A., leather case. £6 17 6

Acia Speedex O Roll Film, f/3.9 anastigmat, lens, latest Compur shutter. Unsold. Cost £5 5s. £4 4 0
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1-pl. Adams' Latest Model Minex de Luxe Reflex, 7 1/2-in. Ross Xpres anastigmat, rack focussing, self-rapping shutter, revolving back, complete with 6 D.D. slides, Adams' roll-holder, Adams' lens hood, 6-in. Dallmeyer anastigmat f/4.5, and 17-in. Dallmeyer Dallion Telephoto lens, interchangeable, Sinclair lens hood, Alpha, Beta, optical flats, Adams' view-meter, 3 cowhide cases, all as brand new. List price £113 7s. 6d. Our price £53 7 6
31 x 21 N. & G. Sibyl, f/4.5 Ross Xpres anastigmat, N. & G. 12-plate changing-box, Adams' special roll-holder, Adams' automatic changing-box, F.P.A., direct-vision finder and 2 cowhide cases. List price £58 4s. Our price £20 0 0

Pathe Single-claw Projector, hand turn, for 30 or 60 ft. reels, with adjustable resistance. £2 2 0
9.5-mm. Coronet Cine Projector, for use direct on to mains. £1 3 6

3 x 4 cm. Korelle Roll Film, f/4.5 anastigmat, Compur shutter, 1 to 1/300th sec., self-rapping front, direct-vision finder £3 3 0
1-pl. Sanderson, f/4.5 Steinheil anastigmat, Compur shutter, 1 to 1/250th sec., triple extension, rising and swing front, swing and reversing back, screen, 3 slides (book-form). £6 15 0

31 x 21 Ensign Special Reflex, f/4.5 Aldis anastigmat, rack focus, self-rapping shutter, 1/15th to 1/1,000th, revolving back, screen, 8 slides, roll-holder and leather case. £8 17 6
31 x 21 Etni, f/3.5 Supracomar anastigmat, Compur shutter, 1 to 1/250th sec., rising front, double extension, rack focus, direct-vision finder, 3 slides, F.P.A. £7 12 6

1-pl. T-P. Enlarger, f/6.8 Aldis anastigmat, fine and coarse focussing adjustments, 5 1/2-in. condenser, diffusing screen. New condition. £5 5 0
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The latest super-speed condenser enlarger for Ensign Midget, half-V.P., Leica and other similar size negatives. With combined condenser diffused light system, making for speed, fine definition and contrast. Gives rapid exposures. 2 secs. for 2 1/2 x 3 1/2, 8 secs. for 1-pl. 15 secs. for 15 x 12 in. Metal throughput. Ensign f/6.3 enlarging anastigmat. Chart giving all sizes up to 15 x 12 provided on baseboard. Complete with all electric fittings (without lamp).

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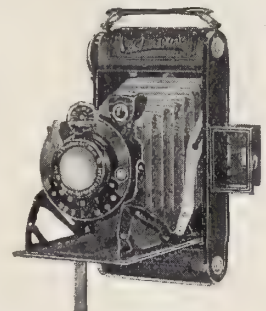


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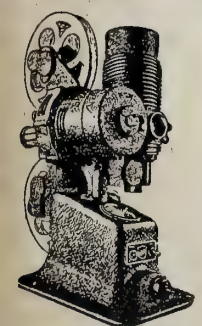
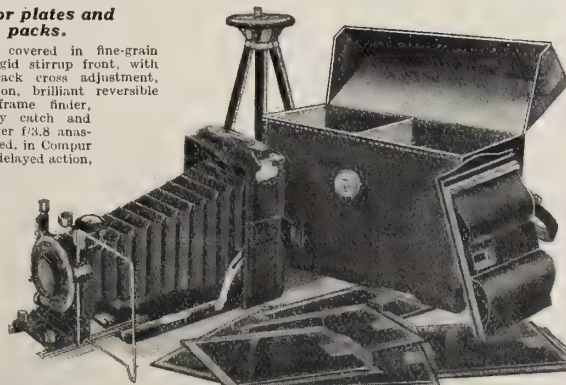
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Camera for plates and film packs.

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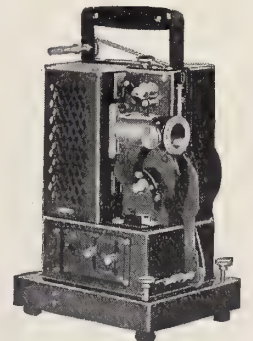


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For Piccochio and other 3 x 4 cm. negatives. With condenser, electric fittings and metal mask, f/6.3 anastigmat lens, iris diaphragm and paper board.

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SIEMENS HOME PROJECTOR

Has a light value of 60 lumens giving a brilliant picture up to 6 ft. wide. Similar in specification to the standard model. £36

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BENGAL NAGPUR RAILWAY HOUSE,
KIDDERPORE,
CALCUTTA,

8.8.34.

Dear Sirs,

Some two years ago you sent me two rolls of Selochrome film. Shortly afterwards I proceeded on leave, taking the films with me, and they lay in my luggage until I unearthed them on my return 10 months ago.

While passing through the Red Sea I put a roll in the camera and made some exposures. It remained in the camera from the middle of February until late in May, the weather having been exceptionally hot in Bengal.

It is usually presumed here that 10 days is about the safe limit in the hot weather. I therefore had little hopes of recognisable results, but had the film developed. Every negative was perfect.

I consider this an exceptionally creditable result, and have been happy to bring it to the notice of my friends who have suffered, as I did previously, from mottled negatives. Please make any use you like of this letter.

Yours truly,

(Signed) W. W. CREALOCK.

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THERE is little need nowadays to emphasize the fact that amateur photography is no longer a seasonal hobby. Modern films, plates, lenses and cameras have rendered the keen worker independent of sunny days for snapshots. An increasing inclination for greater knowledge of the subject, coupled with the desire to make his own prints, are factors that have further encouraged every owner of a camera to continue to use it all the year round. The late autumn, in particular, is an ideal period for the purpose. Out of doors the light is still strong, and with a quality of its own that beautifies the landscape, which, in turn, is now more attractive in colouring and atmosphere than at any other season of the year. Indoors, the urge to deal with exposures made during summer holiday time is strong with every amateur, and those who have dark-rooms, or similar convenience for developing, printing and enlarging, are finding much to occupy their attention.

Where the Societies Help.

A glance at the page devoted to "The Week's Meetings" in this and every issue of "The A.P." will give an indication of the current activities of the British Photographic Societies. The winter season is only just starting, and it is a healthy sign that so much interest in photographic matters is kept going during the dull months of the year. This is due largely to the amateurs who evince a continued desire for knowledge of photographic practice. These have increased enormously in numbers during the past year, and we welcome them to the ranks of serious photographers who no longer depend on the "D. and P." firms for their

TOPICS of the Week

negatives and prints. The societies and clubs are doing good work in encouraging new members who are novices, and helping them with practical demonstrations and other attentions. We, on our part, will do all we can to help the societies in this direction, and publish a reminder of all fixtures if the details are sent to us in good time. In the meantime, any reader of "The A.P." who is not already a member of a photographic society should hasten to join one; he will not regret it. We will send the address of the nearest in his neighbourhood if he will write us.

The Dark-room and Eyesight.

When working in a dim ruby light which is relied upon to any great extent, there is a considerable strain on the eyes. If touch is instead made the guide, this will be prevented. Working in complete darkness is excellent practice for this. Some have been afraid to adopt it until panchromatic materials have compelled them to do so, with the result that they have found it easier than depending on a dim light of any kind. A dark green light is claimed by some to be kinder to the eyes than ruby. Those who are wedded to dish development, especially by the factorial method, will find desensitising has much to offer. In a dim light it is sometimes very difficult to see the first appearance of the image, which is the essential calculation by this method. Another way in which dark-room work may injure the eyesight is by too quick a change from the dim light or complete darkness to daylight or even ordinary artificial light. Some large firms now have their dark-rooms with the entrance at the end of a long passage, so that on



A LONDON SNAPSHOT AT NIGHT.

This unusual viewpoint for the Thames Embankment produces a most effective result, and was obtained with a very brief exposure on S.S. panchromatic film.

coming out the change to daylight is a gradual one. At home this may well be imitated by drawing the curtain across the window nearest the dark-room, especially if there is strong sunlight. Within the dark-room, also, this precaution should be carried out. An immediate change from ruby to ordinary artificial light should be avoided. A reader of "The A.P." who has considered the matter has permanently fitted up orange and yellow lights for bromide and gaslight printing respectively, and by switching on the orange after the ruby, and then the yellow, he finds the strain on the eyes is minimised.

"Next Slide, Please."

The other evening we attended a lantern lecture given to a large

audience in the West End of London, when some quite excellent slides were projected, but the mistake was made throughout of keeping them in the lantern far too long. The lanternist, perched in a distant gallery, never heard the lecturer's suggestion that some of the slides might be passed through quickly, and he rigidly adhered to the pre-arranged plan of giving every slide exactly sixty seconds on the screen. Sixty seconds can be an appalling time in such circumstances. Nobody knows who has not seen a succession of slides changed at one-minute intervals, what a boring process it was. To alleviate the general tedium, however, the lanternist kindly placed in front of his lantern certain coloured glass which made the slides go red and, like the

audience, blue. The time to keep a slide on the screen must vary, of course, with the interest of the subject, but usually fifteen or twenty seconds is quite long enough. It must be remembered that everybody nowadays is accustomed to the cinematograph, and can assess the necessary detail in a large projection much more rapidly than could the audiences of years ago.

"Pictures I Have Missed."

An American journal is publishing a series of articles on "Pictures I have missed." They are full of poignant revelation and regret. It is invariably the best pictures of all that have been missed. But it occurs to us that a good caption for the series would be Robbie Burns's "Wife we never had."

"The Amateur Photographer" EXPOSURE TABLE—November

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m., double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

| SUBJECT. | Ordinary. | Medium. | Rapid. | Extra Rapid. | Ultra Rapid. |
|---|-----------|-----------|-----------|--------------|--------------|
| Open seascapes and cloud studies | 1/20 sec. | 1/30 sec. | 1/60 sec. | 1/80 sec. | 1/100 sec. |
| Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes .. | 1/10 " | 1/15 " | 1/30 " | 1/40 " | 1/50 " |
| Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes | 1/4 " | 1/6 " | 1/12 " | 1/15 " | 1/20 " |
| Landscapes in fog or mist, or with strong foreground, well-lighted street scenes .. | 1/3 " | 1/4 " | 1/10 " | 1/12 " | 1/15 " |
| Buildings or trees occupying greater portion of pictures | 3/4 " | 1/2 " | 1/4 " | 1/5 " | 1/6 " |
| Portraits or groups taken out of doors, not too much shut in by buildings | 2 secs. | 1½ " | 1 " | 1/2 " | 1/3 " |
| Portraits in well-lighted room, light surroundings, big window, white reflector .. | 6 " | 5 secs. | 3 secs. | 2 secs. | 1½ " |

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hyper-sensitive panchromatic plates and films require less exposure than the ultra-rapid.

| Ultra Rapid. | Hyper-sensitive Pan. | Extra Rapid. | Rapid. |
|---|---|---|--|
| AGFA, Special Portrait. " Super Pan. Film. " Super-speed Film. " Isochrom Film. " Ultra Special. | ILFORD, Golden Iso-Zenith. " Iso Zenith. " Hypersensitive Pan. " Plates and Films. " Portrait Film (Ortho Fast). " Monarch. " Press. " S.S. Ex. Sens. " Zenith Ex. Sens. " S.G. Pan. | IMPERIAL, Eclipse Pan. Soft. KODAK, Verichrome Film. MARION, Record. " Iso Record. SELO, Selochrome Roll Film and Film Pack. " Selo. Pan. Roll Film. STANDARD, Film. WELLINGTON, Anti-screen. " X Press. ZEISS IKON, Pernox Roll Film and Packs. | BARNET, S.R. Pan. " Studio Ortho. ENSIGN, Roll Film. GEVAERT, Filtered Ortho. " Chromosa. " S.R. " Regular Cut Film. ILFORD, Auto. Filter. " S.R. Pan. " Pan. Film. " Rapid Chromatic. IMPERIAL, Non-filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. " Isolar. " Extra Rapid. " Isolar. " Iso Rapid. " Chromo. " Roll Film. |
| BARNET, Press and Super Press. " XL Super-speed Ortho. " Soft Panchromatic. " Studio Fast. " Ultra Rapid. | ILLINGWORTH, Fleet. " Super Fleet. " Super Fleet Ortho. " Pan. Fleet. IMPERIAL, S.S.S. Press Ortho. " Eclipse. " Eclipse Ortho Soft. " Eclipse Ortho. " Eclipse Ortho. | AGFA, Chromo. " Isolar. " Extra Rapid. " Isolar. " Iso Rapid. " Chromo. " Roll Film. | BARNET, S.R. " Self-screen Ortho. ILFORD, Screened Chromatic. " S.R. " Commercial Ortho Film. IMPERIAL, Non-Filter. " S.R. " S.R. Ortho. KODAK, Cut Film. " Medium. ILFORD, Empress. " Chromatic. " Ordinary. BARNET, Ordinary. GEVAERT, Ordinary. PATHE, Roll Film. ILFORD, Ordinary. " Rapid Process Pan. IMPERIAL, Ordinav. " Pan. Process. |

BROMIDE PRINTS *for Exhibition*

During the winter months the amateur photographer finds himself with less time for outdoor photography and with more for enlarging his best negatives and making prints for exhibitions and competitions, etc. The following notes will be useful to those workers who have not yet acquired the skill and knowledge necessary to the production of a print of good quality.

AN essential requirement of an exhibition print is quality.

However good the pictorial appeal, however good the composition, if these matters are marred by imperfect technique the print has no chance of acceptance in any exhibition of standing.

When printing on bromide paper, there are three items, apart from the fundamental necessity of a good negative, which together control quality, and these are the choice of a suitable grade of paper, the correct exposure of the paper, and its proper development.

These items, being under the control of the individual, provide sources of error and consequent poor quality, although the technique involved is sufficiently simple to be mastered at once by the veriest novice.

The one thing that is fatal to good quality is guess-work, and since there is no occasion for it there is no excuse for it. The use of guess-work goes hand in hand with all sorts of slipshod habits that develop only too quickly if carelessness is not checked from the beginning.

Choice of Paper.

The choice of a suitable grade of paper which will match the tone range of the negative is a matter of the greatest importance, and it is desirable that prints should be, generally speaking, as brilliant as possible without being hard. The grade of paper used should be such that the print is of the greatest contrast that can be obtained without sacrifice of either high-light or shadow detail.

Economy of material can be secured by making use of exposure test pieces so that they will give an indication of the contrast of the print as well as the exposure. This, of course, is achieved by testing through such a portion of the negative as contains both high-light and shadow detail.

In estimating what is a satisfactory degree of contrast in a print, or test piece, it is better to consider the quality of the high-lights and shadows rather than the general appearance, particularly while the paper is still wet.

Exposure.

Most amateurs buy bromide paper for enlarging in packets of six sheets, and each packet contains only two small pieces for test purposes. It will prove an adequate method of dealing with the temptation to dispense with exposure tests, after the two pieces provided have been used, if one of the whole sheets be cut into small pieces.

Every worker should be able to make five good prints from different negatives with one packet of paper; nobody can reasonably hope to make six, and the effort to do so usually means that several sheets of paper are spoilt. It must be realised that there is *no latitude* in bromide paper.

When making the test strips, the exposure given to each successive strip should be doubled so that the series will run, 2, 4, 8, 16 seconds, 5, 10, 20, 40 seconds, and so on. This can only be achieved by progressively covering the test piece for each strip, not by uncovering, a method often advocated. Should it appear that the correct exposure lies between two of the times tested a further test should be made. For instance, if 10 seconds appears to be too short, and 20 seconds too long, tests should be made at 12, 15, and 18 seconds.

Test pieces should always be fixed, rinsed, and the surplus moisture wiped off before being examined, and the examination should be made in a normal white light which fills the room. It is useless to examine the strips by the light from the back of the enlarger or from the dark-room lamp with the screen removed, so that unless a white general light can be switched on, the examination should be made in another room.

Development.

The question of a suitable developer is easily disposed of, since not only are excellent formulæ available for those who prefer to make up their own solutions, but several proprietary ready-mixed developers are on the market, and all may be said to give perfect results. The best developer for any make of paper is usually that printed with the instructions.

Whatever developer is chosen, it should be used at a somewhat stronger degree of concentration than recommended. About 75 per cent of the amount of water called for by the formula or the maker's instructions should be used, and a drop of 10 per cent potassium bromide solution should be added to each ounce of mixed developer.

Much has been made of developing a bromide print to finality or to some fixed time, usually two minutes. It is quite impossible to fix any exact time when prints will generally have received adequate development, if only because the suitable time would differ in different brands and grades of paper. The method of developing to finality, that is, for considerably longer than is actually necessary, is not to be recommended, because there is a danger of fog and degradation of delicate tones.

Factorial Development.

The use of the factorial system is rapidly becoming recognised as the one certain method of obtaining accurate development times. A suitable factor for a normal M.Q. developer is 5, while that for amidol is 10, and the correct development time is indicated, *in the case of each print*, by multiplying the time taken for the image to appear in the developer by the factor proper to the developer. Thus, when using M.Q., if the image appears in 20 seconds, development will be complete after a total development time of 100 seconds, and similarly with other factors.

Need it be again emphasised that the temperature of the developer should not be allowed to fall below 65 degrees Fahr., particularly when M.Q. is being used?

After development the print should be given a brief but thorough rinse in clean water before being placed in the fixing bath, which should always be of the acid-hardening variety. After fifteen minutes in this bath the print should be placed in a further bath of fresh, plain hypo for another five minutes before the final thorough washing.

C. M.

DRAMATIC SKY EFFECTS *for the Novice*

By JOHN COLE.

AS soon as clouds are mentioned, the average snapshotter comes over panicky like a non-swimmer who finds himself out of his depth. He seems to have a fixed idea that clouds can be introduced into photographs only by experts who have attained a degree of skill that is far beyond his reach, and who have at their disposal time and apparatus such as he can never hope to possess.

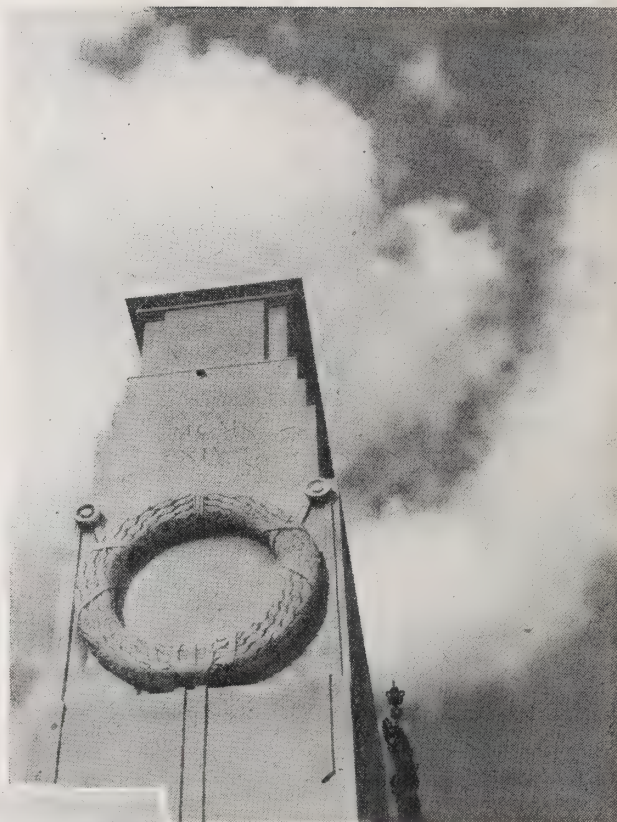
It is a great pity that such notions should be so general, if only because it means that thousands of amateur photographers are turning out work of a lower standard of interest than they need do.

If the illustrations herewith are studied for a moment, it will be seen that they are all of common enough objects which, if taken, against a bare sky, would have no claim to beauty whatsoever. The cloud effects, however, have invested them with a dramatic interest that immediately raises them to a higher standard of excellence.

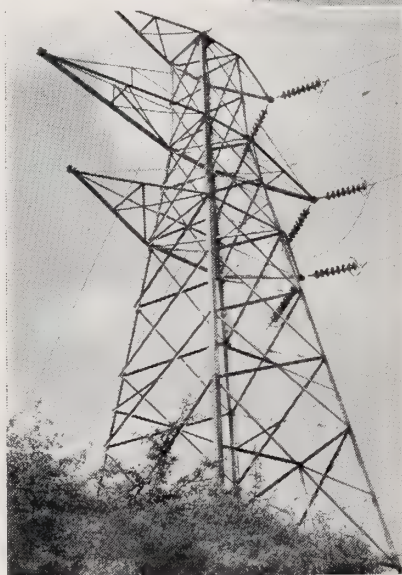
The obtaining of these cloud effects is all a matter of proper exposure and the judicious use of filters. Again, the novice must not get alarmed at the word "filters." They are merely pieces of specially coloured glass, which are fixed or held in front of the

camera lens whilst the photograph is being taken. Their purpose is to prevent light of certain colours from acting on the film. They work equally well with cheap as with expensive cameras.

They are obtainable from any photographic dealer, and we should do well to buy two: one known as a "two times," and another known as a "four times," because they lengthen the exposure by those amounts.



The Cenotaph.



A Pylon.

subject under the particular lighting conditions prevailing. (The Wellcome exposure meter is a great help for this purpose.) By dividing this exposure approximately by 8 or 4 we obtain the correct exposure for the "two times" and "four times" filters, respectively, when photographing sky and clouds.

An example will make this clear. On an early November day, any time between 11 a.m. and 1 p.m., when the sun is shining brightly, the exposure for a normal subject, using Verichrome or SeloChrome film, is $1/25$ th at $f/11$. Using the "two times" filter we should give $1/200$ th at $f/11$, and with the "four times" $1/100$ th at that aperture for subjects similar to those illustrated on this page. The darker the filter, the darker is the blue sky rendered. Shortening the exposure produces the same effect.

It might assist to mention that the pylon subject was taken with a "two times" Agfa filter on Agfa Isochrom film; the telegraph pole with a "four times" filter on the same film. For the Cenotaph a "four times" filter was used with Kodak Super Sensitive Panchromatic cut film. Exposures were calculated exactly as indicated above, and this calculation will answer in most cases.



The News Carrier.

Now, armed with our filters, we want to take a photograph with clouds in it. What do we do? Well, if we want the best effect, we first wait for a day with plenty of white "cotton-woolly" clouds set in a clear blue sky. Then we get into a position with the sun behind or a little to one side of us. This is important. Next, we determine what would be the exposure for a "normal" landscape

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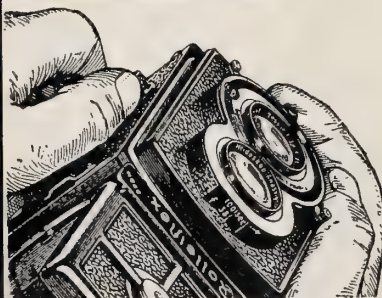
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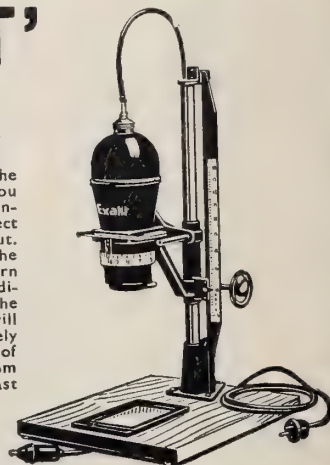
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CASH and the CAMERA

By "FREELANCE."

The photographer who wishes to make money from his hobby, or at least to make it self-supporting, will find some useful market tips in this feature.

LANDSCAPE, child, and animal photographs are sought, for postcard reproduction, by Wilson Bros., Ltd., 80, Great Eastern Street, London, E.C.4. Payment for accepted pictures is on acceptance.

Agricultural photographs are used as illustrations to a feature dealing with farming and allied subjects in the *Daily Mail*, and the market is worth bearing in mind.

A similar opening, for gardening photographs, exists in the *Daily Herald*. Good payment is made for suitable pictures of gardens. Photographs of small sections of gardens appear to be in greater demand than general views.

"Send us some of your snapshots," invites *Car Topics*, 418-422, Strand, London, W.C.2. The rate paid is 5s. per print, and overseas pictures as well as scenes in Great Britain are used. It is not essential that the subjects include a car.

Mr. W. X. Bethel, 166, West Van Buren, Chicago, Ill., U.S.A., states that he desires photographs of amusing epitaphs. Snapshotters capable of taking clear pictures are invited to write, "as you may live near an epitaph I want."

Good landscape pictures are used by *Windsor Magazine*, Warwick House, Salisbury Square, London, E.C.4.

With the approach of winter, shop window displays are assuming rather more importance, for artificial lighting lends itself to the creation of some novel effects. Photographs of such displays, if the subjects are original, are in demand among the trade periodicals dealing with the trade concerned.

If you have an acquaintance who has constructed something novel or intricate in the model line, a likely market for a photograph of the object is *Hobbies Weekly*, Dereham, Norfolk.

Weekly Illustrated, a photogravure periodical launched a short time ago, is using many photographs. All, however, must be striking. Series in particular are favourably considered. One such series depicted various phases in the day's work at a racehorse stable.

Pictorial Education, Montague House, Russell Square, London, S.W.1, is a magazine worth studying by photographers who can supply pictures of the "how it is done" type. Payment is good.

Another firm purchasing photographs for postcard reproduction is Valentine & Sons, Ltd., Dundee. They particularly require close-up child portraits. Cat and dog pictures are also in demand here.

Cycling, 5-15, Rosebery Avenue, London, E.C.1, has a "Tourists' Page," for which photographs are considered. Pictures of quaint rural customs that cyclists might ride to see are used, together with about 150 words of letterpress. Contributions of this type, showing annual customs, should be submitted well in advance of the date. Photographs of curiosities seen by tourists are used on the same page. A pair of pictures recently used, for instance, showed curious gates.

If you know a friend who is skilled at some unusual handicraft, and can obtain a photograph of some of the work produced, a likely market is *Modern Woman*, 8-11, Southampton Street, London, W.C.2. A short MS. describing the operations should accompany the photographs.

Our Own Magazine, 3-5, Wigmore Street, London, W.1, uses animal and child portraits.

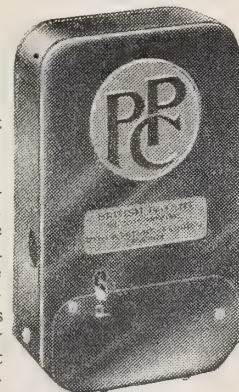
Photographs of interest to readers in the Midlands are used by *Birmingham Weekly Post*, 6, Cannon Street, Birmingham. A half-page picture of a Midland beauty-spot is used frequently on the cover.

THE question of a satisfactory mountant for prints is always occurring to the amateur photographer, as frequently, in fact, as it does to the office worker who requires a good adhesive for various purposes. A new mountant called "Fixol," which has been put on the market by Fixol & Stickphast, Ltd., 27 and 47, Garden Row, London, S.E.1, seems to fulfil both conditions admirably. Primarily it is an extremely satisfactory mountant in that it is very adhesive indeed and is not too "wet." For this reason quite small touches of it applied to the corners of a photograph will hold even a fairly large print very firmly. It is sufficiently fluid, however, to brush evenly over a large surface without lumps or other troubles from foreign matter. These points are also in its favour for office use, and the new aluminium container is particularly worthy of note. This not only holds a considerable quantity of the paste, and is equipped with a very efficient brush fastened to the cover of the container, but the paste is kept always near the top by a patent rising base. This is pushed up from time to time as the upper part of the paste in the container is used. It is certainly one of the cleanest mountants in use that we have



seen. The large size container with brush top and rising base sells at 1s. 6d., and a smaller size in a different container with loose brush sells at 9d. It is obtainable from all photographic dealers and stationers, or direct from the above address.

A POCKET ciné projector that is really practical in use and will either project a small picture, or can be used as a viewing apparatus while a ciné film is in motion within the container is a definite attraction that will appeal to a great number of readers who use 9.5-mm. films. When, in addition, it is stated that this attractive article sells at only 25s., we believe that it will have very extensive sales during the Christmas period, and at all times as a useful piece of apparatus as well as an entertainment novelty. It is called the "Presenta" Pocket Ciné, and is so small and light that it can be held easily in one hand. When it is opened a charger of 9.5-mm. film is adjusted within and connected with a winder. The film can then be seen in motion by holding the apparatus to the light, looking through the sighting lens and winding the film. For use as a projector an ordinary miniature electric light bulb is fitted which works off an ordinary 4½-volt flashlamp battery. A brilliant image on a small scale is then projected but is sufficiently large to entertain a considerable number of people. The "Presenta" Pocket Ciné is self-contained and is always ready both for viewing, projection or for film editing. It is obtainable from many dealers or direct from Presenta, Ltd., 74, Chiswell Street, London, E.C.1.



November 7th, 1934

At a Herring

NOTES ON A TOPICAL SUBJECT.

fine picture and lends itself to pictorial treatment.

The herring markets, where the drifters discharge their catches, will tax your supply of sensitive material. A general view, showing the forest of masts and ropes, can be secured with $\frac{1}{50}$ th sec., but a faster shutter speed will be necessary for close-ups. If you decide to take a drifter's crew close up, discharging the silvery herring, at least $\frac{1}{100}$ th sec. will be required to arrest movement.

On the pickling plots you will find the Scotch fisher-ladies preparing



Herring Boats racing for the quays from the fishing-grounds, after being held up outside the harbour at Yarmouth owing to the glut.

THE herring season at Lowestoft and Yarmouth, which takes place annually about October and early November, gives the amateur photographer great scope for picture-making of an attractive action subject. This year there has been a glut of fish, and many trawlers have been idle for days at a time, but this cannot last and fine subjects are generally available if a good day is selected.

Armed with a plentiful supply of plates or films, one may have a real good time on the herring markets at either port. Subjects are plentiful and interesting, and with a little care and thought there is no reason why a good "bag" should not be secured. Any reliable snapshot camera can be used, and fast plates or films. During the mornings, when most of the work is done, the light is generally quite bright enough for rapid exposures.

At the harbour heads will be found the sturdy drifters ploughing their way to the harbour from the herring-grounds in the North Sea. On a rough day, you will probably be able to secure a shot of a drifter coming in with the decks awash, and the look-out man, clad in oilskins, standing at the bows of the vessel. This makes a



At the Herring Market. Salting and boxing the fish for export to Baltic ports.



Preparing herring for packing. A snapshot on the "Pickling Plots."

the herring for export to the Continent. Excellent action pictures are just waiting to be taken, but the photographer must not get in the way. They work in the open, and must be the hardest set of girls in the country. It is advisable to pick a bright morning, so that the fastest shutter speed may be employed. The speed at which these girls work is amazing, and nothing under $\frac{1}{200}$ th sec. should be used if you want good action photographs.

Port *with a* Camera

By "FLEETWING."

The girls work at long troughs filled with herring, and after a minute or two they will ignore the camera; then is your chance to get to work. Do not ask them to co-operate in getting a picture, they are far too busy, and, after all, an unposed photograph is far more attractive than a posed one.

Close-ups of the Scotch girls packing the prepared herrings into barrels



A busy scene at the quayside, Yarmouth. Packing the herring in baskets after being unloaded from the trawlers.



Cargo steamers loading barrels of herring for the Continent.

are easy to get, but the girls are never idle—even when they are waiting for the herring fleet to come into port you will find them busily engaged in knitting.

During the season, fresh herring as well as salted are

exported to the Continent from Lowestoft. Large cargo steamers leave Lowestoft daily for the Baltic ports. Permission to board one of these vessels is rarely refused, and by going up on to the bridge you will be able to get some shots looking down on to the decks and into the holds where the cases of fresh herring are being packed.

Although these notes are intended for "still" photographers, ciné operators will find much that applies to them. A complete record of the herring industry could be filmed, from the arrival of the drifters to the dispatch of the fish. A successful film depends upon action; the herring industry offers the ciné camera action in plenty, and scope to make a most interesting picture.



Typical Scotch fisher-lassies filling barrels with herrings.



Scotch Drifters in port at Great Yarmouth.

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

STANDARD PRINTS.

ALL of us, especially during the summer months, see large numbers of prints, mostly holiday snapshots, which our friends produce for our inspection. Out come the prints, from pockets, wallets and bags, at home, in vehicles, and even in the streets; and they are examined, discussed and explained (and incidentally pawed about) with much liveliness. This is very jolly (sometimes), and I have no stone to fling at the practice.

At the same time, I think a good deal of improvement is advisable and possible. The vast majority of the prints are of a standard, stereotyped character; highly glazed prints with white margins, sometimes with "deckled" edges, and often painfully hard and contrasty. Occasionally we find some of beautiful quality, on matt or semi-matt paper, with harmonious tone values. The general run, however, are of the kind that result from the stock question at the D. & P. counter—"Develop and one?"

This means that the spools of film will be developed automatically by standardised methods, and that

from the whole of each passable section a standard print will be made. In many cases the work is skilfully and judiciously done—as well as can be possible when customers demand that it shall be put through in so short a time that it cannot possibly be adequate for the best results.

The photographer who uses a camera only occasionally, and at long intervals, does well to have his negatives developed professionally, provided he resorts only to capable firms. On the whole the results will be much better than he could obtain himself. It is only the experienced worker who can make the adjustments of exposure and development that certain types of subject make necessary.



Fig. 2.

When it comes to printing, however, I think that the photographer should learn to do his own, and that as soon as possible he should organise enlarging arrangements. I know this is no light and easy matter, but if he is not sufficiently keen and energetic to tackle something of the kind, he must continue to content himself, as best he can, with the standard prints. Of course, he can get enlargements made for him, but there cannot be the same freedom and latitude as if he did them himself, and the expense becomes a matter for serious consideration.

I have just borrowed from friends the three film negatives, $3\frac{1}{4} \times 2\frac{1}{4}$, from which the illustrations are made, and I will say a word or two about each.

The negative from which Fig. 1 was made was one of several interesting records of skies and atmospheric effects at sea, and even as glossy contact prints they were pleasant to look at. The one I selected was rather unbalanced in its tones, and required a little simple dodging when making the enlargement. On whole-plate paper the original print is very attractive. It is in every way better than the little contact print. In my opinion, with all respect for the miniature print lovers, some subjects, from their very character, require to be shown



Fig. 1.



Fig. 3.

on a reasonably large scale. Other subjects are better kept small.

The size, grandeur and impressiveness of mountains and imposing architecture may be contained in tabloid form; but most of us have minds that can appreciate all these things better when they are amplified, so that we can take them in at a distance (as we see them in reality), instead of peering at them through a magnifying glass (which we do not do when viewing the subjects themselves). So I think that the subject shown in Fig. 1, and many others like it, are all the better for some degree of enlargement.

The simple "personal" subject of Fig. 2 was almost buried in its surroundings, and has been selected and

arranged by enlarging. This could be done professionally only if the owner of the film had made a mask to indicate just what part of the negative he wanted enlarged. Had my friend been in a position to do his own enlarging, he could have selected the required part as easily as I did myself.

Fig. 3 is even more drastically treated. When my friend showed me the contact print, I promptly took two other prints, back upwards, and masked off just the strip shown. He was amazed at the suggestion that all the rest should be sacrificed. Then I showed him, by different masking, what he was "sacrificing." First, there was a monotonous area of sky, without clouds or gradation of tone;

second, there was an equally monotonous strip of water below the reflections. Between them they swamped the strip of landscape which caught his eye on the Broads, and prompted him to make an exposure.

An alternative in this case, would be to mask out the sky, and print in some clouds; but this would have involved cloud reflections in the water, and the task would have been no easy one. So that the enlargement of the panoramic strip was the simplest and best solution.

These are all familiar and common examples and suggestions of what the amateur can do once he equips himself for using his own discretion, and departing from the "standard" print of commerce.

W. L. F. W.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

PRINT TRIMMING.

SIR,—Re the article on "Trimming" in "The A.P." for October 24th, a Valet knife can be purchased from Boot's and other chemists for 1s. This little instrument is of great use to any photographer. I have used mine to trim prints and also to cut up to 10-sheet board. With compliments.—Yours, etc.,

R. BATTLE.

ANASTIGMAT LENS.

SIR,—Here is a rather interesting point that I am sure many of your readers would like to have explained.

An anastigmat lens projects the image of an object at infinity on to a flat plane. Now when it is focussed for a flat object (say a wall) 6 ft. away from the camera, it is called upon to throw an image on to a flat plane of an object, some of which, the centre, is 6 ft. away, and some, the corners, is 7 ft. Surely it is unable to accomplish this.

Perhaps some of our lens manufacturers would be good enough to comment on the subject.—Yours, etc.,

B. C. HAMILTON.

MINIATURE CAMERA WORK.

SIR,—Replying to Mr. Burr's request for advice on the use of miniature cameras, I hope he will find the latter part of this letter helpful.

Although he does not state exactly what he means by "the

cheaper f/4.5 anastigmats," I am amazed that he cannot make successful enlargements of postcard size from V.P. negatives.

I am at present using an Ikonta 520 camera, fitted with a Novar f/3.5 anastigmat, giving negatives $2\frac{1}{2} \times 1\frac{3}{8}$ in. Panatomic film, developed with Johnson's fine-grain developer. Landscape negatives are enlarged to 12×8 in., a magnification of about 6 diameters. For portrait work, by artificial light at full aperture, I usually use the head and shoulders portion, measuring $1 \times \frac{3}{4}$ in. on the negative, and enlarge to whole-plate, a magnification of just over 8 diameters. In nearly all cases where a pictorial effect is desired I have to use some diffusing device on the enlarger, as otherwise the definition is too sharp. Most of my work is on Kodak Fine Grain Royal bromide paper, and I have yet to see any evidence of grain, when viewing the finished print at a normal distance.

When Mr. Burr says "up to date I have not tried fine-grain film," I think he supplies the explanation of his trouble. To attempt enlargements of the above magnifications from negatives on ordinary film is like examining a newspaper illustration through a powerful reading-glass, and stating that the pressman used a poor lens when making the original. It must be remembered that a magnification of "ten diameters" means that the area of the grains is multiplied by one hundred, and it is area that matters when it comes to visibility.

If Mr. Burr will try a fine-grain film, and develop it in a fine-grain developer, taking great care to maintain a fairly even temperature, and avoid mechanical damage to the wet film, I think he will have a pleasant surprise, and cease to blame his lens. Needless to say, I have no commercial interest in the apparatus and materials quoted, but believe in giving definite data from personal experience.—Yours, etc.,

C. W. MARTIN.

How I make my EXHIBITION PICTURES

No. CCLIV.

Mrs. F.
KINDER.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"I AM almost afraid to think how many years it is since I set up a quarter-plate camera and took my first photograph. My ambition soon soared to a half-plate, and eventually to a whole-plate, which, with much labour, I carried about on a bicycle, as landscape has always been my favourite subject.

"In my earlier days I aspired to be an artist, and to that end attended various art classes and studios, and painted in oils. When, however, I left the country and came to live in

London I gave up colours and devoted myself to photography. At any rate my art training came in useful in helping me with composition, tone values, and a knowledge of light and shade, which in photography are mainly what we rely on for getting our effects.

"Early in my photographic career I joined a Postal Club, and was much helped by the drastic (though sometimes encouraging) criticisms, to which I owe many thanks for guiding my footsteps in the right way.

"I ranged through all the printing processes in vogue, from P.O.P. to platinotype, gum-bichromate, carbon, carbro, and eventually bromoil. The last is still my favourite medium, though now it has rather fallen on evil times, and chlorobromide has taken its place.

"None the less, bromoil seems the ideal medium for picture-making, which is always my goal, as it gives plenty of scope for expressing individuality. I have no hesitation in saying that I use every art and means to attain my ends, and try to make my camera my servant and not my master.

"As regards my methods of working, I have for many years used panchromatic plates with a K 1 filter, and panchromatic films for my small camera. All my work is done with reflex cameras, and I use a quarter-plate and a Rolleiflex, which I find invaluable for moving objects. I always desensitise my plates and films, and then develop in a dish in a red light, so as to watch the development, and try to get the right density for whatever printing process I intend to use. I then take a print from my negative, and if necessary I retouch the negative and then make an enlargement of the size I intend to use. From this I study what wants lightening or darkening, and get my results by masking, by local development of the print and other methods, and also try various makes of papers. For bromide prints I use amidol, but for chlorobromide I use the maker's formula.

"The print 'Joy-Riders' was taken with my Rolleiflex camera, at 1/100th of a second on pan. film. It was no mere lucky snapshot, but the result of two years' study of swings and roundabouts whenever I could get near them. It required a good deal of patience just to hit on the right moment at the top of the swing, and then probably the sun went in, or the girl looked the wrong way, or the man in charge suddenly stopped the swing with a long pole.

"I have always been attracted by strong light-and-shade subjects, and the silhouette of the boat up in the air seemed to lend itself, with the lines of the ropes, to an effective picture. I must have taken a dozen negatives of these subjects, and found it quite amusing to watch the different expressions of the children's faces.

"But landscape is really my first and last love, and I fear the modern style of photography has no appeal to me. It seems such a pity that the wonderful technical skill of the modernists is not used for more artistic results. However, I live in hopes that when they have grown tired of piles of saucepans, rolls of cardboard, and harsh artificial lighting, they will turn again to the beauties of Nature—the wonders of sea, sky and mountain—and make pictures that will give real pleasure when we hang them on our walls."



MIGHT AND MAJESTY.

F. Kinder.



JOY-RIDERS.

BY MRS. F. KINDER.

(See article, "How I make my Exhibition Pictures," on the opposite page. From the R.P.S. Exhibition.)



VALENCIANA

(From the London Salon of Photography.)

By J. ORTIZ ECHAGUE.



PATTERN IN THE SKY.

(From the London Salon of Photography.)

BY WILL TILL.



1



2



3



4



6



5



7



8

1.—"The Harbour."
By Clifford Woodward.

2.—"Trout Enthusiasm."
By E. H. Whitford.

3.—"Entrance to Great Hall, Hampton Court."
By J. A. Stirling.

4.—"Portrait of a Bedouin."
By S. J. Vella.

5.—"An Italian Courtyard."
By H. F. Hands.

6.—"The Old Schoolhouse by the Bridge."
By Michael Wilkinson.

7.—"Buttermere."
By Miss B. C. Crichton.

8.—"Homeward Bound."
By R. H. Locke.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

"THE HARBOUR," by Clifford Woodward, No. 1 of the prints reproduced on the opposite page, is quite an excellent piece of work, not only from the technical standpoint, but also having regard to its acceptable form of composition and the appropriate selection of a foreground of more than ordinary length.

Looking Downwards.

Until the advent of photography, it was very rare to see any departure from the customary proportions of a picture by which one-third of the picture space was devoted to the landscape portion and two-thirds to the sky.

The facility with which a camera can be made to include the same proportion, or more or less, led to the adoption, in subjects where the main interest was shown in the foreground, of a viewpoint with a downward inclination, and, in such cases, it was found desirable to reverse the proportions in question and allot two-thirds, or thereabouts, to the landscape element. The lead, initiated by photography, has been followed by practitioners of all the graphic arts, and it is now no uncommon thing to see the painter choosing a viewpoint of some height and looking down upon his subject.

Nevertheless, it must be remembered that any departure from the normal point of view demands a justification, and it cannot be used without discrimination or consideration. A long foreground, in which there is no interest, is simply an eyesore; but, if it be suitably filled, and either contains or has elements which lead up to whatever happens to be the centre of interest, the reverse obtains.

In the print under discussion, the principal feature is the fishing-boat on the right. Its presence justifies the length of the foreground, for, were it shorter, there would not be sufficient room below the boat, and it could not sit comfortably in the picture space.

Picture Proportions.

Moreover, the reflections, which form an added attraction, would be curtailed, and the subject would seem restricted. As the arrangement now

stands, these drawbacks are avoided, and the choice of the long foreground is not only justified, but it also adds a certain novelty to the impression.

At the same time, it could be wished that the light and shade were enhanced by a pronounced effect of sunshine. It does seem to be present, but, as its influence is spread over the whole of the print, and there is not enough shadow to make it evident, it is too dispersed to be of any real value. It ought to be more localised or concentrated in one particular spot—preferably in the principal vessel.

In the case of No. 2, "Trout Enthusiasm," by E. H. Whitford, which is also characterised by a similar type of viewpoint, the sunlit figure of the fisherman provides that feeling of concentration that is needful. There is a certain amount of competition in the bright notes of the foliage above, but, if the subject can be visualised with this reduced to a lower value, it will be appreciated how great the gain would be and how much the impression of sunlight is stressed by localisation.

Concentration and Dispersal.

The light on the figure gains value because it is concentrated, and also, to a not inconsiderable extent, by the fact that there is a large proportion of shadow. In No. 1 the light is not conserved, and loses by dispersal.

Coming to No. 3, "Hampton Court," by J. A. Stirling, which is a more normal type of subject, and does not need any departure from the normal view level, there is a modification of the same principle of concentration. There is quite a sufficiency of shadow, but the lights in chief—the splashes of light on the left and on the steps—are divided into three. The fact that they are divided may entail some little loss in concentration, but, as they occur in a sequence, a connection between them is suggested, and, in effect, their attraction is united in the form of a group.

It may not have quite the same pull as if the light were absolutely a single unit, but the loss is scarcely noticeable, and for all practical purposes is negligible. In the case of No. 5, "An Italian Courtyard," by H. F. Hands, however, a suggestion

of disunity arises because of the existence of light notes on both right and left edges.

Division of Interest.

The space between them is too wide for any effective connection to be established, and, consequently, there is a division of interest.

Something might be done to improve matters by trimming a bit from the left so as to remove the light from that side, and the foreground shadow, which, in present circumstances, is helpful, would then function in seeming to hold the two sides together. If it were also found possible to include a small shadow on the extreme right to diminish the light at that edge and to join up with the shadow across the base, the feeling of concentration would be immeasurably advanced.

The value of a single dominant light in pulling a composition together is shown in No. 6, "The Old Schoolhouse," by Michael Wilkinson. That light is to be seen underneath the bridge, and, though there are light tones elsewhere, it remains the brightest and its attraction is paramount. It is much the same when the reverse obtains, as, for example, when dark is contrasted against light.

Extremes in Conjunction.

It is for this reason that the features stand out so well in No. 4, "Portrait of a Bedouin," by S. J. Vella. Here, the face is the only dark in a setting of light, and, in consequence, gains concentration and force. Extremes of tone in conjunction attract the attention by power of contrast, and, although the setting may appear somewhat restricted in this particular instance, the defect should be corrected, on another occasion, by the adoption of a more distant viewpoint.

The placing of light against dark is the reason why the chief figure stands out well in No. 8, "Homeward Bound," by R. H. Locke, but the printing has been carried a stage or so too far and appears degraded in consequence. No. 7, "Buttermere," by Miss B. C. Crichton, is much better, judged in this respect, but it could be wished that the tree on the left were not quite so much an intrusion.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"PATTERN IN THE SKY," by Will Till.

IN these days of vastly improved emulsions, with their greatly increased range of colour sensitivity, it is perhaps no uncommon thing to find a full rendering of the tones of a sky, together with all the subtleties of gradation which distinguish the cloud forms, and, at the same time, a landscape which betrays no lack of modulation or any sign of under-exposure.

The Sky in Landscape.

Only a few years ago, such a thing would have been a practical impossibility, for only in exceptional circumstances could a fully-exposed landscape be obtained without so over-exposing the sky that its gradation, even if recorded, would be unprintable.

Either the sky would be recorded and the landscape lacking through under-exposure, or, if the landscape were properly rendered, the sky would be represented by utter blankness. The advent of colour-sensitive plates and films (panchromatic) and light filters has effected a radical alteration, and, in any ordinary combination of landscape and sky, little difficulty is now experienced in retaining the full values of both.

It is undoubted that the fact is responsible for the production of this picture. Its truth of tone, both in landscape and sky, has been rendered possible by the advances in question, but, at the same time, it is so rarely that a cloud of so exquisite a form is seen—and, if seen, caught—that the picture attains a most unusual and remarkable appeal. It is decidedly attractive, and at the recent exhibition of the London Salon of Photography occasioned a considerable amount of favourable comment.

It represents an achievement of which its author may well be proud. The sky is magnificent, and the landscape retains just sufficient interest, with its hint of sunshine and depth of

tone at the base, to carry the greater attraction above.

Compositional Form.

It will be observed that the shape of the cloud is roughly that of a triangle or pyramid. It has prominences which extend beyond the

The feeling of strength is attributable to the nature of a pyramid. A triangular object sits firmly on its base and is not easy to upset. The tremendous impression of static power which the Egyptian pyramids convey, in actual fact, arises from the same cause, and, similarly, when the shape occurs in a picture, even if it be somewhat disguised or be not wholly complete, a like feeling of strength is created. Hence the vital suggestion of vitality and power that is imparted in this case.

With the main attraction in the sky, it would scarcely be fitting for the landscape to be endowed with any great measure of attraction. It should be sufficiently interesting to maintain the sky, but not enough to create any sense of competition.

Here, the relative attractions are adjusted to a nicety. The landscape portion is just about one-fifth of the total area of the picture. The limitation prevents it from becoming too assertive, and the attention excited by the effect of sunshine is adequate to relieve it from monotony without exciting too much interest. The presence of the horse (2) provides an accent that balances the spot (1) where the brightest light appears.

A further feature which indicates a nice idea of balance is afforded by the dark strip along the base. It may seem to conflict a little with realism and owe something

to after-treatment, but it gives that weight of tone at the bottom of the picture that not only suggests stability but initiates a balance between depth of tone in the lower portion and the greater area devoted to the sky.

Space is countered by weight of tone, and, in other respects, the print is equally well contrived. There is, for example, a very real sense of a recession of planes in the cloud form, and aerial perspective is by no means easy to suggest in circumstances such as these.

"MENTOR."



precise geometrical form, and depressions which fall inside it, but its main mass is one that approximates to the shape in question. Nor would it be wise to adopt a formation approaching the form more closely, for it would then become obvious, and the obvious is a thing to be avoided in the arrangement of a composition.

It is, however, near enough to keep all the strength of such a formation, as may be seen on reference to the accompanying sketch, where it is indicated by dotted lines.

Amateur Cinematography

Topical Ciné Work By M. A. LOVELL-BURGESS.

IT'S good to have a ciné camera when the road to everywhere is turning white and hard in March. It's fun to be out "on location" in mid-summer. But autumn and winter are equally rich in opportunities and experiences for the ciné enthusiast. There's the sound of voices and laughter once again in the studio. There are films to be edited, titling to be done, and—arising from a recognition of the fact that the proof of the pudding is not only in the eating, but also, so to speak, in the dishing-up and serving—decisions have to be made on all that concerns successful presentation: a good screen, artistic lighting, a well-balanced programme, music, or a running commentary.

But what about actual winter cinematography?

There is always a certain amount of sunshine even in winter, and on such days ordinary panchromatic film is sufficient. On dull days a super-sensitive pan. will compensate for the lower intensity of the light. Sea pictures, a sense of form expressed, maybe, in gaunt trees, picked out like sentinels or massed like mountain ramparts against the west, silhouettes, mist effects, movement, snow, and the occasional use of the colour wheel, can all find pleasing place in winter films.

The new, faster films have made indoor winter evening work a simple matter with the aid of one, two or more of the many inexpensive flood-lighting lamps on the market. And these lamps, despite their "high pressure," are not expensive to run unless you are unreasonably lengthy in filming. If you buy a reflector—or, equally well, make one—you can economise on the number of lamps required.

If you intend to give a special Christmas show of your films—and I hope, incidentally, London amateurs will do their best to capture some of the pageantry of the Royal wedding, which would make a particularly acceptable film for a festive gathering—you will probably want one or two supporting films from the libraries.

If this is the case, remember to order early and to give at least three alternatives.

News from the Clubs.

The first number of the overdue quarterly bulletin of the Independent Film Makers is "out" at last, and I am indebted to Mr. E. Lightfoot for a copy of it. It is edited by Leslie Beisiegel, whose first concern is to assure readers that I.F.M.A. is concerned only with those film-makers interested in the film of reality—documentary. "For those more interested in their ego we advise searching elsewhere for encouragement," says Leslie Beisiegel, scathingly.

And here are two S.O.S.'s before the news.

Will any member who has had experience of sound-on-disc recording and reproduction, and who knows the advantages and disadvantages of

various systems of disc recording, write what he knows about it to 32, Shaftesbury Avenue, London, W.1. The sound is to be used in conjunction with 16-mm. projector, and is to be recorded after the film is made.

The second experiment, to which the bulletin draws attention, is an attempt by a member to discover the truth of the theory that the eye follows the line of a picture and is led to a certain point. The member wants to test this theory by a slow-motion close-up of an eye suddenly confronted by a picture of the required type. If any members possessing facilities for slow-motion are interested in making an experiment they can get in touch with the member concerned through the Shaftesbury Avenue address already given.

Eastbourne ciné amateurs met in the Oak Cabin Restaurant on Friday evening to consider titling in all its



Members of the Croydon Amateur Film Club shooting a scene from "So this is Success," a film they are now making in their own studio at 1, South Park Hill Road, Croydon. New members will be welcome to the club.

aspects. The full title of the club is the Eastbourne Amateur Ciné Enthusiasts' Club, under the presidency of Dr. J. Bodkin Adams, and its excellent Hon. Secretary is Mr. G. E. Inskip.

Mr. A. S. Chard, of "Cinécraft," London, made a special journey from the north of England to give a talk on titling, and to demonstrate title sets, in connection with which a competition is being run.

Mr. Peter le Neve Foster, President of the Manchester Film Society, made the only complete account of the King's visit to Manchester, and this is being shown all over the country. Mr. le Neve Foster also made a film of the recent I.F.M.A. Summer School, which includes shots of interiors and exteriors at Digswell Park; also of directors.

Mayross Motion Picture Productions have six super productions and a number of shorts, both silent and sound, scheduled for production. Club

meetings are held every Thursday at 8.15 p.m. at 68, Shaftesbury Road, Ravenscourt Park, W.6, and application for membership should be made to Miss E. Ingram—one of the few women secretaries of ciné clubs—at 20, Perham Road, West Kensington, W.14.

International Hobby.

I hope those of you who are interested in the making of interest, travel and religious films will see, if you are given the opportunity, "Beginning at Jerusalem," the missionary film sponsored by seven leading missionary societies. It differs from a travel film in that the selection of shots has been made with a religious, and not merely a "travel" object. There is nothing "goody-goody" about this film. It tells the only story in the world that has no ending—a story that is being worked out to-day, east and west, north and south, in terms of men and women, of love and heroic enterprise.

I should like to see "Beginning at Jerusalem" reduced to sub-standard stock. Perhaps if some representation to this effect were made to the Missionary Film Committee concerned this would be done. I am sure there would be a steady and continuous demand for this film by ciné amateurs.

Such films bring home to one very clearly the possibilities of cinema—possibilities long ago realised by the Communists, who even at this minute are setting up a sub-standard, non-flam, and consequently uncensored, circuit in this country. Films, like music, are international. A Chinese, a Japanese, an Indian, a German, an Italian and an Englishman could sit in a row, each knowing only their own language, and see "Beginning at Jerusalem" with more or less complete comprehension.

If you are internationally minded, accent your hobby in this direction this winter.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Every reader of "The A.P." who resides in the neighbourhood of Croydon, and is interested in amateur cinematography, should get in touch with the Secretary of the Croydon Amateur Film Club. His name and address is D. Rapkin, 10, Fairdene Road, Coulsdon, Surrey. The Club will be glad to hear from all who are keen on the photographic side of cinematography or anything allied to it. They have a good size studio and a clubroom attached, and are well equipped for artificial lighting. They have recently built a new room adjoining the existing studio in order that lectures, etc., may be given without disturbing the making of any film. Meetings are held every Thursday at 1, South Park Hill Road, Croydon. A photograph taken in the studio during the making of a film is reproduced on the preceding page.

The officers and council of the Western Counties Photographic Federation, which is in Alliance with the Royal Photographic Society, have written us to state that the Western International Photographic Salon, which has been announced to be held in Bristol in December, has no connection with the Federation. The only official exhibition of the Federation is held about June of each year under the title of the Western Salon of Photography, and the Hon. Secretary is F. E. Haynes, of 50a, Belvoir Road, St. Andrew's Park, Bristol, 6. The Hon. Secretary of the Western International Salon is W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

An outline of the stories of the films in the Ensign 16-mm. library has just been published in the form of an attractive book of 128 pages under the title of "Pleasure Hours," by Ensign. The book is primarily a catalogue of all the films available for hire from the Ensign Film Library, but in every case a synopsis of the story embodied in the film is given. In this way the hirer of any film is able to judge in advance whether the subject is a suitable one, which he might not be able to guess from the title alone. It is a book that every owner of a ciné projector should get, particularly at the present time of year when he wishes to hire films for the winter season. The book costs 1s., and is obtainable from the Ensign Film Library, 88-89, High Holborn, London, W.C.1.

A new introduction by Zeiss Ikon, Ltd., is announced in the shape of the Ikonflex, which is the name given to the new Zeiss Ikon twin-lens roll-film focusing reflex. This little camera has an all-metal leather-covered body and, with a rapid-changing device, is for twelve pictures $2\frac{1}{2} \times 2\frac{1}{4}$ on standard $3\frac{1}{2} \times 2\frac{1}{4}$ roll film. It is fitted with the Novar anastigmat f/4.5 lens and Ikonflex shutter, giving 1/25th, 1/50th, and 1/100th sec., T. and B. It will sell at the low price of £7 10s., and another model with an anastigmat of smaller aperture will shortly be available at £6 10s. Particulars may be had free on application to Messrs. Zeiss Ikon, Ltd., 11, Mortimer House, 37-41, Mortimer Street, W.1. We hope to review this camera more fully in a later issue.

The Photographic Competition organised by the Polytechnic Touring Association for photographs during the Polytechnic Tours of 1934 brought a very large entry. The prints were judged by the Editor of *The Amateur Photographer*, and the prizes were awarded to the following: First, R. C. E. Harman, Wimbeldon Park; Second, Edgar Rawnsley, Menston-in-Wharfedale; Third, E. Norman Brothers, London, S.W.20; Fourth, S. A. Gandy, Chiswick; and Fifth, S. W. Heyburn, Hastings.

The Leytonstone and Wanstead Camera Club have just taken up their headquarters at the new branch library which has been opened in Leytonstone. They will have the use of the main hall, seating about 200 people, a large lantern screen and a closed-in projection room, while the walls are fitted with cork so that pictures can be pinned up without any trouble. As a result of this, the Club hopes to increase its membership. Full details will be sent on application to the Hon. Secretary, Mr. G. W. L. Carter, of 9, East India Dock, E.14.

The Battersea Institute Camera Club report a good year's work at their annual general meeting, and an attractive programme for the ensuing season has been arranged. A new and improved dark-room for the use of members is nearly completed. The subscription is small, and all interested are invited to join. Full particulars are available from the Hon. Secretary, Mr. W. Steele, 25, Grayshot Road, Battersea, S.W.11.

Re the Annual Supper Dance arranged by the staff of Wallace Heaton Ltd., and associated companies, to be held on November 24th, we have been informed by the organiser, Mr. G. A. Nott, that there are no further tickets available.

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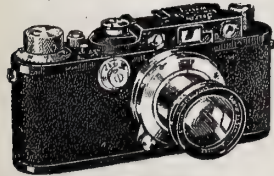
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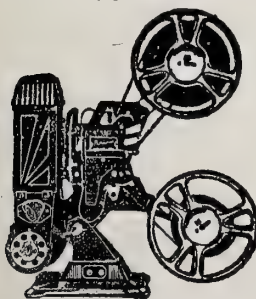
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3 1/4 cm. Zeiss Ikon Baby Ikona, f/6.3 Novar anastigmat, speeded shutter, 1/25th, 1/50th, 1/75th sec., T. and B. **£2 11 6**
Vest Pocket Volland, f/4.5 Radionar anastigmat, delayed-action Pronto shutter, speeds 1/25th, 1/100th, sec., T. and B. **£4 5 0**
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Leitz Leica Model II, f/3.5 Elmar anastigmat, self-capping focal-plane shutter, speeds 1 to 1/500th sec., Bulb. **£19 17 6**
Leitz Leica Model II, f/2.5 Hektor anastigmat, self-capping focal-plane shutter, speeds 1 to 1/500th sec., Bulb, complete in ever-ready case **£20 15 0**
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Zeiss Ikon Contax, f/2.8 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds 1/25th to 1/1,000th sec., Bulb, complete in ever-ready case. **£18 10 0**
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2 1/2 x 2 1/2 Rollei-flex, f/3.8 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£12 17 6**
3 1/4 cm. Foth-Derby, f/2.5 Foth anastigmat, self-capping focal-plane shutter, speeds 1/25th to 1/500th sec. and Bulb, fitted with delayed action **£5 18 6**
3 1/2 x 2 1/2 Cocarette, f/6.3 Novar anastigmat, Dervall shutter, speeds 1/25th, 1/50th, 1/100th sec., T. and B. **£2 10 0**
3 1/2 x 2 1/2 Voigtlander Roll Film, f/4.5 Heliar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B. **£8 7 6**
3 1/2 x 2 1/2 Cocarette, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£7 17 6**
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Six-20 Kodak Junior, Doublet, three-speed shutter, 1/25th, 1/50th, 1/100th sec., T. and B. **£1 8 6**
Six-20 Kodak, f/6.3 anastigmat, 3-speed shutter, 1/25th, 1/50th, 1/100th sec., T. and B. **£2 17 6**
3 1/2 x 2 1/2 No. 7 Ensign Carbine, f/4.5 Ensar anastigmat, Mulchro shutter, speeds 1 to 1/100th sec., T. and B. **£3 19 6**
3 1/2 x 2 1/2 Ensign Selfix, f/4.5 Ensar anastigmat, 3-speed shutter, 1/25th, 1/50th, 1/100th sec., T. and B. **£2 12 6**
- 3 1/2 x 2 1/2 Voigtlander Inos, f/4.5 Skopar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£5 17 6**
3 1/2 x 2 1/2 Pentac, f/2.9 Dallmeyer anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£5 12 6**
4 1/2 x 3 1/2 Ica Halloh, f/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B., panel for plates **£4 15 0**
4 1/2 x 3 1/2 A. & N. Auxiliary Roll Film, f/4.5 Cooke Aviar anastigmat, Compur shutter, speeds 1 to 1/200th sec., T. and B., double extension, panel for plates. **£3 17 6**
4 1/2 x 2 1/2 Kodak, Series III f/6.3 Kodak anastigmat, Diomatic shutter, 1/10th to 1/250th, 1/50th, 1/100th sec., T. and B. **£3 17 6**
4 1/2 x 2 1/2 Ensign Carbine (Tropical), f/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B. **£6 17 6**
3 1/2 x 2 1/2 Ica Ideal, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., 3 single metal slides and F.P. adapter. **£10 15 0**
3 1/2 x 2 1/2 Zeiss Ikon Trona, f/3.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., complete with 4 single metal slides, roller-holder and leather case. **£13 15 0**
3 1/2 x 2 1/2 Etui, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension, complete with 3 single metal slides and F.P. adapter. **£8 17 6**
3 1/2 x 2 1/2 Trona, f/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension, complete with 6 single metal slides and F.P. adapter. **£6 15 0**
4 1/2 x 3 1/2 Sinclair Una, tropical model, brass bound, f/3.5 Ross Combinable N.S. Periscope shutter 1 to 1/100th sec., T. and B., triple extension, also f/6 Ross Wide-angle, complete with B.D. slides and leather case **£3 0 0**
4 1/2 x 3 1/2 Zeiss Ikon Maximar, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/200th sec., T. and B., double extension, complete with 3 single metal slides, F.P. adapter and leather case. **£9 17 6**
2 1/2 x 2 1/2 Voigtlander Brilliant, f/6.3 Voigtar anastigmat, speeded shutter, 1/25th, 1/50th 1/100th sec., T. and B. as new. **£3 5 0**
2 1/2 x 2 1/2 Voigtlander Brilliant, f/7.7 Voigtar anastigmat, speeded shutter, 1/25th, 1/50th sec. and Bulb. As new. **£1 17 6**
4 1/2 x 6 cm. Zeiss Ikon Deckrullo, f/2.7 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds 1/7th to 1/1,200th sec., T. and B., complete with F.P.A. **£11 17 6**
3 1/2 x 2 1/2 Ensign Speed Roll Film Redef, f/4.5 Aldis Uno anastigmat, self-capping focal-plane shutter, speeds 1/25th to 1/500th sec. and Time. **£5 17 6**
2 1/2 x 2 1/2 Rollei-cord, f/4.5 Zeiss Triotar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B. As new. **£8 17 6**
3 1/2 x 2 1/2 T.P. Junior Special Reflex, f/4.5 T.P. Cooke anastigmat, self-capping focal-plane shutter, speeds 1/10th to 1/1,000th sec. and Time, complete with 3 single slides and roll-holder. **£8 15 0**
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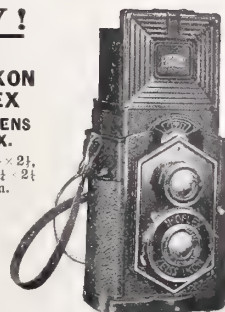
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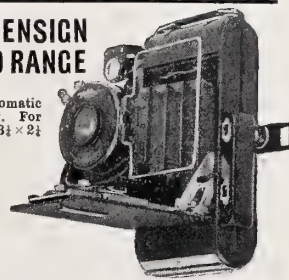
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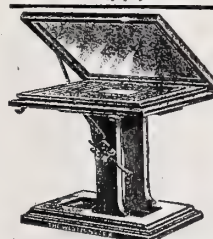
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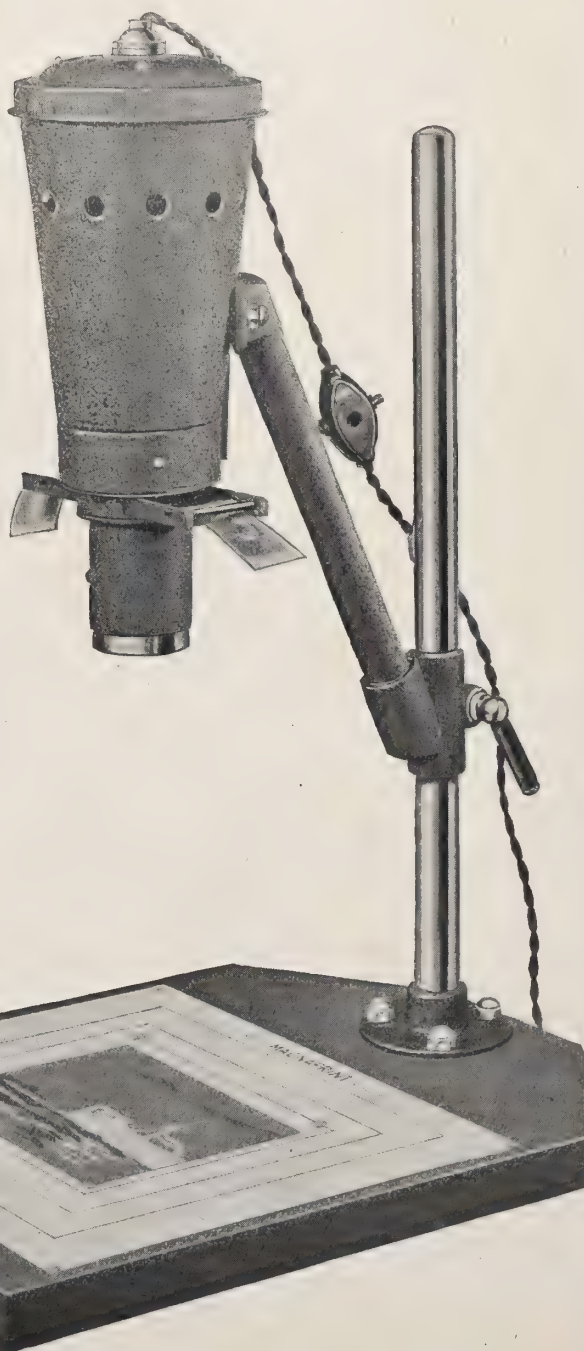
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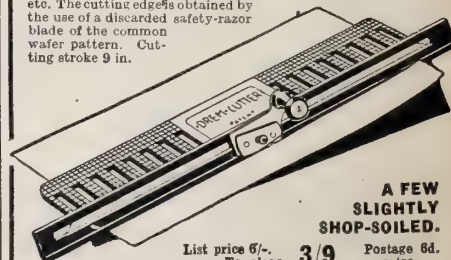


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The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session, or from time to time.

Wednesday, November 7th.

Bethnal Green C.C. Talk on "Still Life."
Birkenhead P.A. Studio Night.
Birmingham P.S. (Ciné Section). The New 16-mm. Sound Film Reproducing Apparatus, by N. Marshall.
Borough Poly. P.S. Print Competition.
Bradford P.S. Pictorial Group Evening. Y.P.U. Prints and Slides.
Brighton and Hove C.C. "Leica and Miniature Photography." J. Radford.
Coventry P.C. M.C.P.F. Portfolio and Slides.
Croydon C.C. "Filters and Safelights." Dr. S. O. Rawling.
Dennistoun A.P.A. Sashalite Demonstration.
Ealing P.S. "The Photographer and the Photograph." Bertram Cox.
Edinburgh P.S. "Pictures of Kashmir." G. W. Wight.
G.E. Mechanics Inst. P.S. Developers and Development. H. W. Bennett.
Ilford P.S. "A Chat on Pictorial Photography." S. Bridgen.
L.M.S. (London) P.S. "The Amateur Photographer" Prize Slides.
Northallerton and D.P.S. "Little Bits of Wensleydale." P. Utley.
Partick C.C. "The Photography of Moving Objects." John D. Robertson.
South London P.S. Ciné Group Meeting.
South Suburban and C.P.S. "Portraiture." H. Yolland Moysie.
Whitehall Ciné Society. Film—"Salzkammergut." D'Arcy Cartwright.
Worcestershire C.C. "Beauty-Spots of Cornwall." J. O. Wilkes.

Thursday, November 8th.

Ashton-under-Lyne P.S. Finishing the Exhibition Print. Mrs. A. Satterthwaite.
Aston P.S. Bromide Printing. By Members.
Bath and County C.C. "North Wales." L.M.S. Railway.
Bridge of Allan and D.P.S. "Mountaineering in Scotland." J. C. Thomson.
Coatbridge P.A. G.D.U. Slides and S.P.F. Colour Slides.
Gravesend and D.P.S. "Evaluex." Gevaert, Ltd.
Greenock C.C. "The Genesis of a Photographic Lens." Carl Zeiss, Ltd.
Hammersmith H.H.P.S. Discussion on One-Man Show—Eng. Capt. E. J. Mowlam.
Hull P.S. Thiocarbamide Lantern Slides. A. Dyer.
Isle of Wight C.C. Lecture by the Rev. L. K. Morton.
Keighley and D.P.A. Hand Colouring of Slides. W. Mitchell.
Liverpool A.P.A. "A Talk about Flowers and Gardens." H. F. Taylor.
Midway A.P.A. Retouching. W. Catchpole.
Newcastle and District A.C.A. Projection of Two Films.
Oldham P.S. Slide-Making by Members.
Scarborough A.P.C. Y.P.U. Slides.
Singer C.C. "Photography in City Streets." J. Robertson.
Stourbridge Inst. P.S. Photographic Press Review.
Twickenham P.S. Print Criticism. S. Bridgen.
Tynemouth P.S. Practical Portraiture.
Watford C.C. "The Life History of the Cuckoo." F. P. Bayne.
Wimbledon C.C. "Working-up the Print." B. C. Wickison.

Friday, November 9th.

Bethnal Green C.C. Alliance Slides.
Edinburgh P.S. Contact Printing and Enlarging. A. H. MacLucas.
Harrogate P.S. "North Palestine and Syria." Alex. Keighley.
Hinckley and D.P.S. "The Chemistry of Photography." F. J. Young.
John Ruskin C.C. Quality in Bromide Prints.
King's Heath P.S. "Lenses—their Uses and Abuses." J. N. Cockin.
Leytonstone and Wanstead C.C. Ciné Evening. G. H. Sewell.
Photographic Society of Ireland. "The Chemical Basis of Photography." A. V. Henry.
Royal P.S. Projection of Films in connection with Exhibition.
Southend-on-Sea and D.P.S. "In the Bernese Oberland." H. W. Pratt.
Wimbledon Ciné Club. Films by London A.F.C.

Saturday, November 10th.

Accrington C.C. "A Peep at Morocco." Mr. Dobson.
Morley College P.S. "The Life History of the Cuckoo." F. P. Bayne.

Monday, November 12th.

Ashton and Hirst P.C. "A Chat on Lenses." G. Hay.
Bexley Heath P.S. "Some More Hints and Wrinkles."
Blackpool and Fylde P.S. After-treatment of the Negative.
Bournemouth C.C. "The Elements of Pictorial Composition." F. G. Burroughs.
Bradford P.S. Slide Night.
Brighton and Hove C.C. Informal Portrait Evening.
Chelmsford P.S. Lecturettes.
City of London and C.P.S. "Home-made Gadgets." C. Howard.
Dennistoun A.P.A. Bleaching Bromide Prints.
Dewsbury P.S. Y.P.U. Prints and Slides.

Monday, November 12th (contd.).

Erdington and D.P.S. Inter-Club Visit to Walsall P.S.
Glasgow and W.S.P.A. "Bromoil for Beginners." N. Kingsley Dickie.
Gravesend and D.P.S. "Gravesend and District." W. Baldwin.
Hammersmith H.H.P.S. (Portrait Group). "Single Lighting." A. E. Brown.
Kidderminster and D.P.S. "Rambles and Scrambles in the French Alps." A. Hackett.
Leeds C.C. Slide-Making.
Luton and D.C.C. "Round about Rouen." Robert Chalmers.
Manchester P.S. "From Stokesay to Chepstow by the Wye Valley." Travis Burton.
Newcastle (Staffs) and D.C.C. "To Western Scotland by Steamer." J. Eymmer.
St. George Co-op. C.C. "Learning by Experience."
Sheffield and H.P.S. "The Amateur Photographer" Prize Slides.
South London P.S. "Portraiture by Artificial Light." B. C. Rayment.
Southport P.S. L. and C.P.U. Prints.
Wallsley A.P.S. "The North Lancashire Border." G. A. Forman.
Walsall P.S. Visit of Erdington P.S.
Walthamstow and D.P.S. "Making an Exhibition Picture." S. Bridgen.

Tuesday, November 13th.

Belfast C.P.A.C.C. "The Evolution of a Photographic Lens." J. H. Dallmeyer, Ltd.
Birmingham P.S. "100 Best Slides." James Shaw.
Blackpool and Fylde P.S. "Photomicrography."
Cardiff N.S.P.S. Members' Lecturettes.
Doncaster C.C. Exhibition of Slides by Slide Postal Club.
Dunfermline P.A. S.P.F. Slides.
Exeter C.C. "India and Other Countries." N. F. Cooke.
Guildford and D.C.C. "Odds and Ends." Mr. Bartrop.
Hackney P.S. "Clouds." T. Y. Unwin.
Halifax P.S. Members' Slide Night.
Hamilton P.S. Enlarging. Mr. Lohar.
Harrow C.C. "Some Folk and Fjords of Norway." Kenneth Baker.
John Ruskin C.C. Practical Work.
Kilburn and Willesden P.S. "The Camera for Landscape." J. Ainger Hall.
Leeds P.S. Bromoil. J. Carr.
Manchester A.P.S. Ciné Film by C. Harvey.
Monklands P.S. "The Sheep Dog in Literature and Art." J. A. Reid.
Morecambe, Heysham and D.P.S. "Pictures of Sicily." Alex. Keighley.
Newcastle and Tyneside P.S. Outdoor Night Competition.
Norwood C.C. Slide Competition.
Portsmouth Camera and Ciné Club. "The Development of the Port of Portsmouth." Comdr. J. H. Bowen.
Preston S.S.P.S. "Barmouth to Harlech and Nevins to Abersoch." T. B. Howell.
Royal P.S. "The Detection of Forgery by Invisible Light." Lt.-Col. W. R. Mansfield.
Rugby and D.P.S. Midland Federation Prints and Slides.
St. Bride P.S. "Rambles in East Anglia." H. Pickwell.
Sheffield P.S. Sale and Exchange of Members' Surplus Apparatus.
Small Heath P.S. Trimming and Mounting. F. Bowen.
South Glasgow C.C. The Midas Ciné Camera and Projector.
South Shields P.S. "The Charm of Childhood." Rev. J. V. Haswell.
Stafford P.S. "The Amateur Photographer" Prize Slides.
Warrington P.S. "Questions and Answers."
Whitehall C.C. "The Old Palace of Whitehall." P. W. Lovell.
York P.S. Y.P.U. Slides.

Wednesday, November 14th.

Bethnal Green C.C. Practical Work.
Birkenhead P.A. An Evening with J. H. Williams.
Birmingham P.S. (Ciné Section). Best Holiday Films Competition.
Borough Poly. P.S. "Doing Denmark." E. P. Huddy.
Chorley P.S. Slide-Making. F. Sellars.
Coventry P.C. "Snowdonia." W. Wilson.
Croydon C.C. "The Wandle." J. A. Sinclair.
G.E. Mechanics Inst. P.S. "Portraiture."
Handsworth P.S. "An Hour with the Naturalist." H. Thompson.
Ilford P.S. "Things that Matter." L. E. Vizard.
L.M.S. (London) P.S. "Personal Experiences in Picture-Making." W. Robinson.
Partick C.C. Visit to Dennistoun A.P.A.
St. George Co-op. C.C. "Portraiture." W. W. Weir.
South Suburban and C.P.S. Enlarged Negatives and Carbon Prints. G. E. W. Herbert.
Stockport P.S. "Still Life by Artificial Light." H. Kitchen.
Worcestershire C.C. Carbro. J. N. Cockin.

Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate, and Advanced Workers.
—Entries, November 30. Rules in the issue of October 31.

Photographic Society of Ireland, Members' Annual Exhibition.—Open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Entry forms, November 7; exhibits, November 14; open, December 8–January 10. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November

19; open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 7, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society Open Photographic Exhibition.—Entries, January 11; open, January 28–February 16. Exhibition Secretary, F. Wells, 65, Powis Road, Ashton-on-Ribble, Preston, Lancs.

South London P.S. Annual Exhibition.—Entries, January 22; open, February 16–March 16. Details

and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25–March 2, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

Scottish National Salon (Art Galleries, Ayr).—Entries (Overseas, March 9; Great Britain, March 23). Open, April 20–May 4. Secretary, Arthur J. Nelson, 6, Hilary Crescent, Ayr, Scotland.

Brussels International Salon.—Entries, March 15. Open, May 7–June 9. Secretary, M. Maurice Broquet, Rue du Sceptre, 77, Brussels, Belgium.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed to: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Choice of Lens.

I have a 10x8 camera. Will you advise me what kind of lens I shall have to get to cover a plate of this size? G. T. (Woking.)

There are lenses of all types and prices that will cover a 10x8 plate. If you obtain lists from one or two makers you will find such lenses specified. It is generally stated what size plate each lens is intended to cover, with both a large and a small stop. A good deal depends on the kind of work you propose to do with the camera.

Pyro for Gaslight Paper.

Will you forward me a pyro-soda developer for gaslight papers? A. J. H. (Old Hill.)

We do not know of any pyro-soda formula that we should feel justified in recommending for gaslight papers. You cannot do better than use for any particular paper one of the formulæ given by its makers; otherwise you will certainly not get the best results.

Thin Negatives.

Are the enclosed negatives under-exposed or under-developed? If the latter, what is a safe intensifier? C. L. H. (Melksham.)

The negatives you send are not under-exposed but seriously under-developed. We should advise the use of a chromium intensifier, the method of using which we have frequently described, and quite recently in one of our beginners' articles. We doubt, however, whether you will be able to get sufficient density for using the negatives with normal papers, and you will probably have to use a vigorous type, even after intensification.

Speed Numbers.

Is there a ready method of converting H. & D. speed numbers into Scheiner numbers? G. S. B. (Ayr.)

We have repeatedly pointed out that there is no reliable and consistent method of translating H. & D. speeds into Scheiner speeds; the methods are fundamentally different.

Transferotype.

How does one use Transferotype paper for transferring prints to glass, wood, etc.? N. G. P. (Ely.)

Transferotype paper is made by Messrs. Kodak, Ltd., of Kingsway, London, W.C.2, and if you get some you will find that it is accompanied by full instructions as to the method of using it.

Bubbles on Plates.

I use air-free water when developing plates, but get pinholes due to bubbles. How can I get perfect negatives? Is it permissible to wipe over the surface of the plate with cotton-wool? W. L. H. (Letchworth.)

It is difficult to say why some people get defects which never seem to trouble others. There is no objection to passing a plug of cotton-wool gently and quickly over the surface of the plate. Another plan is to lift the plate out of the developer directly the latter is applied, as any bubbles that may have formed on the surface will then almost certainly break. Perhaps what you describe as "pinholes" are not due to air-bubbles at all, but to dust on the plate at the time of exposure.

Stained Negatives.

I send some sample film negatives made in India years ago. You will see that the surface on both sides is stained. Is there any way of removing the marks? C. A. T. R. (London.)

You will probably have no difficulty in cleaning up your negatives if you rub the surface with a plug of cotton-wool and a little Baskett's Reducer. We have frequently pointed out that this is a good method of cleaning away such stains, which are on the surface only.

London Societies.

Will you recommend one or two London photographic societies? I notice the names of the Camera Club and others, but have no addresses. Can you give them? M. L. R. (London, N.E.)

We are afraid it is impossible to give you a full list of all the photographic societies in London, and must refer you to "Photograms of the Year." We can, however, supply readers with the addresses of societies in their own particular district, and we mention the following for your own guidance: The North London Camera Club, Secretary, L. G. Gregory, 21, Dawlish Avenue, Powys Lane, N.13; North Middlesex Photographic Society, Secretary, Miss M. E. Blake, 112, Crouch Hill, N.8; Finchley and District Photographic Society, Secretary, Harry W. Wheeler, Westholme, 18, Elmhurst Avenue, East Finchley, N.2; Wood Green Photographic Society, Secretary, J. H. Dundas, 83, Philip Lane, N.15; Stoke Newington Camera Club, Secretary, A. Miles, 16, Chesholm Road, N.16. The address of the Camera Club is 17, John Street, Adelphi, W.C.2, and the Secretary is Mr. H. C. Giles; The Royal Photographic Society, 35, Russell Square, W.C.1, Secretary, H. H. Blacklock; The Secretary of the City of London and Cripplegate Photographic Society is Mr. W. E. Ginger, of 131, Hampstead Way, Golders Green, N.W.11.

Stop for Poor Light.

In the poor light of autumn and winter is an aperture of f/6.3 large enough to allow snapshots to be taken? M. W. (Liverpool.)

f/6.3 is quite large enough an aperture for taking snapshots even in the winter under reasonably favourable conditions; it depends largely upon the light and the subject. If you use an exposure meter this will tell you whether a given exposure at that aperture will be sufficient or not.

Safety Shutter.

Can the safety shutter of a single plate-holder be fully withdrawn, or only enough to expose the plate? A. A. (Lyminster.)

Assuming that the slides are properly light-trapped you may safely draw the shutter right out. The only point to remember is that in replacing it you must not insert one corner first, but put it square into the slot and push it right home.

Fogged Negatives.

Can you tell me what has caused the patch of fog on each of the negatives herewith? I have discovered a small pinhole in the bellows, but do not think this would account for the trouble. L. G. (Erdington.)

The fact that you have got a hole in the bellows sufficiently accounts for the fogging of your negatives, and the obvious thing to do is to get the defect remedied.

Shutter for Camera.

I have acquired a stand camera with two lenses but no shutter. Can you suggest a shutter that would be suitable for both lenses? E. J. S. (Wallasey.)

It is a practical certainty that you could have fitted to the front of your camera a Thornton-Pickard roller-blind shutter. This has a removable front panel, so that to take the two lenses you would require two panels, each fitted with a flange to take one of the lenses.

The AMATEUR'S EMPORIUM

Business Notices

Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watloo, London." Telephone: Hop 3333 (50 lines).
PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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SALE AND EXCHANGE: AMATEURS ONLY.—
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PROFESSIONAL AND TRADE:—
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 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 2; 28a, Renfield Street, Glasgow, C.2.
 Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

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The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 8d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

1-PLATE Zeiss Ikon Nixe R.F. Camera, Tessar 4. 18.5-cm. f/4.5, Compur, plate back, 2 slides, filter, case; perfect working condition, £9/10; cost more than double; deposit approval.—Box 1961, c/o "The Amateur Photographer." [4290]

ZEISS Ikonta 2½×3½, f/6.3 Novar, focussing scale, 5-speed shutter, self-erecting front, frame finder, hide case, £2/10.—A. Bromwich, Myton, Warwick. [4382]

ZEISS Contessa Nettel, splendid condition, 9×12. Zeiss Tessar lens f/4.5, shutter speeds 1/3rd to 1/2,000th sec., 15 guineas; price includes 6 D.D. slides, F.P.A. and 2 cases.—Telephone, Bayswater 1769. [4383]

4½×3½ Ensign Reflex, f/4.5 Aldis, 1/15th to 1/1,000th, leather case, slides, F.P.A., sky and colour filters, also 13-in. Ross Teleros f/5.5, leather case; all excellent condition; cost £34/5; £16/16.—Budden, Hordle, Nicholas Way, Northwood, Middlesex. [4391]

ENSIGN 1-pl. Popular Reflex, fitted Velos Series II f/4.5 anastigmat, 6 single slides, F.P.A., no case; perfect condition, price £5/5.—Below.

KODASCOPE Model C, and resistance, originally cost £18/18; price £7.—Below.

SET of Ilford Colour Filters (2-in. size), and S adjustable holder; as new, £1.—Greville, 118, High St., Slough. [4400]

OFFERS.—T.P. Bijou Reflex, 4.5×6 cm., Cooke f/2.5, 9 D.D. slides, F.P.A.; T.P. Horizontal Reflex, Zeiss f/3.5, 6 slides, F.P.A.; both in lined cases; approval.—Learoyde, Queen's Rd., Sale, Ches. [4452]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.13.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

£9 or offer.—Rolleicord, leather case, 2 Agfa filters and holder, Agfa developing tank, tripod; value over £13.—Ingall, Three Ways, Haynes, Beds. [4401]

ZEISS Contessa Nettel Press, 3½×2½, focal-plane 1/10th to 1/1,200th, Tessar f/4.5, slides, F.P.A., etc.; cost nearly £40; bargain, £10.—Lucas, Arundel, Woodvale Rd., Darlington. [4403]

3½×2½ T.P. Horizontal Reflex, f/4.5, 6 slides, F.P.A.; excellent condition, £5.—Hursev, 48, Acacia Avenue, Shepperton. [4405]

LEICA Model I, interchangeable model, f/2.5 Hektor; perfect condition, £12.—Colonel Moore-Brabazon, 2, Albert Place, W.8. [4406]

CAMERAS AND LENSES

1-PLATE Goerz Tenax, double extension, Goerz 4 Dogmar f/4.5, Compur, 1 to 1/200th sec., rising front, 12 slides and case, £7/10.—Steward, 25, Ruckholt Rd., Leyton, Essex. [4413]

CAMERA for 12 1-plates, f/8 Beck Sym. lens, f focussing; what offers?—299, Lr. Addiscombe Rd., Croydon. [4420]

2½×2½ Rolleiflex, Zeiss Tessar f/3.8 lens, new, never used, automatic model; purchased 3 weeks ago, £18/10.—Box 2094, c/o "The Amateur Photographer." [4422]

TELEPHOTO 3½×2½ Roll Film, 9-in. f/6.5 Dallin, in Compur, combination back, 12 slides, F.P.A., hide case, nearest £6.—Below.

BRAND New Wirgin 3½×2½, f/3.5 Zeranar, in B.D.A. Compur, D.E., usual movements, 6 slides, 2 R.F.A.'s, £5/2/6.—Below.

1-PLATE Metal Body, D.E., f/6.8, suitable adapt 4 enlarger, 13/6.—Below.

WATSON Prismatic Binoculars, 6×, £2.—Wild, 117, Glapton Rd., Nottingham. [4424]

3½×2½ Bijou Ruby Reflex, f/4.5 Ross Homocentric lens, in sunk mount, revolving back, double extension, rising front, S.C. focal-plane shutter, D.D. slides, M.W. slide, 12 envelopes, leather case, sound condition, £6 or near offer.—Beasant, 17, Havelock Rd., Tonbridge, Kent. [4425]

3½×2½ Ihagee Folding Reflex, f/4.5 Tessar, F.P.A., 6 slides, leather case, £15.—1, Crow Wood Park, Halifax. [4429]

73-MM. Cooke f/3.5, sunk mount, £2/10; Correx Tank, 3½×2½, 17/6;—51, Colindeep Lane, N.W.9. [4331]

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| 5 1/2 x 3 1/2 | — | 9d. | 1/11 | 3/5 | 6/2 |
| 6 1/2 x 4 1/2 | 8d. | 1/- | 2/9 | 5/- | 9/- |
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CAMERAS AND LENSES

1-PLATE Ensign Folding Reflex, f/4.5 Zeiss 4 Tessar, 13.5-cm., speeds 1/10th to 1/1,000th, focussing screen, 3 D.D. slides, adapter for 3 1/2 x 2 1/2 roll films, Mackenzie-Wishart slide, 12 envelopes; in excellent condition, £10/10; deposit system.—Broadbent, Meanwood Hill, Leeds, 6. [4432]

EXAKTA Combined Press and Reflex Camera, f/2.8 Zeiss Tessar, speeds 1/25th to 1/1,000th sec., takes V.P. films, complete with solid leather collapsible carrying-case; as new, £13, bargain.—W. B. Drake, Bermondsey Place, Great Yarmouth. [4433]

BABY Ikonta, f/3.5 Novar, Compur; perfect, £5/5.—Carter, Christ Church, Oxford. [4436]

T-P. 4-pl. Reflex, f/4.5 Ross anastigmat, revolving back, S.C. shutter, 12 1/2-in. f/5.8 Taylor-Hobson Telephoto lens, 12 single metal slides, case for same, pair Dallmeyer focussing magnifiers, all in excellent condition, £15 cash.—G. Bonham, 108, Broadway, Cricklewood, N.W.2. [4437]

ROLLEIFLEX 6 x 6 cm., Zeiss f/4.5, non-auto.—R. Nagel 3 x 4 cm. (16 V.P. film), Zeiss f/3.5, auxiliary lenses and filters; Enlarger, vertical, electric, 5 1/2-in. condensers and accessories, £20.—Earl, Beggar's Roost, Tower Estate, Dymchurch, Kent. [4438]

CASH Needed.—Nagel Pupil Rolloroy, Tessar f/3.5, Compur, range-finder, filter, leather case; outfit listed, £17; new condition, £6/10.—Allsopp, Sonas, Westland Avenue, Hornchurch. [4439]

LEICA III, latest model, black, Summar f/2 lens, collapsible mount, ever-ready case, with Leica developing tank, only used once, cost altogether £37/15, accept best offer about £26; also new Baby Ikonta, optical finder, Compur shutter, Zeiss Tessar f/3.5 lens, cost £10, accept offer about £6.—Box 2099, c/o "The Amateur Photographer." [4442]

MENTOR Compur Reflex, 3 1/2 x 2 1/2, f/3.5 Tessar, 6 slides in leather purses, F.P.A., hide case, £13; bargain; deposit system.—Box 2101, c/o "The Amateur Photographer." [4444]

V.P. Tropical Focal-plane, Busch Glaukar f/3.1, focussing mount, 12 slides, F.P.A., leather case, 75/-.—Below.

3 1/2 x 2 1/2 Roll Film, Lukos f/4.5, 30/-.—Below.

4 1/2 x 3 1/2 Roll Film Sibyl de Luxe, Zeiss Protar f/6.3, double extension, leather case, £6.—Box 2103, c/o "The Amateur Photographer." [4446]

ZEISS Ikon Lloyd, 4-pl., Tessar f/4.5, Compur, case, £10; exchange; Miniature; advertisement Projector, make miniature enlarger, 15/-.—Box 2104, c/o "The Amateur Photographer." [4447]

KORELLE, 3 x 4 cm., f/4.5 Ennat anastigmat, Compur, 1 to 1/300th, cost £7/7, leather case, filter, lens hood, Kodak tank, 75/-; deposit system.—Box 2105, c/o "The Amateur Photographer." [4448]

3 1/2 x 2 1/2 Donata Folding Plate, Zeiss Tessar f/4.5, 32 in Compur delayed-action shutter, rising, cross front, direct and large reflex finders, 6 slides, and cut film sheaths, canvas case; condition as new; little used, £7/10 or nearest offer.—Box 2107, c/o "The Amateur Photographer." [4453]

CHEAP to Clear.—6-in. Ross Xpres f/4.5, focussing mount, £3; 5 1/2-in. Ernemann f/6.8, focussing mount, £1.—301, Stapleton Rd., Bristol. [4417]

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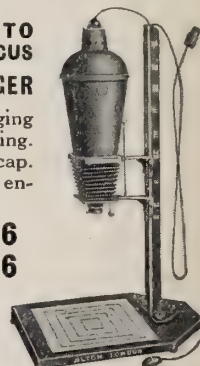
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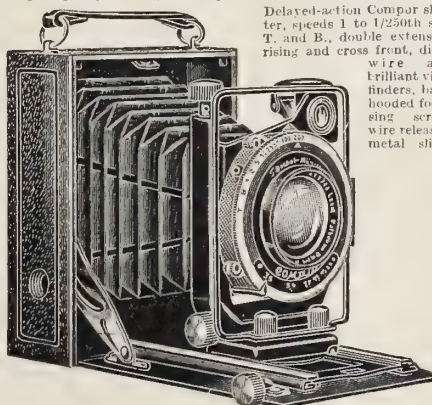
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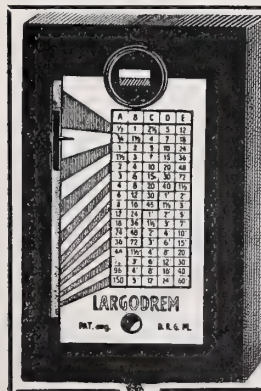
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WANTED.—Lens in focusing mount, suit 1-pl. Goetz Anschutz, also wanted 3 1/2 x 2 1/2 Reflex, but without lens, cheap; describe fully.—

41, Hamiton Rd., Ilford, Essex. [4411]
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WANTED.—Camera using 3 1/2 x 2 1/2 Film, delayed Compur.—Anderson, 51, Stoney St., Burnley. [4431]

WANTED.—Electric Vertical Enlarger, 3 1/2 x 2 1/2, offer up to £4/10.—Flind, 7, Lauriston Rd., Wimbledon. [4435]

DISHES, 15 x 12, wanted cheap; also "The Amateur Photographer" for December 21st, 1932: Ikonta, f/4.5, Leica universal finder, graduated filter, etc., 35-mm. wide-angle Elmar.—Marks, 1, Ray House, The Avenue, Ickenham. [4440]

WANTED.—10 x 8 Stand Camera, or larger, slides, frames; approval.—Box 2100, c/o "The Amateur Photographer." [4443]

A DAMS' Minex de Luxe, 1-pl., 5 1/2-in. Ross f/2.9 lens, F.P.A., absolute new condition; want Leica III, f/2 Summar or best cash offer.—Box 2106, c/o "The Amateur Photographer." [4449]

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PATHE Cine Cameras, Projectors and Films, any title, best prices paid.—Universal Camera Co., 19, Broad St., Golden Square, London, W.1. [0103]

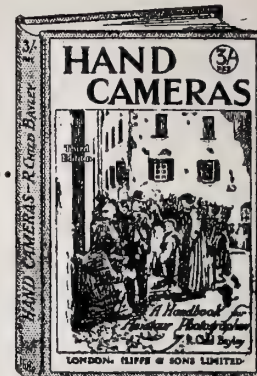
CAMERAS.—Cinemas wanted in exchange for new models.—Gorse, Accrington Rd., Blackburn. [4415]

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31 x 2 1/2 Abbeydale Horizontal Enlarger, Xenar 32 f/4.5 anastigmat, with orange filter, raising lowering, revolving and tilting carrier, chain drive, also Westminster de luxe easel, every possible movement; as new, outfit, £9.—10, Oakbank Grove, S.E.24. [4398]

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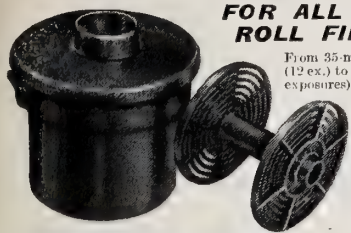
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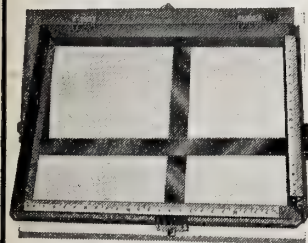
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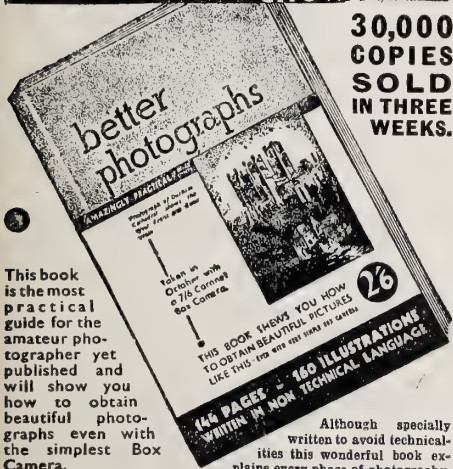
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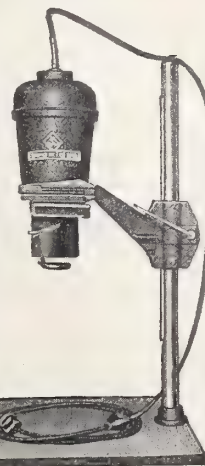
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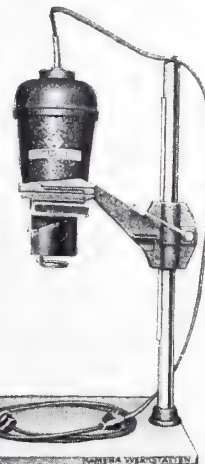
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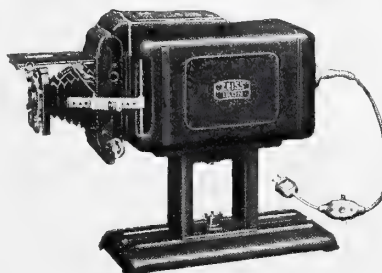
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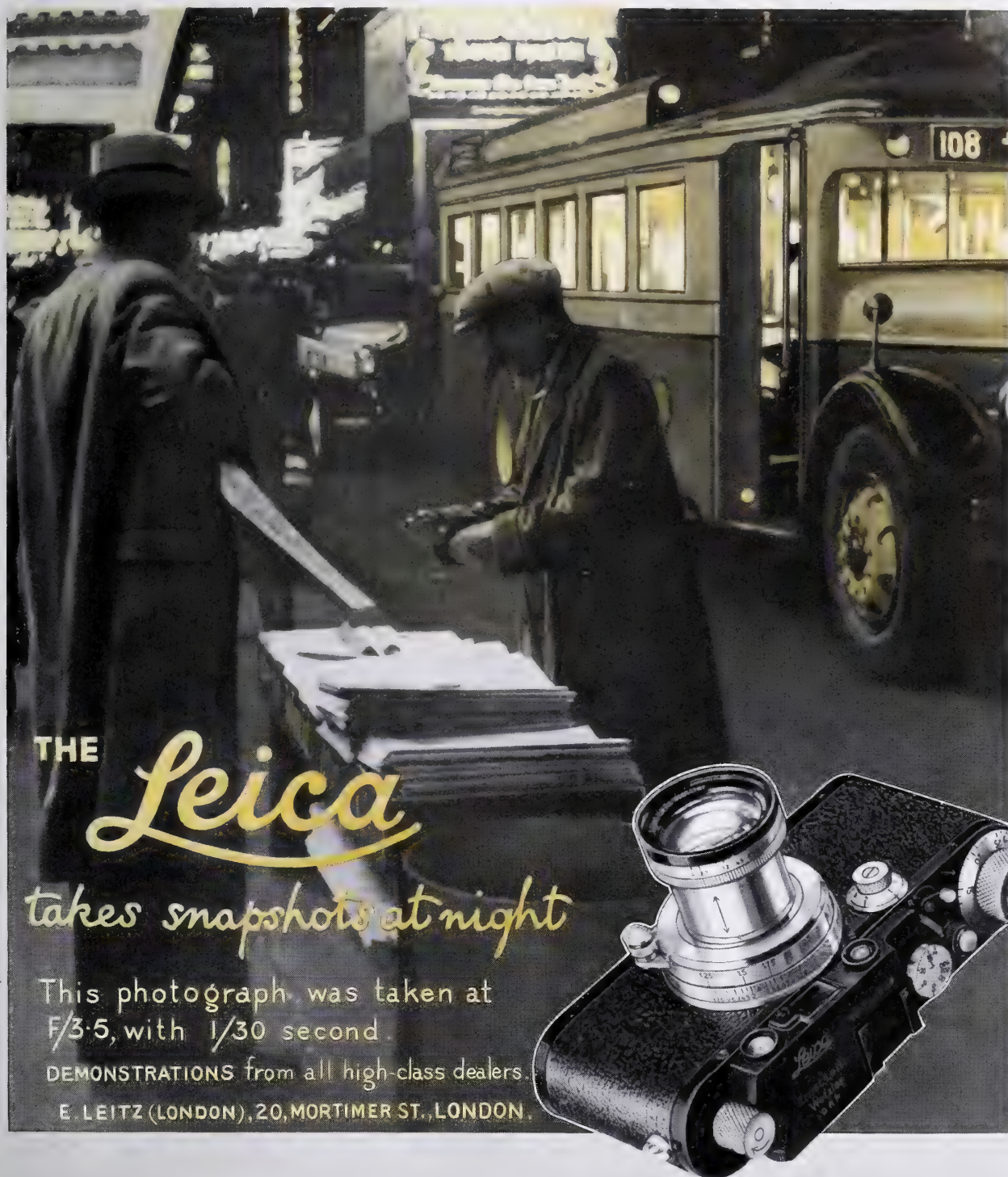
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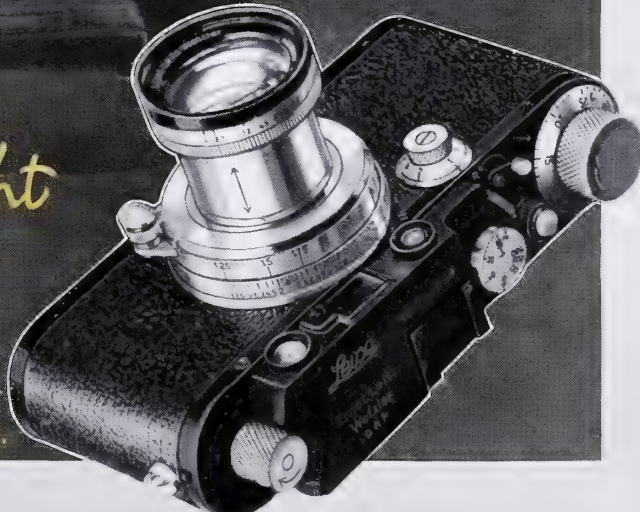


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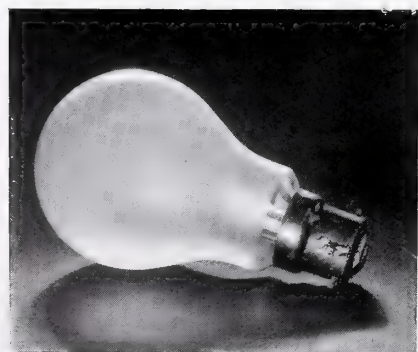
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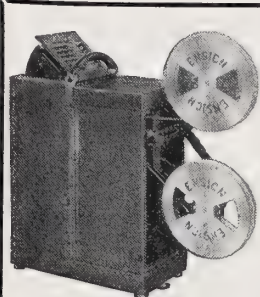
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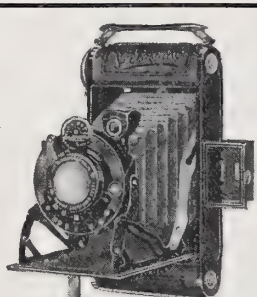
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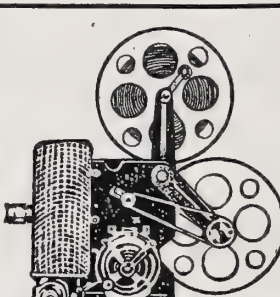
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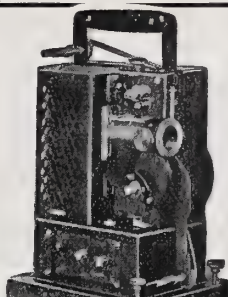
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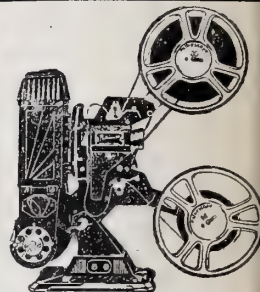
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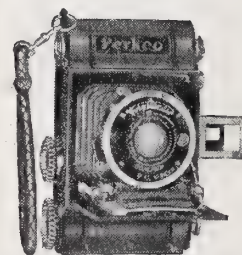
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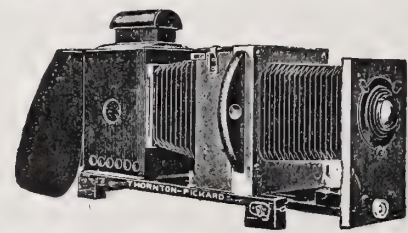
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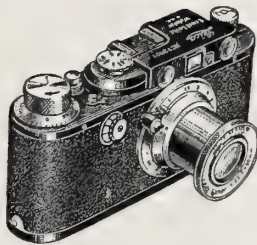
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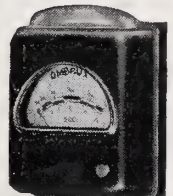
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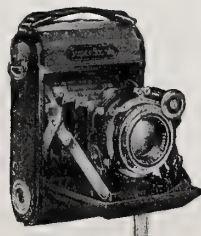
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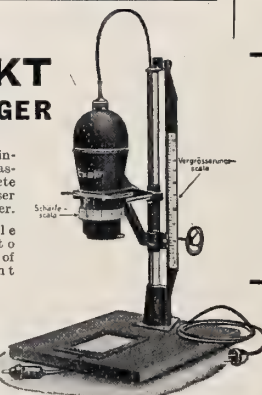
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Fitted f/4.5 Steinheil Cassar anastigmat, complete with condenser and orange filter.

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THE ENSIGN MIDCET MACNAPRINT ENLARGER

F/6.3 Ensar enlarging lens, specially designed condenser for enlargements up to 15×12 in., chart giving various sizes. Will also take half-V.P.K., Leica, or other small negatives. Complete with electric fitting, less lamp.

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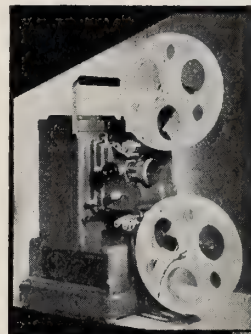
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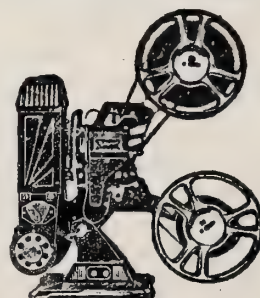
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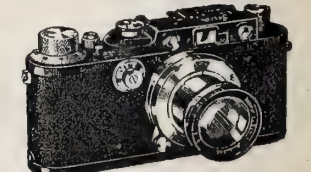
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No. 520. Takes 16 pictures on standard $2\frac{1}{2} \times 2\frac{1}{2}$ roll films. Fitted f/3.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B., self-erecting front, built-in range-finder, ensuring critical focus for every picture. **£16:12:6**

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THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
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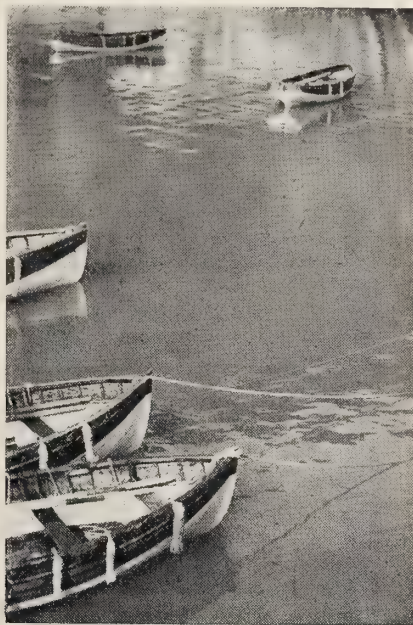
VOL. LXXXVIII. No. 2401.

THE Awards in our Annual Lantern-Slide Competition are published in this issue, and the entries have afforded another proof—if such were needed—of the tendency towards technical perfection in modern pictorial photography. While the number submitted this year was greater than ever, there were practically no bad slides. The standard throughout was very high indeed, and the judging, in consequence, was more difficult. With so many fine efforts, most of which showed a full appreciation of the advantages of panchromatic material, it was necessary to project the pictures repeatedly and weigh up minor differences before the winners could be decided upon. It will be noted that the awards have been increased, and the prize set starts on its travels among the British societies almost immediately. Every available date until May next has been booked.

Autumn Tints in Colour.

We hear from a correspondent who resides on the borders of the New Forest that the tints of autumn this season are exceptionally fine, and the same applies to many other districts. Doubtless many photographers will be making attempts to reproduce them upon the newly introduced colour films, which have the advantage of greater speed than the older colour plates. With the latter it was frequently a difficult matter to get good results, as exposures often ran into minutes, and at this season of the year wind is a troublesome factor. The colour photographer new to this branch of work should be on his guard against the tendency to include too much of a subject, or too wide expanses. These are very attractive,

TOPICS of the Week



A CORNER OF THE HARBOUR.

A modern treatment of a familiar subject. An article dealing with "Modernism" in pictorial photography will be found on another page in this issue.

but they fail to satisfy when they are reduced to the dimensions of a colour plate. The best subjects are those which cover a comparatively small area, and are composed of several vivid, contrasting colours. Autumnal tints, for example, are often shown to greater effect when the dark greens of firs or similar trees are included. The best time for these subjects is early morning, or after three o'clock in the afternoon, for the reason that the air is often still at these times, and the lighting softer in character.

The Emulsion Chemist's Performance.

So often when one hears of cinematograph achievements it is the actual operator who is lauded, with sometimes a word of appreciation for the designer of the camera. Therefore it was refreshing to hear Mr. S. Rowson, when opening the exhibition of cinematography at the R.P.S. House the other day, give a pat on the back to the emulsion chemist, who has successfully produced a light-sensitive material with a speed of one-fortieth of a second under all sorts of light conditions. But that is not all that the chemist has accomplished. The picture on the cinematograph film in the silent days was about one inch by three-quarters of an inch in size, and it is less now in order to accommodate the sound-track. But even at the larger size its projection on to a 24-ft. screen implies a linear magnification of nearly 300 diameters and a superficial magnification of 90,000. Yet, in the large picture on the screen at which millions gaze every night there is no emulsion grain visible in any part, nor any of the "sparkle" resulting from tiny holes in the emulsion which

formerly were too frequent. And perhaps most important of all is the uniformity of photographic quality which extends over every batch of film coming from the modern works. Whatever the story told in the picture, however vivid or vulgar, the photographic achievement is miraculous.

The Amateur, Too.

We were glad to hear Mr. Rowson, opening an exhibition of what was mainly professional work, say a kind word for the amateur. He mentioned, by the way, that the first amateur film of which any record exists was made in 1901 by Mr. E. W. Mellor—we believe the subject was a railway train—who died suddenly a few years ago in the very rooms where the present exhibition is being held. To-day the sub-standard camera and film have

found great popularity. Mr. Rowson estimates that about 150,000 such cameras are in use in this country, that in France the number is twice as great, while in the United States it is near the million mark. The amateur, generally speaking, said Mr. Rowson, has to work without the lavish resources of a studio at his disposal. He cannot use the almost unlimited illumination at the command of his professional brother. His picture is from one-half to about two-sevenths of the linear dimensions of the professional. His camera lacks some of the extreme refinements. Yet, in spite of these handicaps, he "gets there," and has marvellous results to his credit.

Convention.

A lantern slide of pictorial intention which was exhibited among

a group of photographers was challenged by one of them on the ground that on one side of the picture there projected the upper part of a tree; but no trunk or other foundation for the tree was visible. He declared that it caused mental agitation to find in a picture an object which must be supported from the ground, but in which no suggestion of such support was conveyed. On the other hand, a pictorialist of equal eminence exclaimed that the other was putting forward an absurd convention, and that the real consideration was not whether the tree had a trunk—which might indeed be inferred by the ordinary intelligence—but whether the mass of foliage gave the proper balance to the composition. The reconciliation of the two views seems as difficult as in theological or political controversy.

READERS' PROBLEMS

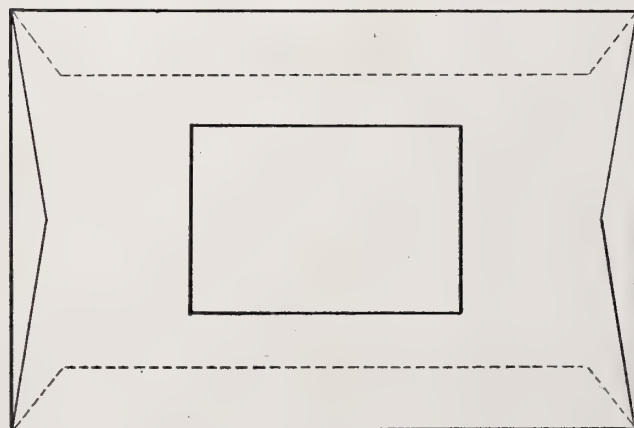
Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Masks in Enlarging.

I have an enlarger taking negatives from quarter-plate downwards, and generally use two smaller sizes. I find a good deal of difficulty, one way and another, with getting neat borders by masking the film negative. What do you consider the simplest and best way of managing this?

E. P. (Hendon.)

Methods vary a great deal, and to some extent are influenced by the type of apparatus. It is therefore sometimes necessary to make some modification in any method that may be suggested, but as a rule the main ideas hold good. We take it



that you wish to mask off the edges of the prints, so that they can be trimmed to show a narrow white margin. We also assume that you wish to use different sizes and proportions of masks according to the requirements of the subjects.

In any case, apart from masking, it is necessary to hold the film negative in a suitable position, and quite flat, during the exposure; and for this purpose it is easy to prepare suitable

carriers. For your own purpose you will require a few pieces of clear, flawless glass of quarter-plate size. If you have no old negatives yourself you can no doubt get some from a photographic friend; failing this, a frame-maker will cut the pieces from a sheet of thin, clear glass.

After considerable experiment we consider that the type of carrier shown in the sketch is about the simplest and best, the mask itself being conveniently cut from the black paper used for packing bromide paper.

In the sketch the large rectangle represents the quarter-plate glass; the smaller one is the opening cut in the black paper. This is arranged to come centrally on the glass. It is made a trifle smaller than the negative, the opening just showing the whole of the image. The dotted lines indicate the edges of the mask which are pasted and turned over on to the back. This leaves the whole of the front of the mask lying free but flat on the surface. The triangular pieces cut out of the ends of the paper are important, as they greatly facilitate slipping a corner of the film under the paper, and either corner can be put in at either end of the mask in a moment.

The film is slid into position in the opening of the mask, another piece of glass laid on it to keep it flat and in position, and the complete "sandwich" put into the carrier of the enlarger.

Instead of making the mask opening the full size of the negative, other openings can be cut of suitable dimensions, in this case a separate mask being made for each size. There are two drawbacks to this. The first is that the edges of the opening are liable to get damaged; the second is that it is no easy matter to cut out a small rectangle so accurately that it will be perfectly true when considerably enlarged.

On the whole, therefore, we prefer to use the full-size opening always, and to do the masking on the print itself. This can be done in various ways. In the case of a glass-fronted enlarging easel, paper masks can be cut for laying on the glass, with the paper pressed close against them. With a vertical enlarger, if there is no mechanical masking arrangement, sheets of glass with masks pasted on them can be laid on the paper after it is put in position on the baseboard.

The use of SUPER-SPEED Plates and Films

With the coming of the shorter days many photographers will be making

their first attempts with plates or films of super speed. In the following article some hints are given upon how to make the best of these materials.

AT the present time of year there are many photographers who contemplate making their first attempt with super-rapid plates or films. Not only can successful results be secured out of doors under poor lighting conditions, with subjects the very nature of which prohibit long exposures, but the use of these materials opens up new and attractive fields of negative-making. In the home after dark, and out-of-door night photography, each and all offer possibilities through the increased sensitiveness of modern materials.

Ortho. or Pan.?

The photographer has to decide which of the high-speed materials he will use. Both orthochromatic and panchromatic plates and films can be obtained of high speed. With the latter there is a greatly increased speed to artificial lighting; in fact, for some pan. material it is claimed that the speed is four times faster under these conditions.

The choice of a plate or film will depend not upon its ability to render colour values, although this may enter into the question as well, but upon the sensitiveness as required by the character of the subject to be dealt with.

Care Necessary.

There is one point that the photographer who is intending to use these highly sensitive materials will need to consider. The camera must be in perfect order, and especially the slides, the light trapping, or the fitting of the back of a film camera, in order to avoid trouble arising from mysterious patches of fog on the negatives.

Cases have been known of cameras which gave no trouble with materials of slow speed that have produced negatives which showed slight patches of fog, when loaded with

super-rapid panchromatics. This particularly applies to roll-film cameras with the familiar little red window at the back. Several makers of high-speed pan. films have recognised the possibilities of fogging through this window, and supply a black adhesive patch to cover it when these films are being used.

Those photographers who have been used to plenty of red light in the dark-room are often diffident of their powers of being able to load slides or to carry out development in almost total darkness. In practice there will be found no difficulty in loading slides by touch. Development can be done by tank, or, if the photographer prefers it, desensitising of the plate allows of development being done under comfortable conditions.

Speed and Exposure.

In spite of the fact that the negative material has high speed, the secret of success lies in full exposure. In other words, the exposure should not be cut down for the sake of doing so in order to test the capacity of the plate or film for securing a negative with an exposure impossibly short. Many photographers fail at first when using these materials through failure to realise this point.

The ultra-rapid plate or film has actually a smaller margin of latitude in exposure than that of lower speed, and if the very finest negatives are required the exposure should be on the full side. A very short exposure may produce a negative of sorts, but a very little more will give a far better one.

Miniature Negatives.

The user of the miniature camera is the first to use the film of high speed. It enlarges his scope with regard to subjects, and in combination with a large-aperture lens it is possible to produce successful

negatives under conditions which would be regarded as impossible not so very long ago. Here again the photographer will find it well to expose fully, or "grain" will be evident in the negatives.

If the camera is fitted with a large-aperture lens, and the subject does not call for the very highest speed panchromatic material, it is well to consider the use of one of lower rapidity with the better negative quality which results.

Development.

The best results upon super-speed plates and films are only secured by careful development. They need rather longer development in order to produce a negative of the same density that would be secured by a slower speed emulsion in a shorter time. It will be found, however, with most panchromatic plates and films that density is gained very readily. For this reason over-development should be avoided or the negatives will be difficult to enlarge.

Super-speed materials vary considerably in the contrast of the negatives that they yield. Most modern films are expected to give a soft negative, and, these being exposed under harsh lighting conditions, this is as it should be.

On the other hand, when exposures are made out of doors under conditions where the lighting is weak, the contrast of the films may not be sufficient to produce a negative of full vigour. The plates and films by different makers vary in this respect, some giving a much more vigorous result than others.

If the plate or film is of the type which is intended to give an image of soft gradation, and the subject is of the low contrast type, the alternative is to use a developer which gives a vigorous image, such as pyro-soda or pyro-metol.

Woodland Photography

By R. M. FANSTONE.

THE present time of the year is the ideal for woodland photography. The dense foliage of high summer has become thinner, and the bracken has changed colour and died down. The lower position of the sun at this time of the year also produces long, interesting shadows and patterns over the foregrounds to delight the heart of the photographer. Woodland photography is very fascinating, but it must be admitted that it is not always easy.

The character of the wood is of first importance. The ideal wood for picture-making is one where there are a few well-grown trees separated from each other by well-lighted spaces, with a freedom from scrubby undergrowth. Such a woodland will be productive of masses of light and shade which are so necessary for these subjects. Often there is more shadow than sunshine.

The best time for these subjects is early in the morning or during the late afternoon when the sun is lower. There is also at these times a certain amount of mist, which very effectively subdues distances and unwanted details in the composition.

Careful composition is very essential in woodland photography. There must be some well-defined and prominent object in the foreground. The trunk of a tree can often be used to advantage when working against the light, to shield the lens of the camera from the sun.

A careful watch must be kept with a view to avoiding the awkward effects so often seen in woodland pictures, in which a tree in the middle distance appears as if growing out from the trunk of one in the foreground.

At no season of the year are there better opportunities for picture-making in the woodlands than the late Autumn and early Winter. The following article gives some hints upon this topical subject.

With regard to apparatus, almost any camera may be used, provided that it can be put upon a tripod, and a time exposure given. With the modern miniature camera fitted with

helpful in avoiding the bad notes in the composition referred to above, which are so easily overlooked in a view-finder.

Colour-sensitive materials are called for, preferably panchromatics with a light screen if the subject admits of the longer exposure. Wind is often a troublesome factor at this time of the year, and when a screen prolongs the exposure too much excellent results will be obtained upon un-screened "pan" material. Colour is everywhere in the autumn woodlands, but while it is easy for the inexperienced photographer to be led astray

by colour effects, these can be suggested very well by the use of modern panchromatic materials.

If plates are used they must be backed, or the results will be spoiled by halation. The chrome films now so popular will give excellent results, especially under trying conditions of lighting.

These subjects call for the use of an exposure meter, as the lighting conditions are very deceptive. Full exposure is always called for in order to render the shadow details, and the latitude of the plate or films should be sufficient to retain



Autumn Bracken.

an ultra-rapid lens and super-speed panchromatic film it is possible to make exposures in the hand successfully, under good lighting conditions, but the beauty of most woodland pictures lies in shadow detail as well as details in the lights.

The best results will probably be obtained with a camera fitted with a long-focus lens. Many excellent subjects are to be seen which appear quite different when approached sufficiently near to include only what is necessary, with a lens of normal focal length. A focussing screen is very

the quality of the high-lights.

The development of autumnal woodland exposures calls for no special comment except that over-development should be avoided, especially in the case of those subjects which contain strong lighting contrasts and delicate atmospheric effects, and especially when, as is often the case, these are found in combination.

It may be added that the worker of any natural colour process will find ideal subjects in the woodlands under the conditions suggested.

THE FIRELIGHT PORTRAIT

By
E. SMALLWOOD.

THIS particularly effective kind of indoor portrait is very easy to achieve with the aid of a fire (in an appropriate fireplace) and some flashpowder.

First lower or turn out the lights in the room and pose the sitter in front of the fire. This should be stirred to a blaze to enable you to study the best effect of the firelight itself.

The lights can now be raised again. Measure out the amount of flash powder necessary, according to the instructions given with the particular make of powder, the distance to be reckoned being that from the fire to the sitter, and put the powder in a piece of thin paper. The corners of this little paper packet should be twisted lightly together, but must not be screwed tightly, otherwise when the flash goes off, bits of burning paper may fly off into the room, to the sitter's discomfiture.

Now fix up the camera on a tripod or other firm stand, and focus on the sitter's face, for which purpose it may be advisable to get him or her to hold a lighted candle as near the face as possible, and at the same distance from the camera, i.e., not between the camera and the face. You can then focus on the candle flame and then insert your plate in the camera. In the case of a roll-film camera the focusing scale must be used and the distance carefully measured.

It is usually better to leave the room light on to avoid too black and undetailed shadows, and if the lens is only open for a few seconds, slight movement on the sitter's part will not register (hypersensitive panchromatic plates

or films should not be used), but a card must be hung just in front of the room light to prevent it shining into the camera lens.

A screen must now be arranged to hide at least half the fire from the camera, and then the lens can be opened and the paper containing the flashpowder placed in the fire in the corner protected by the screen from the camera, care being taken that the powder is not lodged behind a large lump of coal so that it cannot shine on to the sitter.

This placing of the flashpowder in the fire is the item that requires

greatest care, or it may go off too soon and the operator will be included in the picture. For this reason the best plan is to hold it in a loop at the end of a long piece of stiff wire, which can then be gently placed in position round the corner into the fire. The lens should be closed immediately after the flash. F/8 is a good stop to use.

If a gas or electric fire is used, the powder can be fired in the usual way, setting it up just beside the fire, and screening it from the camera.



HEATING THE DARK-ROOM

IN houses where electricity is installed the heating of the dark-room presents no difficulties. I have experimented with many methods of heating, but have scrapped them all in favour of the tubular heaters. They quickly warm up the dark-room to the required temperature, but at the same time do not illuminate it, so that panchromatic plates can be developed in safety.

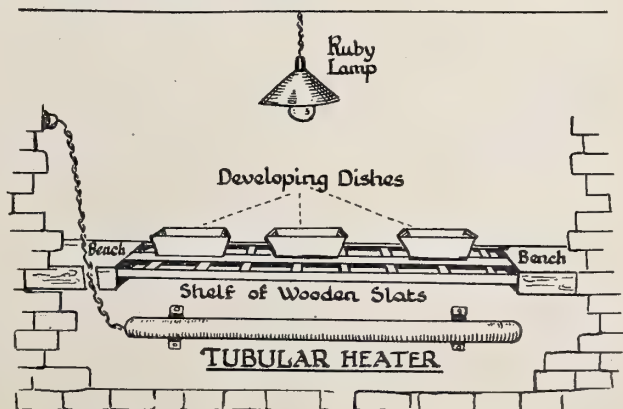
In addition to warming the room, the electric tubular heater can be fixed in such a position that the developing, fixing and washing dishes are all kept at a working temperature.

My method is to fix to the wall a shelf made of wooden slats, upon which the dishes are placed. The heater is then fixed to the wall a few inches below the shelf, so that the warmth from the electric heater rises between the slats of the shelf and circulates freely around the dishes.

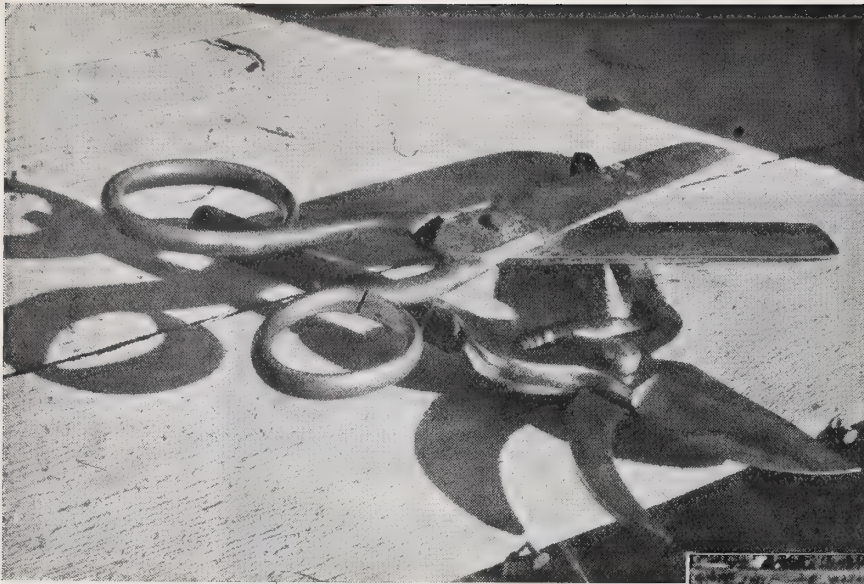
These electrical heaters can be obtained from most electrical stores and cost about 12s. for a three-foot length, which is sufficient to heat 100 cubic feet of atmosphere to 55 degrees Fahr.

The consumption of current is very small, especially when the dark-room is heated only when developing or printing is being done.

G. F. GARDINER.



(Seen through Wall)



Still Life.

THE vogue which seemingly for lack of another epithet is called "Modern," has been invading photographic pictorialism for some time. In some quarters this trend has been loudly denounced as entirely lacking in beauty. The belief that art is perforce beauty is so ingrained in the creed of the average man, that to see on the walls of an exhibition professedly devoted to pictorial photography some weird subject, portrayed with all the photographic skill that the worker is capable of as its apparent sole merit, comes as a rude shock.

The print is surveyed with a critical eye (and our average man is a law unto himself—in his own opinion—on art) and accordingly to the tenets of art is found wanting. Composition in the "modern" picture is usually entirely absent, literary appeal is often *nil*, romance there is none.

Yet cannot a good word be found for such efforts?

There is one thing that must count in the "modern" print without exception: the worker sets himself the task to achieve his result by the aid of photography alone. Let us not blind our eyes to the painful fact that pictorial photography in the usual picture often requires, in order to attain success, a little judicious helping with another form of art (or craft). The bromoil process is outstanding in this respect.

We think the workers in the "modern" school have realised that the camera, being able at only very rare intervals to record the effects of Nature, are trying to create a different form of art expression altogether, in which the result must exist



Buildings and Steps.



Low Tide.

"MOD"

By F. READ.

purely as a product of the peculiar characteristics of the camera lens, aided by the scientific flawlessness of photographic technique controlled and directed by the man with no other help whatsoever.

Viewed in this light the "modern" picture can be seen from a different standpoint, and every sincere and enthusiastic camera owner will be surprised at what great heights the technique of some of the exponents

has reached if they give an odd hour in trying to secure pictures showing like characteristics.

The prints illustrating this article are the writer's own "wee" efforts in attempting this pure, undiluted form of photographic art. All with the exception of "Coming Home" try to express the individual art of the camera. "Coming Home" is included as a foil to the

ERNISM"

Some pertinent remarks on the relationship between art and photography.

other prints, and is a romantic country scene that every camera owner loves to take but is yet definitely a painter's subject, for it has been secured by the camera as a pure result of chance which sent the cows along at a moment



Reflections.

when the camera was actually set to include a figure by the wooden rail as a fill-up to the otherwise empty road. How often do we photographers get a like subject that just needs something to turn it into a picture, and must envy the painter who forms most of his pictures as he wishes.

The other prints in comparison at once strike a different note. Their appeal, if any, is purely decorative, and their beauty the superb drawing by the lens of line and form plus the rendering by the plate of a whole chord of tones around a pattern that is in none along the prescribed rules that art lays down.

Heretical art, you may say; but who is the judge of art—the creator or the critic?

The object of this note is not to defend "modern" pictures. Let them live by their own worth if live they can. Who knows but that the future of photography lies along the path most suited to the inherent capacities of our medium, provided always that our results have that



A Modern "Landscape" Subject.

little touch of nature that makes the whole world kin.

In conclusion, "modern" work is just as interesting as any other branch of our unending hobby. It will make more demands on the amateur's technical powers, and will need the cultivation of the "seeing eye" as much as does orthodox pictorialism. It is a bit, maybe, above the head of the raw beginner, who dashes only at the popular subject, blindly passing by the subtle beauties that lie before him. At the same time, any type of camera may be used, but, if the maximum technical perfection is desired, panchromatic plates or films are essential.



"Coming Home." An Old-fashioned Landscape.

"The Amateur Photographer" ANNUAL LANTERN-SLIDE COMPETITION

AWARDS.

This year the entries again exceeded those of any previous lantern-slide competition held by this paper, and in addition to the large number of entries, the standard was appreciably higher throughout. The winning slides in the following list constitute a remarkably fine collection, representing a very high standard in slide-making, both technically and pictorially. In addition to those receiving awards, a considerable number have been purchased from the remainder to include in the circulating set for 1934-1935.

CLASS I. LANDSCAPE, SEASCAPE, AND RIVER SCENERY.

SILVER PLAQUES.—"Open Spaces: Wales," by Arthur Brook, Market Street, Builth Wells, Breconshire; "An Old Suffolk Watermill," by G. B. Kearey, 102, Esmond Road, Cheetham Hill, Manchester, 8.

BRONZE PLAQUES.—"Lambeth: Night," by George A. Slight, 18, Ewelme Road, Forest Hill, London, S.E.23; "Chiswick," by J. H. Clark, 304, Camberwell New Road, London, S.E.5.

CERTIFICATES.—"The Sombre Naero Fjord, Norway," by S. J. Beckett, Pineville Hotel, West Cliff, Bournemouth; "Mud," by E. W. Chadwick, 12, Linden Avenue, Dewsbury Road, Leeds, 11; "Landscape," by Frank Day, 15, Bryanstone Road, Bournemouth; "Fury," by L. Farrage, 57, Wouldhave Street, South Shields, Co. Durham; "The Song of a Bird," by G. A. Forman, 206, Hard Lane, St. Helens, Lancs; "The Farm Road in Winter," by Charles Green, 11, Pendle View, Foulridge,

Near Colne, Lancs; "The Moorland Farm," by Charles Green, 11, Pendle View, Foulridge, Near Colne, Lancs; "Japanese," by George Haines, Normanhurst, 4, York Road, Chorlton-cum-Hardy, Manchester; "Harvest Storm," by G. B. Kearey, 102, Esmond Road, Cheetham Hill, Manchester, 8; "Towering Cliffs and Winding Bays," by W. G. Kennings-Kilbourn, Kenlyn, Abbey Road, Chertsey, Surrey; "In Switzerland," by Fred Lord, Alandale, Crabtree Lane, Harpenden, Herts; "Summer Days," by Walter Shuell, 58, Dudley Road, Tunbridge Wells, Kent; "Evening Clouds," by E. Ronald Sleep, 46, Fisher Road, Newton Abbot, Devon; "Hours of Ease," by Miss Daisy Snoddy, Cherry Tree House, Penketh, Near Warrington; "Between the Rocks," by Henry Tolcher, Lynton, The Promenade, Colwyn Bay, N. Wales.

CLASS II. PORTRAITURE AND FIGURE STUDIES.

SILVER PLAQUES.—"Shoeing the Old Bay Mare," by T. Ambler, 18, Raby Gardens, Bishop Auckland; "Lazy Bones," by S. D. Barnwell, 209, Sandon Road, Stafford.

BRONZE PLAQUES.—"Court-yard, Losoni," by Miss Daisy Snoddy, Cherry Tree House, Penketh, Near Warrington; "A Lune Fisherman," by Samuel Thompson, West Bank, Scottforth Road, Lancaster.

CERTIFICATES.—"Christmas Eve," by George C. Backhouse, 16, Sandhurst Grove, Harehills Lane, Leeds, 8; "Open Air Girl," by George C. Backhouse, 16, Sandhurst Grove, Harehills Lane, Leeds, 8; "Old English Custom," by Mrs. B. Rodney Bryant, Ross, Caldly Road, West Kirby, Cheshire; "Music Hall," by H. B. Church, 8,

Westbourne Avenue, Great Lever, Bolton, Lancs; "Paddy," by Miss Anne Jackson, 61, Richmond Grove, C-on-M, Manchester; "Robbery without Violence," by G. B. Kearey, 102, Esmond Road, Cheetham Hill, Manchester, 8; "L'Ombre," by C. Laundy, 9, Rothbury Road, Hove, Sussex; "The Village Pump," by R. C. M. Kermod, 80, Cambridge Road, Southport, Lancs; "Hello, There," by Richard Lee, 36, Gainsborough Road, Leicester; "Light on the Subject," by John Lemon, 31, Natal Road, Thornton Heath, Surrey; "Freckles," by A. E. Smith, 7, Clarence Avenue, Upminster, Essex; "The Lone Watcher," by Henry Tolcher, Lynton, The Promenade, Colwyn Bay.

CLASS III. ARCHITECTURE: INTERIOR AND EXTERIOR.

SILVER PLAQUES.—"Evening Sunlight," by Miss Alice Jackson, 250, Manchester Road, Burnley, Lancs; "The Gateway to the Lake of Thun," by A. C. R. Redgrave, 84, Norfolk Road, Cliftonville, Margate.

BRONZE PLAQUES.—"St. Mary's Church, Whitby (Floodlit)," by John J. Hartley, Craven Bank House, Colne, Lancs; "Tithes Barn, Wilmington," by Miss M. K. Lack, 57, Baldry Gardens, Streatham Common, London, S.W.16.

CERTIFICATES.—"In York's Shambles," by George C. Backhouse, 16, Sandhurst Grove, Harehills Lane, Leeds, 8; "St. Stephen's Hall, Westminster," by S. J. Beckett, Pineville Hotel, West Cliff, Bournemouth; "A Gleam of Sunlight: Caen," by Edwin Dodshon, Durham House, 124, Old Christchurch Road, Bournemouth; "The Portal," by Edwin Dodshon, Durham House, 124, Old Christchurch Road,

Bournemouth; "Finsbury Circus," by Martin Gibbs, 2, The Orchard, Welwyn Garden City, Herts; "An Old Doorway, Shrewsbury," by Charles Green, 11, Pendle View, Foulridge, Near Colne, Lancs; "God's Acre (by Floodlight)," by John J. Hartley, Craven Bank House, Colne, Lancs; "Corbel (Telephoto) Lion versus Dragon, Percy Shrine, Beverley," by H. E. Illingworth, Carlyne, Leadhall Lane, Harrogate; "Figures on Tomb: York," by J. Ludlam, 115, Grassmere Street, Leicester; "National Gallery: Night," by George A. Slight, 18, Ewelme Road, Forest Hill, London, S.E.23; "Shadows of Remembrance," by A. W. Smith, 33, Commercial Road, Bulwell, Nottingham; "Sun Pattern," by J. V. Spalding, 19, St. Barnabas Road, Cambridge.

CLASS IV. FLOWERS, FRUIT, AND OTHER "STILL-LIFE" SUBJECTS.

SILVER PLAQUES.—"Pampas Grass," by J. H. Gray, 10, Beresford Road, Bedford; "The Shadow," by W. G. Kennings-Kilbourn, Kenlyn, Abbey Road, Chertsey, Surrey.

BRONZE PLAQUES.—"Norwegian Loving-cups," by S. J. Beckett, Pineville Hotel, West Cliff, Bournemouth; "Silks," by G. B. Kearey, 102, Esmond Road, Cheetham Hill, Manchester, 8.

CERTIFICATES.—"Sunlight Treatment (Sydenham Infants' Welfare)," by E. J. Bee, 70, Senegal Road, London, S.E.16; "Water-lilies," by G. W. Bott, 407, Yardley Road, South Yardley, Birmingham; "St. Anthony and the Holy Child (Caen),"

by Edwin Dodshon, Durham House, 124, Old Christchurch Road, Bournemouth; "May Blossom," by George Haines, Normanhurst, 4, York Road, Chorlton-cum-Hardy, Manchester; "Christmas Roses," by Reginald A. Hamer, May Lea, 13, Mayfield Avenue, Halifax, Yorks; "Altar Chair Carving, Cartmel Priory, Lancs," by H. E. Illingworth, Carlyne, Leadhall Lane, Harrogate; "Rope," by R. C. M. Kermod, 80, Cambridge Road, Southport, Lancs; "Silver, Glass and Pewter," by Fred Lord, Alandale, Crabtree Lane, Harpenden, Herts; "Brassware," by T. Raybould, 6, Willows Road, Walsall, Staffs; "Mushrooms," by D. G. Wraith, 41, Branksome Wood Road, Bournemouth.

CLASS V. NATURAL HISTORY SUBJECTS.

SILVER PLAQUES.—"Brown Squirrel Feeding," by Richard E. Booth, Alvenga, Kirk Ella, E. Yorks; "Polar Bear," R. W. A. Burgess, Ben Bhan, Dimsdale New Road, Wolstanton, N. Staffs.

BRONZE PLAQUES.—"Flight," by A. V. Bibbings, 54, Queen Street, Newton Abbot, Devon; "Male Merlin Settling on Eggs," by G. B. Kearey, 102, Esmond Road, Cheetham Hill, Manchester, 8.

CERTIFICATES.—"Gull Study," by A. V. Bibbings, 54, Queen Street, Newton Abbot, Devon; "Plover's Nest," by Richard E. Booth, Alvenga, Kirk Ella, E. Yorks; "Wild Badger at Sett (Flashlight)," by Arthur Brook, Market Street, Builth Wells, Breconshire; "Bruce," by Mrs. B. Rodney Bryant, Ross, Caldly Road,

West Kirby, Cheshire; "Renee," by R. W. A. Burgess, Ben Bhan, Dimsdale New Road, Wolstanton, N. Staffs; "Royal Python," by R. W. A. Burgess, Ben Bhan, Dimsdale, New Road, Wolstanton, N. Staffs; "Larva of Puss Moth," by John Clegg, 34, Scarisbrick New Road, Southport; "Paddy," by Edwin W. Deane, 129, De Beauvoir Road, Kingsland, London, N.1; "The Spider's Parlour," by J. H. Gray, 10, Beresford Road, Bedford; "Frog Spawn," by George Haines, Normanhurst, 4, York Road, Chorlton-cum-Hardy, Manchester; "Brown Rat at Bait," by G. B. Kearey, 102, Esmond Road, Cheetham Hill, Manchester, 8; "Nero," by Fred Lord, Alandale, Crabtree Lane, Harpenden, Herts; "Polyporus Squamosus," by W. Smith, 18, Pitt Street, Barnsley, Yorks.

CLASS VI. LANTERN SLIDES IN COLOUR (NOT HAND-COLOURED).

SILVER PLAQUE.—"The Thief," by T. Woods, 7, Easedale Road, Heaton, Bolton.

BRONZE PLAQUE.—"In the Beech Woods," by John Lemon, 31, Natal Road, Thornton Heath, Surrey.

CERTIFICATES.—"Where the Path Turns," by W. W. F. Pullen, Wellington House, 11, Lawn Road, Southampton; "On the Dochart at Killin," by Miss Isobel Simpson, 369, Blackness Road, Dundee; "Winter," by A. E. Smith, 7, Clarence Avenue, Upminster, Essex; "Cottage Window, Near Feckenham," by Bernard Wakeman,

Ombersley, Dartmouth, Devon; "Scorcher," by Bernard Wakeman, Ombersley, Dartmouth; "Cinerarias," by Bernard Wakeman, Ombersley, Dartmouth; "Doris," by Bernard Wakeman, Ombersley, Dartmouth; "Mansell Lacy," by Miss M. Wight, Thornleigh, Mordiford, Hereford; "St. David's," by Miss M. Wight, Thornleigh, Mordiford, Hereford; "A Country Cot," by T. Woods, 7, Easedale Road, Heaton, Bolton.

CLASS VII. CHAMPION CLASS. OPEN ONLY TO THOSE WHO HAVE WON SILVER OR BRONZE PLAQUES IN "THE AMATEUR PHOTOGRAPHER" LANTERN-SLIDE COMPETITION.

"Bella," by Mrs. B. Rodney Bryant, Ross, Caldly Road, West Kirby, Cheshire.

A Novel Daylight Developing Tank for Roll Films

AS every encouragement is now being offered the amateur photographer to develop and print his own negatives, the new "Optichrom Automat" daylight developing tank will

Fig.
1.



prove a most acceptable accessory for the regular user of roll films.

This tank is an ingeniously contrived piece of apparatus, and unlike some products of the enthusiastic inventor's optimism it works, and it has real practical value.

Fig.
2.



It is in two main parts—an outer shell or container, and an inner holder

for the film. The novelty of the tank is its ability to separate the roll film from its backing paper within the tank, retaining and coiling the film on a specially designed spool while the paper is drawn out through an opening in the side of the outer shell.

The developer is then poured into the tank and is drawn off again after the negative is developed. Fixing and washing are conducted in the same manner, and the film is not removed until finished. The whole operation can be conducted in daylight without risk of fog, and is ideal for the modern panchromatic film that must be kept in complete darkness during development.

Very full instructions for use are issued with the tank, and if these are studied carefully and a trial made with a dummy spool there appears to be no occasion for failures.

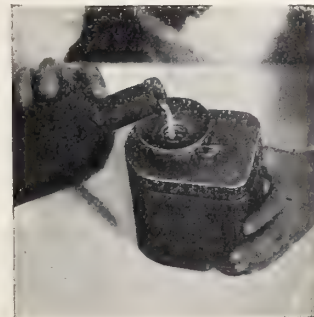
Fig.
3.



The illustrations herewith give a good idea of the method. Fig. 1 shows the spool being loaded into the inner part of the tank; 2, starting the paper backing with the lid of the tank lifted; 3, withdrawing the paper with the lid closed. While this is being done the film is travelling in a circular path

formed by continuous grooves in the inner chamber. These grooves are so arranged that while they hold the film by the edges there is ample space between each turn to allow the developer to act. 4, Pouring in the developer; 5, tank connected to cold water tap.

Fig.
4.



It is made in two sizes: No. 1 for films $2\frac{1}{4} \times 2\frac{1}{4}$ or $3\frac{1}{4} \times 2\frac{1}{4}$; No. 2, for films $1\frac{1}{2} \times 1\frac{3}{16}$ or $2\frac{1}{2} \times 1\frac{1}{2}$. The price

Fig.
5.



is £1 15s. for either size. It is obtainable from Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2.

THE "CELFIX" PROJECTOR

A HOME ciné projector that will attract hundreds of amateur cinematographers is the new "Celfix" which has just been put on the market by Messrs. R. F. Hunter, Ltd., "Celfix House," 51, Gray's Inn Road, W.C.1. This apparatus has many features of novelty that will appeal to the practical worker, notably as a universal apparatus for both 16-mm. and 9.5-mm. film.

A feature that is particularly attractive is the ease with which the change over from 9.5-mm. to 16-mm., or vice versa, can be effected. There are numerous

over from one to the other and have a collection of spools of film of both sizes in their possession. The "Celfix" makes the showing of both of these a matter of simplicity, as the necessary readjustment can be effected literally in a few seconds. This is done by the simple movement of a lever and replacing one film sprocket reel and film guide with the sprocket and guide for the other size. The whole of this can be done easily and quickly with the fingers, and without the aid of tools.

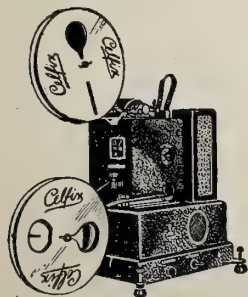
The apparatus itself is sturdily made to withstand hard wear, and all the parts have been selected and tested for their respective functions before being assembled. The picture projected by the "Celfix" is of unusual brilliance, and the makers claim that this is equal to that given by projectors having lamps of nearly double the wattage. This is achieved by the use of a condenser reflector unit, and there is no doubt that in practice the claim is made good.

The apparatus has a very efficient cooling system, which becomes still more effective when "still" pictures are

being projected. This is an important point, as many projectors which claim to be able to project "still" pictures blister the film after a very short stop. With the "Celfix," prolonged projection of any single frame from the film in use does not appear to have any bad effect. In addition to this "still" feature, for which a hand control is provided, the film can be projected forwards or backwards at will.

The projection speed is electrically regulated, and all controls are very conveniently placed to the hand of the operator. The lens is a 2-in. Dallmeyer "Superlite," which still further assists the brilliancy of the picture. The apparatus is fitted with adjustable screw feet, mounted on rubber, giving great stability on uneven surfaces.

The price, complete for 9.5-mm. and 16-mm. film (with reels for showing 400-ft. of film) and fitted with 250-watt, 110-volt lamp (A.C. or D.C.), in strong fibre-lined carrying-case, is £27 10s. Resistance for higher voltages can be supplied at an extra charge of £1 17s. 6d.



workers to-day who are either using both sizes of taking apparatus or have changed

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
**LESS ADVANCED
WORKER**

UNSOUGHT SUBJECTS.

THERE are some photographic specialists who are so wrapped up in their own particular subject that they seem absolutely blind to all others. A man out for fungi will overlook a cathedral, and not notice the sunset. I think this is a mistake. It is quite right that the specialist should concentrate on his subject, but he need not therefore go about in blinkers.

It is my own practice to keep my weather eye open. (I am not at all sure what that means, but it sounds as though it means what I want it to mean.) It is a good thing to have, and to cultivate, powers of visual observation, not only when we are carrying a camera, but at all times; and it is also a good thing, when we do have a camera, to be ready and able to use it on any promising subject. Incidentally, this habit of mine of regarding as fish all that comes into my photographic net, has been of considerable financial benefit, and I shall have a word to say on this point presently.

Recently, I wanted one or two subjects that had to be taken from Bank Side. Conditions were favourable, and I not only secured the subjects, but sold them. On my way, however, I also took the subjects shown in Figs. 1 and 3, which are about as different from those I was out for as possible. Fig. 3 was in the nature of an experiment. I want it with one or two men busying themselves on this wharf, and one of these days I shall find it like that.

The subject in Fig. 1 is in a short street mainly filled with large modern buildings. But in one spot there is a quiet garden surrounded by old almshouses, and these and the old cottage have so far been spared. Not far from the cottage is the site of the old Globe Theatre, and it is highly probable that when the cottage was rather spick and span, Shakespeare's eyes must often have rested on it as he passed. Its age warrants the belief, and, anyhow, I consider the subject was worth an exposure.

When I photographed Fig. 2, a good many years ago,



Fig. 1.



Fig. 2.

I was exploring Dedham and the surrounding country, immortalised in many of the paintings of Constable. I suppose I had some optimistic idea of making Constable landscapes with a camera; if so, I can only say that my optimism was far from justified by results. But I got a good many interesting records, and a number of them turned out to be quite a success from the financial standpoint.

This is not the place to tell the story of the group of buildings of which Fig. 2 shows one corner. They belong to the old days when Flemish weavers settled in our eastern counties, and laid the foundation of the woollen industry, which transferred itself to the Yorkshire coalfields when the age of steam arrived. Some of the buildings have been modernised, but bits remain in their original quaintness and beauty.

One Dedham family especially controlled the local woollen industry, and so flourished that they entirely rebuilt the church. One of the features of this fine building is a porchway with an elaborately carved vaulted roof, and amongst the devices are to be found several of the merchants' marks used by the weavers in their commerce.

I remember photographing part of the roof, by a device that is sometimes possible, and often useful. I focussed on a distance equal to that from the floor to the roof, stopped down the lens, put the camera on the floor with the lens pointing to the roof, and gave the necessary time exposure.

By reason of the trade-marks the roof is connected with the weavers' houses, as, indeed, is the whole church. The photographs thus become adapted for illustrating the very interesting story of the early weavers of Dedham, and thus acquire a definite commercial value. They are not of the topical character which so many amateur photographers try to secure in the hope of obtaining fees from newspapers—by no means an easy task. But there are still magazines and publications of a general rather than a topical character to which such illustrations and articles are attractive.

My chief point is that we should be on the watch for anything of the sort, even when we are looking for other



Fig. 3.

subjects; and we shall often pick up interesting records whether or not they have a commercial value.

W. L. F. W.

Simplicity of Gaslight Printing

A NOTE FOR THE BEGINNER.

GASLIGHT printing is by no means a difficult task, yet beginners are sometimes deterred by initial failures—failures which are due only to lack of experience regarding the essential processes and which would disappear with the gaining of that experience. By this, it must not be inferred that such processes are at all intricate; but since they form the basis of ultimate success it is necessary that their importance be properly appreciated.

The important operations are but two in number. They are (a) exposure and (b) development. Neither is more important than the other; but we may discuss them in the order in which they are encountered during practical work.

To estimate the exposure necessary with any negative and a given brand of gaslight paper, it is desirable to make use of the practical and well-tried method of the *trial strip*. This is now so well known that a description is hardly warranted, but for the benefit of newcomers to the hobby it might be

said that the object of the method is to compare (after development) the results of different exposures and to select from them that which is most satisfactory.

Needless to say, the strip upon which the exposures are made must always be a piece cut from or supplied with the actual batch of paper to be used when making the ultimate prints.

To make the exposures, the strip should be placed in contact with the negative over a range of fairly even densities, after which the whole may be inserted in the printing-frame as usual. About five exposures should be made, all at a distance of, say, 2 ft. from a 30-watt "Pearl" or similar type lamp. After covering about four-fifths of the negative with a blackened card, the first exposure of 4 secs. should be made. Then, withdrawing the card over a further one-fifth of the negative, a second exposure of 4 secs. may be given, and so on until the fifth and last exposure.

The most accurate exposure for the batch in question can be judged on glancing at the developed test-strip. But this

must be developed according to accurate methods or the trial will be useless.

It is always essential—except, perhaps, in expert "manipulation"—to develop to what is known as *finality*. This is the point at which contrasts appear at their maximum. But it need not mean that the result will be a contrasty picture, since the manufacturers have introduced a variety of papers which—*assuming development to finality*—embrace a selection of qualities ranging from delicate softness to black-and-white hardness.

The period of immersion necessary to reach this point varies somewhat with the different papers in popular use; but most manufacturers are now sending out instructional pamphlets giving approximate times for full development under familiar conditions.

As soon as development is complete the print is rinsed in plain water and transferred to an acid fixing bath. This immediately stops all further action. Fixing is continued for 15 minutes, and the prints are then washed in running water or a dozen changes and dried. A.

How I make my EXHIBITION PICTURES

No.
CCLV.

—
Dr. R. S.
ILLINGWORTH

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"IT was in 1931, five years after I had taken my first photograph, that my exhibition work began. In August of that year I took the plunge properly, and did a rash and unwise thing in submitting a batch of prints for the annual exhibition of the Royal Photographic Society; unwise, because the beginner should always go forward by stages, starting with the smaller open exhibitions, and only going on to submit to the major exhibitions after months of experience. However, much to my surprise, I had four acceptances, and this proved to be the beginning of a great deal of exhibition work.

"Exhibition work can only be learnt by studying the prints, and listening to the advice of others. I never fail to visit exhibitions in the vicinity; there is a great deal to be

learnt from them. I do not mean to imply that the works therein should be copied, but that one should learn from them the essentials of composition and technique, and the elements of design and effect. If one cannot visit exhibitions, one can buy such productions as 'Photograms of the Year' and 'The Year's Photography,' and study the art pages of *The Amateur Photographer* and other magazines to see what good work really is.

"Helpful criticism from a photographic society is an important item in the would-be exhibitor's equipment. I have profited greatly from advice given me by members of the Harrogate and the Leeds University photographic societies, both by word of mouth and by travelling portfolios. Careful critical examination of the technically perfect photographs in some of the non-

photographic papers and magazines has also been a great help to me in teaching me the essentials of technique.

"I have little time for retouching, and this has caused me to rely very largely on technique; good craftsmanship and care in selection obviate a great deal of the need for retouching and faking, which all too often is used to make up for technical defects. All the same, I have no objection to control where control will improve the photograph.

"Of films and plates I have tried most makes, and found that for all ordinary subjects one is as good as another. By far the most successful spool I have ever taken was a strip of four taken on a cheap film in a cheap camera one winter's day in January. The exposures made on that film of four brought me a silver cup, six prizes, numerous reproduction fees, and twenty-two acceptances in open exhibitions, including the Royal.

"For landscape work in which the rendering of skies is an important matter, I generally use Selochrome or Selo panchromatic film, with a filter which has a 2x factor for such films.

"The cameras I use include a Sanderson, a Zodel de Luxe, a Voigtlander Brilliant, and a Kodak 1A. The make of camera and the price thereof are not really as important as the way the camera is used. Any camera and any film will, in ordinary conditions, and with proper usage, give perfect results.

"Developing I do by the time and temperature method, modified slightly according to subject, and somewhat controlled by inspection. As to subjects, I specialise in pictorial photography, especially landscape work at home and abroad; in architectural photography, especially telephotographic and misericorde work; and in lantern-slide making. The photographs reproduced are, I think, typical of the work which most appeals to me."



MOUNTAINS OF LIECHTENSTEIN.

R. S. Illingworth.



OLD ENGLAND.

By R. S. ILLINGWORTH.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



THE COCONUT FETCHER.

(From the London Salon of Photography.)

BY ALFRED EISENSTAEDT.



ANN PENNINGTON.

(From the R.P.S. Exhibition.)

BY HILLARY G. BAILEY.



1



2



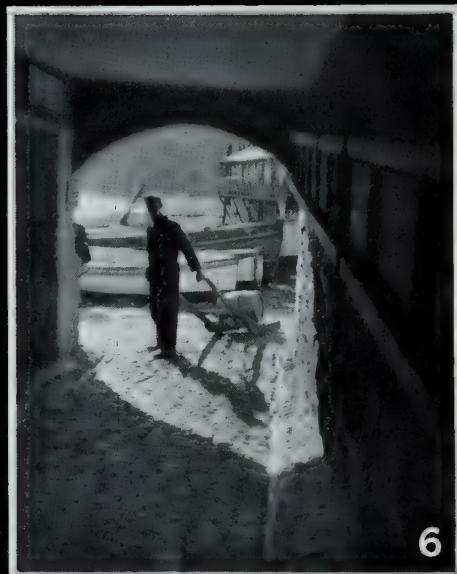
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4



5



6

1.—"Assah Escarpment."
By D. S. Foulkes-Roberts.

2.—"An Early Start."
By Edgar Honnor.

3.—"Vista of Kirk Street, Johannesburg."
By T. G. Torkill.

4.—"Cavalry Memorial, Hyde Park."
By Miss Phyllis Roney.

5.—"Liverpool—St. George's Hall."
By A. Crighton.

6.—"Morning at the 'Red Lion'."
By Miss J. Bryan.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THERE is quite an interesting night study in No. 5 of the prints reproduced on the opposite page—"Liverpool: St. George's Hall," by A. Crighton—and how far a subject of this kind is enhanced by the presence of wet pavements is well exemplified. The print is also interesting in that, contrary to the usual run, the difficulty of handling unscreened lights is not avoided by their omission; nor does it seem to be fully appreciated, for one of them is boldly treated as the centre of interest and another group is introduced as a balancing accent.

Night and Day.

The inclusion of lights in this way, however, is seldom feasible. Whether it can be done or not depends, to some extent, on the characteristics of the lens, and, again, on the nature of the negative emulsion. Some of the very best of lenses are apt to let one down when subjects of this kind are attempted. They either render the light with certain peculiarities, or produce ghost images in other parts of the picture, and freak markings are not unknown.

If unbacked plates are employed, a spreading of light—known as halation—causes a partial obliteration of the image in their vicinity, and, either with plates or films, there is not infrequently a similar effect arising from a spreading of light within the emulsion itself, the latter being described as irradiation.

In the print under discussion, it is somewhat curious to note that, while the spreading of light is not marked in the case of the one in chief—that on the right—those forming the group on the left show it to an appreciably greater extent. Possibly this is explainable, in a measure, by the angle at which the rays from the lens strike the sensitive surface—the more acute the angle, the greater the spreading—but, however arising, it is only to a limited extent that the defect is tolerable.

Halation and Irradiation.

The light on the right might be regarded as acceptable, but those on the left appear as an unfortunate feature that would be better omitted.

Whether it be due to halation or irradiation—it is impossible to say which in the absence of full technical data—there is no doubt but that the impression it conveys is too exaggerated to be truthful.

In these circumstances, and while the experiment has provided a useful lesson, it indicates that the wiser course is to follow the general practice, and, as far as possible, arrange for naked lights to be hidden or excluded from the subject content. Apart from this, the subject is undoubtedly attractive and capably dealt with. It illustrates a class of work that is more easily essayed in the coming winter months than in the summer, for the opportunities are greater, and conditions generally more amenable.

Another subject from the same city is to be seen in No. 2, "An Early Start," by Edgar Honnor, where the sunshine of early morning forms the motive, and provides a contrast in type. The print is a bit on the heavy side, but the subject is well thought out and the figure beautifully caught.

Printing Depth.

It is probable that the idea in carrying the printing to such a depth was to obtain a suggestion of gradation in the brighter passages, but, owing to the somewhat extreme differences between the lights and the darks, the expedient has involved an overprinting in the latter.

This is a case where the choice of a softer grade of printing paper is indicated, for, with its longer range of tone, it would be able to render both extremes without over-emphasis in either direction. No. 6, "Morning at the 'Red Lion'," by Miss J. Bryan, has a range of about the same degree; but, here, the needed adjustment has apparently been made, for, while the sunlit portions display all the vital distinctions they possess, the shadows are likewise not without their measure of gradation.

No. 2, however, appears to have the advantage as far as the figure is concerned, for she seems to display no indication of a knowledge of the presence of the camera, while in No. 6 there is more than a suspicion of camera-consciousness. A comparison

plainly shows the desirability of avoiding a feature such as this.

Similar Characteristics.

A variation on a theme of similar characteristics is provided by Mr. T. G. Torkill in No. 3, "Vista of Kirk Street," but, in this instance, the lighter tones lose some of their values through a measure of underprinting rather than an error in the opposite direction or the choice of an unsuitable grade of paper.

A back view of the figure is shown, and, while it is preferable that the features should be visible, camera-consciousness can scarcely make an appearance. The print, in common with Nos. 2 and 6, has points of attraction, but, on the whole, "An Early Start" achieves the highest pictorial level—or would if the recommendations made concerning its treatment were carried out.

The principle has been carried out, again, in No. 4, "Cavalry Memorial," by Miss Phyllis Roney, though, in place of the living figure, a piece of statuary is included.

Dark against Light.

It serves quite well as the centre of interest, nevertheless, and the value of utilising the concentration of interest afforded by contrasts of extremes of tone is again exemplified.

The subject, however, seems to be one that would be more suitably treated by being shown the vertical way of the plate, and here, again, a greater depth of printing seems to be called for. It would provide just a little more distinction of tone in the bright tone of the buildings which form the background.

No. 1, "Assah Escarpment," by D. S. Foulkes-Roberts, more nearly approaches the ideal as far as depth of printing is concerned, but just a shade more depth would do no harm, particularly in the upper reaches of the sky. The feeling of space and light is nicely suggested, and the employment of the curiously isolated trees is not only clever but decidedly interesting. It would, however, have been an advantage if it had been found possible to include a somewhat greater proportion of sky.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE COCONUT FETCHER," by Alfred Eisenstaedt.

THOUGH the nature of the trees is entirely different, and other distinctions are apparent, this picture, in a way, is reminiscent of the work by G. L. Hawkins, entitled "Autumn," which was discussed in these columns in the issue for the 31st of last month.

Distinctions and Differences.

In both instances the trees are displayed against a background of clouded sky. In both the trees are shown under the influence of sunshine, and their brightness of tone, at intervals, appreciably exceeds that of the sky.

The rendering of sunshine and the silhouetting of the trees is much about the same in effect, but, here, the absence of a foreground is marked; the clouds do not attain the same significance by any means; there is a cross lighting as compared with the more frontal illumination of the other; and the incorporation of the human element makes a further distinction, and a decided difference. Moreover, the tropical character of the trees and their foliage lends a note of unfamiliarity that imparts a touch of novelty to the presentment.

In connection with the lack of foreground, there is, inevitably, some loss of stability. It is largely countered, as far as its adverse effect is concerned, by the importation of the figure (1), and the presence of strong lights and darks in the upper portion towards the left-hand corner (2). These features incline the attention away from the base, and the absence of a firm foundation is not so severely felt in consequence. On the other hand, the brighter notes of the clouds (3) incline towards an opposing pull, and the good effect of the lighter notes above is naturally somewhat diminished.

In the balance, the pull of the figure and the accents in question just about

overweigh the other features, and prevent the lack of stability from assuming too great a significance.

Human Interest.

The figure, in point of fact, derives considerable importance from the note of human interest he excites. Being the only element of this nature, his attraction is greater as an animate

The cross lighting limits those portions of the tree trunks that are shown in sunshine. It is also inclined to stress the depth of tone in the shadows. Consequently, strong lights and darks are displayed in juxtaposition. This, compared with the generally flat effect of a frontal lighting, tends towards vitality and strength of presentment, and, as previously

mentioned, the position of these lights is not without influence in avoiding something of the suggestion of instability. In addition, their placing at the top of the print, in conjunction with the light tones of the clouds at the base, emphasises the figure which occurs in between.

In the former example, it will be remembered that the effect of sunshine found expression both in the cloud and in its influence upon the principal tree, any suggestion of divided interest being avoided by the placing of the two in close proximity. Here, the brightest notes are those at the top on the tree trunks, those of the clouds at the base, and, some little way behind, the light on the figure. It might be thought, perhaps, that the placing of the lights at the extremes of the picture—at the top and base—would tend to disperse the attraction by a division of interest, and, were it not for the figure and his unquestionable predominance, such a state of affairs might arise.

Unity of Interest.

The position of those lights, however, is weak, and they do not possess the same power of drawing the attention that they would if they were more in the picture, and their influence, compared with that of the figure, is negligible.

He forms the main point of attraction, chiefly by power of placing, and, instead of creating a division of interest, the lights in question emphasise his significance and enable his predominance to secure a sense of unity.

"MENTOR."



body in what, for all practical purposes, are inanimate surroundings. That attraction is stressed by the way his figure is isolated or shown in silhouette against the sky; to some extent by the contrast of tone within his outline; and, to an appreciable degree, by force of position.

Despite his small scale, all these factors in combination assure his dominance unquestionably, and, by the power of his attraction, the loss in stability is pretty effectively minimised.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

DEVELOPING TANKS.

SIR,—In view of correspondence regarding expensive tanks, I beg to submit the following:

(1) Lay the apron unrolled and flat on the table, rubber edges upward, and place a weight on the far end. Turn out the light. Remove film from its papers and stick one end on to far end of apron with adhesive tape. With emulsion side up unroll the film along the length of the apron toward you, and stick this end down a *little nearer* you than where it naturally falls. This ensures film being a little tighter than apron. Roll apron, film side outward, maintaining gentle tension against the weight. Place an elastic band around the roll.

N.B.—Tight rolling essential. Have everything ready to hand.

(2) Place a second band running across the ends of the roll, engage therein a hook made from a safety-pin, and lower the roll into a workman's tea can containing the developer. Agitate to remove bubbles, and place on the lid, which should have a deep flange to exclude light.

(3) Thereafter as usual—agitating the tank occasionally. After use dry and heat metal part to prevent rust.

The total cost, including a Kodak $2\frac{1}{2}$ -in. apron, is about 5s. I have had one failure due to negligently slack winding.

N.B.—Film cannot stick to paper.—Yours, etc.,
W. R. PARKER.

SIR,—May I, as a user of the Agfa tank, correct Mr. E. K. Robins' statement that certain films cannot be developed in this tank.

Films attached at each end to the backing paper certainly require more care and persuasion, but after a little experience one can load them without difficulty. Anyone who follows the instructions carefully need have no fear of disappointment.

Also films can safely be washed in the tank, provided the flush of water is gentle, and the tap *not* turned full on. It is not possible to assemble the parts incorrectly, as they will not correspond.

Having developed several different makes of film with satisfaction, I can recommend the tank. One does have to exercise a little care in removing airbells.—Yours, etc.,
C. J. BENNETT.

HOW CAN WE ADVANCE ?

SIR,—Mr. Geo. A. Slight, in his letter "How can we advance?" in a recent issue of *The Amateur Photographer*, hits the photographic nail squarely on the head.

"Mystery, romance and story in photography" is, I feel certain, the path along which we must advance. I shall look forward to an article by Mr. Slight along this line at an early date. He has seen the light!—Yours, etc.,

A. GREENSLADE.

"D. AND P."

SIR,—Kindly allow me a little space in your columns to join those amateur photographers who have a "grouse" against the professional dealer.

Some time ago I sent a panchromatic roll film to a local dealer, duly labelled "panchromatic." When same was returned to me, I found that the clips suspending the film in the tank had ruined my last negative.

Upon making enquiries I was informed that it was very difficult to clip the film so as to avoid the last negative, as the operations had to be carried out "in the dark"!

My film wallet was marked, "Develop only, pan., gd."

If a dealer professes to develop and print films, at least he requires to be familiar with the technique of handling same.

And by all means let's be provided with one service for the "button presser" and one for the worker who likes his negatives at least free from scratches and uneven density due to faulty drying. I have had some of both.—Yours, etc.,

W. H. LEWIS.

NEGATIVE FILING AND BROMIDE PAPER SIZES.

SIR,—Referring to the admirable article by M. Hirst, on the filing of negatives, he says: "One last word of warning. Always see that the negative is replaced in the correct position in the file, otherwise chaos will result." True, but how is one to know *quickly where* in the file a particular negative is to go? I suggest that to make the system complete there must be a linking-up number on the rebate of the negative! But what is one to use to write on celluloid film? Ink? No. Pencil? No. Copying Ink pencil? No. Then what?

Just a grumble to conclude. Why is it now that the $2\frac{1}{2}$ -in. square twin-lens reflex is so popular that one has such difficulty to obtain all the sundries one wants suitable to the size.

The sundries men tell me there is no demand. Rot! No demand with Rollei-flex, Superb, Rolleicord, Foth-Flex, Welta, Perfecta, Brilliant, all of this size, and thousands of people using them.

Why is it absolutely impossible for me to buy a piece of bromide paper for enlarging up on the $2\frac{1}{2} \times 2\frac{1}{2}$ in. ratio? If the English makers allow the Germans to capture the trade in this size cameras there is no reason why they (the Englishmen) should not have a few of the crumbs in the shape of the necessary sized sundries.—Yours, etc.,
J. L. SLADE.

MAKING UP DEVELOPER.

SIR,—My own experience is that it matters not at all in what order the various chemicals contained in M.Q. developer are dissolved. My chemist always puts the metol hydroquinone, sodium sulphite, and sodium carbonate all into one packet, and all I do is to merely tip the lot into the requisite amount of warm water, afterwards adding the bromide. I once had a bother with developer turning black, and the trouble was traced to using water that had been boiled in an iron kettle. Since heating the water in a tin kettle I have had no further trouble.—Yours, etc.,
F. J. OSBORNE.

THE COMPUR SHUTTER.

SIR,—*Re* your recent article on Compur shutters, the following experience of mine during this summer may be of interest.

I made a number of rapid exposures on the sands, using the delayed action.

On one occasion I set the shutter at $1/250$ th of a second and then set the delayed action, and went into the picture. The exposure was never made, and the shutter was quite out of action.

A Compur specialist in Hull took ten days to put it right; he wrote to the makers for a spare part and explained what I had I been doing.

They replied quite definitely that the delayed action *will not work* with the $1/250$ th of a second.

They explained that the same spring works both the D.A. and the specially fast 250 th, *but it will not work both together*.—Yours, etc.,
A. WILFRID TODD.

THE MINIATURE POSTAL PORTFOLIO.

SIR,—Presuming that it will be the intention of the proposed P.M.P.P. (South Africa) to adopt the Photographic Miniature Postal Portfolio (Britain) as its parent body, the publication of the letter *re* this in *The Amateur Photographer* is yet another instance of the quiet way in which "The A.P." takes part in fostering the co-operation of the amateur photographers of the world, and (probably) thereby better understanding between nations of the world.

As Hon. General Secretary of these portfolios I can promise that we shall be most pleased to co-operate with similar bodies abroad, and such knowledge or ideas, etc., that we have accumulated will be fully at their disposal.

In passing, it may be interesting for your readers to note that we are contemplating forming two *special* portfolios: one for absolute beginners, and another for very advanced workers. Enquiries should be addressed to: 18, Ewelme Road, Forest Hill, London, S.E.23.—Yours, etc.,
GEO. A. SLIGHT.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Screen Psychology By R. H. ALDER.

GALILEO was executed by his contemporaries for suggesting that the earth rotated under the sun instead of the sun going round the earth; they regarded him as a revolutionary who wanted to turn the world upside down.

The popular habit of thought which ended the subversive philosopher persists to this day, notwithstanding lip-service to astronomical theory. Despite Einstein we do not believe that the landscape moves past the carriage window; we prefer to say that we are moving through the landscape.

In the cinema the screen is a window fixed in space, through which we look on a fragment of the world. If there is any relative movement our habit of thought makes us feel that it is we who have moved, not the screen, nor the fixed objects beyond it.

Moving the Audience.

To watch a tracking shot is proof of this—the audience has a feeling of actually moving about the set. A sudden change to very high angle will even make the more imaginative throw back their heads in an attempt to adjust their eyes to the proper inclination.

This psychological reaction, often overlooked, has a very real bearing on the work of the cameraman. Everyone knows it is bad to pan quickly; the reason is here evident. When the pan is projected it appears either that the landscape has travelled across the window or that the onlooker has been rapidly swung from one side to the other.

Ingrained habit tells us that landscapes do not move. Therefore we subconsciously accept the alternative, and our emotional reaction is that of a man hurled across the room.

High Jump.

But it is not only in panning that this effect must be borne in mind; the vertical angle affects us also. When an eye-level shot is followed by a high-angle view of the same scene we feel distinctly elevated, exhilarated. Similarly a drop to low-angle gives that catch in the breath when "your heart

is in your mouth," a feeling of awe or even fear.

Occasionally such motional shocks are legitimate. But when high and low angles rapidly alternate the audience feels nothing but that Channel-crossing nausea.

The same principle answers the question often asked in club circles—and often argued in circles, too!—whether a particular close shot should be taken literally close-up or alternatively with a long-focus lens?

When we are introduced to something new it is habitual to step up and look closely at it, and then to move back and examine it in its surroundings. The cinematic equivalent is to use a medium-angle lens both for close and medium shots.

True Perspective.

But when the director, in the middle

of a medium shot, wants to concentrate attention on a small action such as a hand filching documents, it is time for the cameraman to bring the four-inch lens round in the turret. Otherwise everyone in the audience feels as if he had suddenly jumped into the set for a close view and had been rudely thrown out again.

Some students of montage will laugh scornfully at this theory. Following their motto of "cut and come again," they build celluloid jig-saws of restless pattern.

Fortunately they are favoured by the fact that the sensation of bodily displacement is less pronounced when different objects form the shots which succeed one another rapidly on the screen. We recognise that a room may have more than one window and that the eye can dart from one to the other.



The Hunting Field now offers many fine opportunities for the amateur cinematographer. Unusual viewpoints or striking lighting effects, similar to the above, will help to enliven an otherwise hackneyed subject.

But the reaction, though subdued, is still there. Close examination of the work of acknowledged masters of montage shows that, consciously or not, they have appreciated that rhythm is an abstract of the dance—it is a relationship of time and space and not merely of time periods.

Rhythmic Cutting.

A series of carefully-cut unrelated shots, simply by giving the sensation of moving with different rhythms in time and space, can induce in the viewers the swirl of the valse, the glide of the fox-trot, or the throbbing of innumerable tribal dances that hammer out the elemental passions,

but the same shots cut with regard to time only can jerk the audience into a battered pulp.

At fun fairs there used to be an "attraction" called the Whip, which literally threw its patrons about in little padded chairs. Some people may like two hours of that. But not many!

The Ciné Exhibition at Russell Square

THE Royal Photographic Society is to be congratulated on the success of its efforts in the interests of amateur cinematography. The exhibition now open at the R.P.S. house, 35, Russell Square, W.C.1, continues the story started two years ago when a very fine historical exhibition of cinematography was staged. On that occasion, as our readers will remember, all the elements that went to make up the early work in motion photography, both for the professional and the amateur, were to be seen, and the history of this modern miracle could be traced step by step.

This year the exhibition concerns itself more particularly with the latest results and the most up-to-date apparatus that are available for the amateur cinematographer. These include several sound-film units in sub-standard size, a development which will open up a new field in home and educational cinematography.

The exhibition was opened on Tuesday of last week by Mr. S. Rowson, and our readers will be well advised to visit it at an early moment, if only for investigating the very complete display of apparatus that is to be seen in the two lower rooms.

Not the least attractive part of the show, however, is the collection of "still" photographs from professional and amateur films on view in the main gallery. Many of these films have not yet been released, but the chief interest in this section for the visitor will be the treatment of the different subjects portrayed, and the photographs taken in various well-known ciné studios during the production of big films. In several of these the entire set is shown with cameras and lights at work, and give a clear idea of the magnitude of the task involved in the making of a modern "movie."

Some of the stills from amateur films are also interesting, but the fact remains that while these are extremely good, in some cases they suffer by comparison with the professional productions. They, nevertheless, are an indication of the enthusiasm for this particular phase of amateur theatricals performed in front of a ciné camera.

Work by practically all the professional production corporations in this country is on view. These include Gaumont-British Picture Corporation, Ltd. (Gainsborough Pictures and Gaumont-British Pictures); London Film Productions; Twickenham Film Studios, Ltd.; British International Pictures, Ltd., and British Lion Film Corporation, Ltd. The amateur production societies whose work is shown include the Beckenham Ciné Society, G. G. Productions, Maestro Productions, Apex Motion Pictures, Ace Movies, Teeside Ciné Club, Brondesbury Ciné Society, Bolton A.C.A. and Martin Cross Productions.

The apparatus section will be found the most attractive to many. The following firms are represented:

The British Thomson-Houston Co., Ltd., of Rugby, who show a new 16-mm. sound-film projector with many outstanding improvements.

Cinepro, Ltd., 1, New Burlington Street, Regent Street, W.1, who are the sole distributors of Siemens and Halske ciné apparatus, have some remarkably fine models on view both of cameras and projectors for 16-mm. film.

Cinex, Ltd., of 70, High Holborn, W.C.1, show a range of all the well-known Paillard-Bolex apparatus; J. H. Dallmeyer, Ltd., 31, Mortimer Street, W.1, have a selection of their well-known lenses and other optical equipment, and the Victor Automatic ciné cameras and projectors.

Ensign, Ltd., 88-89, High Holborn, W.C.1, display the

Ensign Silent Sixteen projector and Ensign 16-mm. Kinecam cameras; G. B. Equipments, Ltd., Wardour Street, W.1, one of the Gaumont-British group, exhibit their latest 16-mm. sound-on-film portable equipment and accessories, and R. F. Hunter, Ltd., "Celfix House," 51, Gray's Inn Road, W.C.1, show their new Celfix projector for 9.5 and 16 mm. film.

Pathéscope, Ltd., 5, Lisle Street, W.C.2, exhibit the Pathéscope Home Cinema, Pathéscope projector, and the Pathéscope 17.5-mm. sound-on-film talkie; A. O. Roth, 85, Ringstead Road, Catford, S.E.6, has a projector to take alternatively 8-mm., 9.5-mm., or 16-mm. films, and a full range of ciné cameras; J. A. Sinclair, Ltd., 3, Whitehall, S.W.1, show the Newman-Sinclair Auto Kiné camera and other models of their well-known professional apparatus.

Soho, Ltd., 3, Soho Square, W.1, show the Kalee projectors which hitherto have been associated only with 35-mm. professional work. Their new introduction is for 16-mm., and is shown under the name of the "Kalee" N.P.3 Projector; Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2, display the Correx developing outfits for 16 and 35 mm. ciné film, and the Arri 16 and 9.5 mm. printing machines; Synchrophone, Ltd., 24, Berners Street, W.1, exhibit the Synchrophone unit in one portable cabinet, consisting of 16-mm. projector, gramophone and wireless set; Taylor, Taylor & Hobson, Ltd., Stoughton Street Works, Leicester, exhibit Cooke Speed Panchro and Panchro lenses; W. Vinten, Ltd., of 106, Wardour Street, W.1, show printing machines and developing plant for ciné film.

The Western Electric Co., Ltd., of Bush House, Aldwych, W.C.2, in addition to 16-mm. equipment, have a remarkable high-speed motion picture timing system taking up to 250 frames per second, and an ultra-speed model taking 2,000 frames per second. This is one of the features of the exhibition. In addition to this apparatus, all the other activities of the Western Electric Co. in connection with cinematography are staged; The Weston Electrical Instrument Co., Ltd., Kingston By-pass, Surbiton, Surrey, show the well-known Weston Exposure Meters.

Zeiss Ikon, Ltd., Mortimer House, 37-41, Mortimer Street, W.1, have an attractive display which includes their Kinamo cameras, of which the S.10 is the smallest clockwork motor camera taking 16-mm. ciné film; the new Movikon camera, for 16-mm., and the Kinox ciné projector, which is a remarkably fine piece of apparatus, are also on view.

Kodak, Ltd., Kingsway, W.C.2, have a very comprehensive display, including all the apparatus and accessories manufactured by them for amateur cinematography. This includes 16-mm. and 8-mm. Ciné-Kodak cameras and projectors.

The Association of Ciné-Technicians, of 30, Piccadilly Mansions, W.1, have a small but interesting exhibit that will attract attention in the shape of different phases of animated cartoon work. A considerable number of other items and accessories of interest to the amateur cinematographer will be found on the stands in addition to those mentioned above. The technical Press is also well represented.

The exhibition remains open to the public until Friday, November 30th, and lectures and ciné displays are given on Tuesday and Friday evenings at 7 p.m., and on Saturday afternoons at 3 p.m. The programme of these lectures was published in our last week's issue. Admission is free. A detailed catalogue of the exhibition is available, price 3d.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A new miniature camera, the "Retina," has just been put on the market by Kodak, Ltd. This little instrument takes spools of 36-exposure 35-mm. film, is equipped with Schneider Xenar f/4.5 anastigmat, Compur shutter, direct-vision view-finder, exposure counter, depth-of-focus scale, is beautifully made and finished, and measures $4\frac{1}{2} \times 3 \times 1\frac{1}{2}$ in. when closed. Its price is £10 10s. We will be referring to it again later.

Mr. Gilbert Cousland has recently added a very tall and gorgeous feather to the many already adorning his artistic hat, by producing "My Little A.B.C." This is a pictorial alphabet for children; but it is a great deal more. The full-page photographs give ample evidence of a loving understanding of the mind of the child; and one evidence of this, curious as it may seem to some, is that the book will be a delight to all nice grown-ups. Particularly will it provide inspiration for all photographers who appreciate beauty of form, design and idea. We seriously recommend our readers to secure a copy, ostensibly for the nursery perhaps, but incidentally for their own delight. It is a most attractive and artistic production, published at the low price of 3s. 6d. by Messrs. W. Collins, Sons & Co., Ltd., 48, Pall Mall, S.W.1.

The Twickenham Photographic Society has arranged a good programme of meetings for the winter months; one will be held every Thursday at 8 o'clock. This Society has doubled its membership during the past two years, and has now a fully-equipped dark-room in addition to a comfortable club-room at 116, Heath Road, Twickenham. The annual subscription is 7s. 6d. only, and new members are welcomed. All further information concerning the Society will be gladly given by the Hon. Secretary, A. S. Farris, 65, South Western Road, E. Twickenham, Middlesex.

The Eastman Kodak Company announce the appointment of three new Vice-Presidents. These are Dr. C. E. Kenneth Mees, who will be Vice-President in charge of research and development of the Eastman Kodak Company, Mr. Herman C. Sievers, who succeeds the late Mr. Lewis B. Jones, Vice-President in charge of sales and advertising, and Mr. Albert F. Sulzer, Manager of Kodak Park, Rochester.

A new society, to be known as the Bayswater and Paddington Photographic Society, has just been started. The first meeting was held at 113, Queen's Road, W.2. The Hon. Secretary is Mr. N. D. Toop, of 23, Leinster Terrace, W.2, who will be glad to hear from all photographers in the neighbourhood who are interested.

The annual dinner of the Photographic Dealers' Association was held at the Park Lane Hotel on November 6th, some 400 members and guests being present. Mr. Donald Foster, the President, made an ideal chairman, and the whole affair was a brilliant success, and thoroughly enjoyable from beginning to end. Mr. Wallace Heaton, who played an important part in the arrangements, is to be warmly congratulated on the result of his efforts. From the beginning of the reception at 6.15 p.m. till the final dances after 2 a.m. there was not a dull moment. Speeches were commendably few, short and good, and the keynote of the occasion was jollity. It is a striking fact that the membership of the Association has well passed the 10,000 mark, and there are over a hundred local branches.

The Blackpool and Fylde Photographic Society, which has been in existence for twenty-six years, has just appointed its first lady president, Mrs. B. Wild. The Secretary of the Society is Mr. R. S. Turton, of 10, Whitegate Drive, Blackpool, and the headquarters are at 41a, Market Street, Blackpool. Particulars regarding the Society will be sent on application to anyone interested.

A change of Secretary has taken place at the Phoenix Welfare Camera Club, this position now being occupied by Mr. John Thomson, of 350, Nuneaton Street, Glasgow, S.E.

In view of the demand for fine-grain developers, especially for miniature negatives, Messrs. Wallace Heaton have put one on the market. It is of Paraphenyline-Diamine-Glycin composition, and based on a well-tested formula. A special advantage is that no increase of exposure is required. A tin costing one shilling will make up 20 oz. of solution for tank development, and appropriate times are given for the popular brands of film used in small cameras. Special stress is given to the necessity for avoiding getting the solution on the hands, as irritation would be likely to ensue. With tank work it is quite easy to guard against anything of the sort. We have no doubt that many readers will hasten to take advantage of this valuable addition to modern developers.

The South London Group of the Kodak Fellowship is holding a meeting on Thursday, November 22nd, at 8 p.m., when a demonstration of enlarging and a ciné show of the 1934 Fellowship film will be given. All photographers and ciné workers are welcomed free. For further particulars apply to the Secretary, 401, New Cross Road, S.E.14, or phone New Cross 1903 for admission ticket.



"Eight for Sixpence."

Out of a very large number of entries for the £250 cash competition organised by Messrs. Granville Gulliman & Co., Ltd., for prints made from their paper films, the above picture, by Frank W. Murrell, of 23, Station Street, Spalding, Lincs, has been chosen by the Editor of "The Amateur Photographer" as the winner of the First Prize of £50. The dealers who developed the film, The Photo Trading Co., Ltd., of Change Alley, Sheffield, also receive a prize of £5.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session, or from time to time.

Wednesday, November 14th.

Bethnal Green C.C. Practical Work.
Birkenhead P.A. An Evening with J. H. Williams.
Birmingham P.S. (Ciné Section). Best Holiday Films Competition.
Borough Poly. P.S. "Doing Denmark." E. P. Huddy.
Chorley P.S. Slide-Making. F. Sellars.
Coventry P.C. "The Cotswolds." W. Wilson.
Croydon C.C. "The Wandle." J. A. Sinclair.
G.E. Mechanics Inst. P.S. "Portraiture."
Handsworth P.S. "An Hour with the Naturalist." H. Thompson.
Ilford P.S. "Things that Matter." L. E. Vizard.
L.M.S. (London) P.S. "Personal Experiences in Picture-Making." W. Robinson.
Partick C.C. Visit to Dennistoun A.P.A.
St. George Co-op. C.C. "Portraiture." W. W. Weir.
South Suburban and C.P.S. Enlarged Negatives and Carbon Prints.
G. E. W. Herbert.
Stockport P.S. "Still Life by Artificial Light." H. Kitchen.
Worcestershire C.C. Carbo. J. N. Cockin.

Thursday, November 15th.

Ashton-under-Lyne P.S. "Pinhole Photography." W. Duxbury.
Aston P.S. "Chemistry as Applied to Photography." R. Clarke.
Gateshead and D.C.C. Bromide Printing. S. Gordon Hilton.
Greenock C.C. "Norwegian Fjords." Robert Ure.
Hammersmith H.H.P.S. "Colour Filters and Safelight Screens." S. O. Rawling.
Hinckley and D.P.S. "Picture-Making by Photography." S. Bridgen.
Hull P.S. "With Ciné and Camera at the Zoo." F. A. Jordan.
Keighley and D.P.A. "Lugano, Como and the High Pyrenees." J. C. Holmes.
Liverpool A.P.A. "Some of Nature's Oddities." Col. C. Theodore Green.
Loughborough P.S. "The Coasts of France and Italy." Rev. H. O. Fenton.
Newcastle and Dist. A.C.A. Film by James Cameron.
Northallerton and D.P.S. "Southern France." W. E. Gundill.
N. Middlesex P.S. "Some Folk and Fjords of Norway." Kenneth Baker.
Oldham P.S. "With Teat and Camera in the Highlands." H. P. Mitchell.
Richmond C.C. "The Venerable Order of St. John of Jerusalem." H. W. Fincham.
Singer C.C. "Midas Combined Ciné Camera and Projector."
Stourbridge Inst. P.S. Competition.
Tynemouth P.S. "The Mediaeval Craftsman." W. Maitland.
Watford C.C. Exhibition Week.
Wimbleton C.C. "Camera Sport in Mediaeval Cities." Miss Mary Tyler.
Woolwich P.S. Printing and Enlarging.

Friday, November 16th.

Bethnal Green C.C. "The Lens."
Hackney P.S. Outing: Hampstead.
Harrogate P.S. "The Lantern for Home Entertainment." R. Amey.
John Ruskin C.C. Slide-Making.
King's Heath P.S. "Wonder Mount of Brittany." J. E. Hall.
Leigh Lit. Society P.S. "Panchromatics." W. Whitworth.
Leytonstone and Wanstead C.C. Bromide Printing and Enlarging. A. P. Morris.
Photomicrographic Society. Members' Evening.
Royal P.S. Projection of Films.
Southend-on-Sea and D.P.S. "The Amateur Photographer" Prize Slides.
Wimbleton Ciné Club. I.A.C. Convention Week.

Saturday, November 17th.

Hammersmith H.H.P.S. Criticism of Monthly Competition. S. I. Ellick.

Monday, November 19th.

Ashton and Hirst P.C. "Here and There with a Camera." R. Chalmers.
Blackpool and Fylde P.S. Lecture by W. F. Taylor (Ilford, Ltd.).
Bournemouth C.C. "Miniature Cameras." R. M. Fanstone.
Bradford P.S. "A Chat on Pictorial Photography." S. Bridgen.
City of London and C.P.S. Combination Printing. A. F. Snell.
Dennistoun A.P.A. Pigmenting.
Derby P.S. "In and Out of Western Italy." Murry Barford.
Dewsbury P.S. "The Amateur Photographer" Prize Slides.
Erdington and D.P.S. "Pictorial Photography and Composition." Fred Green.
Glasgow and W.S.P.A. Bromoil. N. Kingsley Dickie.
Gravesend and D.P.S. "Summer in Arctic Norway." Miss E. M. Barlow.
Ipswich and D.P.S. Dry Mounting: R. C. Cross. After-treatment of the Negative: J. Roberts.
Kidderminster and D.P.S. Slide-Making. P. G. Hopcroft.
Kingston-upon-Thames and D.P.S. Slide-Making. E. W. Light and F. A. Davies.
Leeds C.C. "Winter Sports and Photography in Switzerland." S. E. Bottomley.
Leeds University P.S. "The Romance of Photography." A. Marshall.
London County Council Staff C.C. Criticism Evening.
Luton and D.C.C. Development of the Negative. S. Cartwright.
Newcastle (Staffs) and D.C.C. Monthly Competition.

Monday, November 19th (contd.).

Oxford P.S. Films by C. Lighton.
Plymouth Inst. P.S. "Enlargements." J. Beckerlegge.
St. Helens C.C. "Gadgets."
South London P.S. Portraiture Evening.
Southport P.S. "Travels with Ciné Camera." Herbert Jones.
Wallasey A.P.S. Slide-Making. Willis Nevitt.
Walsall P.S. "Scrambles in Dauphiny and Savoy." A. Hackett.
Walthamstow and D.P.S. "The Handling of the Panchromatic Plate." R. H. Bullen.
Wolverton P.S. Slide-Making. Messrs. Hedges and King.

Tuesday, November 20th.

Birmingham P.S. Lectures by P. W. Robinson and Lewis Lloyd.
Blackpool and Fylde P.S. L. and C.P.U. Prints.
Bridge of Allan and D.P.S. "Exhibition Pictures with Narrative." Miss H. M. Millar.
Cambridge P.C. "A Balkan Journey." A. E. Storr.
Derby Rly. Inst. P.S. "Photo-microscopy." J. S. Fayers.
Dunfermline P.A. Studio Camera Night.
Exeter C.C. Alliance Prints.
Guildford and D.C.C. Replies to and Discussions on Members' Questions.
Hackney P.S. "Guy Fawkes' Day Lantern Slides."
Hamilton P.S. Hypersensitive Plates. I. Gordon.
Harrow C.C. Monthly Competition.
John Ruskin C.C. Practical Work.
Kilburn and Willesden P.S. Pictorial Competition.
Leamington and D.P.S. "Adventures of a Press Photographer." A. Jones.
Leeds P.S. "The History and Development of the Photography of Colour." S. E. Bottomley.
Manchester A.P.S. "In Search of Beauty with a Camera." J. D. Berwick.
Monklands P.S. G.D.U. Portfolio.
Morecambe, Heysham and D.P.S. Slide-Making.
Newcastle and Tyneside P.S. Gadgets.
Norwich and D.P.S. Portfolio by Eric Hosking.
Norwood C.C. "The Island of Valcheraan." G. H. Dannatt.
Peterborough P.S. Contact Printing.
Portsmouth Camera and Ciné Club. "Correct Development by the Azol Method." Johnson & Sons, Ltd.
Preston S.S.P.S. Indoor and Studio Photography.
Rotherham P.S. "The Amateur Photographer" Prize Slides.
Royal P.S. "The 'Interest' Film; its Preparation and Presentation." F. Watts.
Rugby and D.P.S. "Portraiture." Bertram Sinkinson.
St. Bride P.S. Personal Practice, II. A. J. Milne.
Sheffield P.S. "A Chat on Portrait and Figure Work." S. Bridgen.
Small Heath P.S. Monthly Competition.
South Glasgow C.C. G.D.U. Slides and S.P.F. Colour Slides.
South Shields P.S. Bromide Printing. S. Gordon Hilton.
Stafford P.S. Members' Enlarging Night.
Stockport P.S. Exhibition Week.
Swindon and N. Wilts C.C. Slide-Making.
Tudmorden P.S. "Picture-Making with a Camera in the Field." H. Bairstow.
Warrington P.S. "A Trip to Helsingfors." Evan Evans.

Wednesday, November 21st.

Bethnal Green C.C. "The Chemistry of Photography."
Birkenhead P.A. "Oil Reinforcement."
Birmingham P.S. (Ciné Section). "The Pictorial Side of Cinematography." Donald Allen.
Borough Poly. P.S. Slide Competition.
Brighton and Hove C.C. "Winchester—the Mother City of England." R. M. Fanstone.
Chorley P.S. "Finishing the Exhibition Print." F. B. Walton.
Coventry P.C. Development. H. J. Jefferson.
Croydon C.C. "Experiences of a Press Photographer." James Jarcho.
Dennistoun A.P.A. "Camouflage in Nature." H. B. Scott.
Ealing P.S. Pictorial Competition and Criticism.
Edinburgh P.S. "A Chat on Pictorial Photography." S. Bridgen.
G.E. Mechanics Inst. P.S. "Pictorial Composition." H. W. Bennett.
Handsworth P.S. "System v. Guesswork." J. N. Cockin.
Ilford P.S. "Light Filters and their Uses." J. Ainger Hall.
L.M.S. (London) P.S. "Composition." F. Naylor.
Partick C.C. "The Aims of a Camera Club." J. Roberts and H. G. Cooper.
Phoenix Welfare C.C. G.D.U. Slides.
Scarborough A.P.C. "The Unknown Quantity." H. L. Kettle.
South London P.S. Ciné Group Meeting.
South Suburban and C.P.S. "Some Italian Lake Pictures." W. L. Shand.
Whitehall Ciné Society. "Salzkammergut." D'Arcy Cartwright.
Worcestershire C.C. Members' Evening.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in the issue of October 31.

Photographic Society of Ireland, Members' Annual Exhibition.—Open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester. Exhibits, November 14; open, December 8–January 9. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Entries, November 19; open, December 10–15. Organising Secretary,

W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 7, 1935; entries, November 15. Particulars and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society Open Photographic Exhibition.—Entries, January 11; open, January 28–February 16. Exhibition Secretary, F. Wells, 65, Powis Road, Ashton-on-Ribble, Preston, Lancs.

South London P.S. Annual Exhibition.—Entries, January 22; open, February 16–March 16. Details

and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25–March 2, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16. Exhibition Secretary, J. R. P. Hilliard, 80, Downton Avenue, Streatham Hill, S.W.2.

Scottish National Salon (Art Galleries, Ayr).—Entries (Overseas, March 9; Great Britain, March 23); open, April 20–May 4. Secretary, Arthur J. Nelson, 6, Hilary Crescent, Ayr, Scotland.

Brussels International Salon.—Entries, March 15; open, May 7–June 9. Secretary, M. Maurice Broquet, Rue du Sceptre, 77, Brussels, Belgium.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Restoring Prints.

Is there any method of restoring the enclosed faded prints so that I could copy them?
A. W. (Edinburgh.)

Even if we were sure of the make of the paper of the prints you send we should not like to recommend any treatment of them. They have apparently been very carelessly produced, and to a great extent the photographic image has disappeared entirely, and probably nothing can restore it.

Copying.

Can you suggest a method by which I could copy engravings so that they fill a $3\frac{1}{2} \times 2\frac{1}{2}$ negative, using a box-form film camera?
J. A. W. (N. S. Wales.)

It is practically out of the question for you to attempt to copy engravings with a box camera, and no focussing screen. The whole thing is so difficult in the circumstances as to make it useless to attempt it.

Deposit on Negatives.

Can you tell me the cause of the white deposit on the enclosed negatives?
F. E. (Highams Park.)

The marks on your negatives are unusually pronounced, and it is only a surmise that they may be due to the character of the water you use, or to deposit from the developing solution. At the end of the final washing you should mop each side of the film while under water with a plug of cotton-wool, and, if this does not remove the deposit, you might try the addition of a few drops of hydrochloric acid to the water with which you swab them.

Uto Paper.

In "Photography of To-day" I find a reference to Uto paper for copying coloured transparencies. Is this paper still obtainable?
E. S. G. D. (Sidcup.)

The paper to which you refer was experimented with a great many years ago, but has long been out of date. It was never of much practical use, particularly as there was no way of fixing the image, so that it could not be long exposed to daylight.

Platinotype.

I understand that a platinotype print is permanent. Can you describe the process? I am only a beginner with limited resources.
J. A. G. (Crewe.)

Platinotype paper has practically gone out of use on account of its great expense, and for this reason we do not think that the matter would interest you, as you refer to your limited resources. It is certainly a permanent process, but the most expensive of all.

Scratches on Film.

What is the cause of the lines across the enclosed film negative?
W. E. C. (Salford.)

The scratches on your film are apparently abrasion marks due to the film being dragged over a rough surface. Such marks are often caused by winding the film when the camera is closed, so that the bellows are in contact with the emulsion; but in that case they are generally much more serious than in the example you send.

Lantern for Enlarging.

I have a projection lantern with 8-in. and 10-in. lenses. Can this be used for enlarging from $3\frac{1}{2} \times 2\frac{1}{2}$ negatives?
J. H. R. T. (Mountain Ash.)

We cannot answer your question off-hand. Apparently there is no reason why you should not use the lantern for enlarging, but owing to the long focus of the lenses you will want considerable room in which to work. One doubtful point is whether the lens will give sufficiently good definition to get the most satisfactory results.

Modifying Shadows.

How may one build up shadow in a negative by retouching? I have experimented with pencil with reasonable success, and I have tried building up by working with an old razor-blade, but cannot get much result.
J. G. (London.)

We are quite at a loss to know how you build up shadows by means of a razor-blade. We can understand the pencil work, but with a razor-blade or anything of the kind you could only remove density, and not introduce it. Further, a razor-blade is an almost hopeless makeshift, and you would have to use the proper retouching knives made for the purpose. If your idea is that you want to make shadows less transparent so that they do not print so dark, a good way of doing this is by painting over the areas with the red solution known as Coccin. Even this, however, requires a certain amount of practice and experiment.

Ciné Shows.

Could I hire ciné films, and exhibit them in a hall, charging for admission? L. M. (Talgarth.)

The first thing you must do is to interview the local police, and you will probably find that the restrictions on public cinematograph exhibitions are such that it will be quite impossible for you to comply with them.

Japanese Colours.

Will you give me the address of the Japanese Water Colour Co., or their agents?
J. E. H. (Hexham.)

We can only give you the American address, which is the Japanese Water Colour Co., Peerless Buildings, Diamond Place, Rochester, New York. We are under the impression that their water-colours are practically identical with the Velox colours sold by Messrs. Kodak, which are in stamp form.

Formalin.

I want to harden prints before glazing them, and have bought a bottle of formaldehyde. To what extent should I dilute it? Should I harden between developing and fixing?
J. A. H. (Greenford.)

You should take one ounce of the formalin solution as bought and add 9 oz. of water, and this can be used over and over again. You should not harden the prints until the end of the final washing, when you should place them in the solution and keep them moving for about four minutes, transferring them straight to the slabs without further washing.

Snow Subjects.

What exposures should be given for snow scenes? Shall I have to stop down? How could I remove a vast white foreground to obviate flatness?
J. M. V. (Rutherglen.)

All the points that arise in photographing snow subjects cannot be dealt with in the form of brief answers to questions. The exposure can best be arrived at by means of an actinometer, making the necessary allowance for type of subject. If you get a foreground of smooth white snow you cannot do anything satisfactory with it, and the proper course, as a rule, is to avoid such foregrounds altogether. It is more satisfactory when they are broken up by footprints or otherwise.

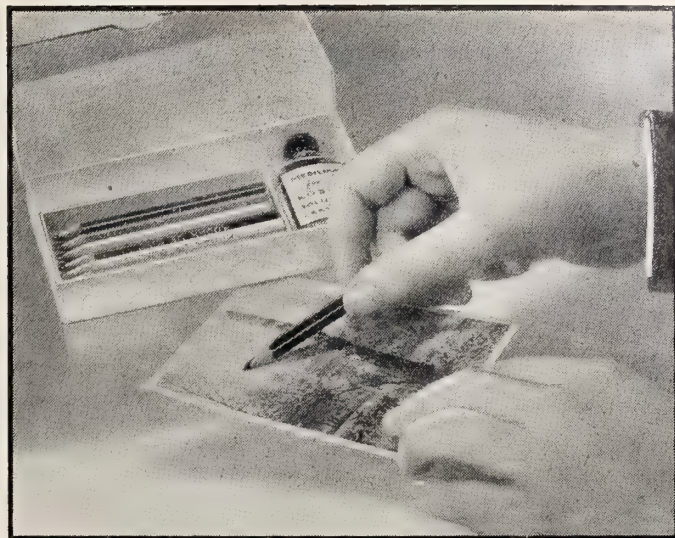
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BALDAX, Meyer f/3.5, Compur, as new, £4/15; Gandolphi Tropical 3½×2½, Dallmeyer Stigmat f/6, Acme shutter, D.E., 3 slides, new condition, £4/10; Ernemann V.P., f/6.3 Ernar, 7-speed shutter, 6 slides, F.P.A., £1/10; 1-pl. Camera, £1; T.P. Artist Enlarger, 1-pl., £3; Dallan 1-pl. Tank, used once, 15/-; Squires, 9, Dallow Rd., Luton. [4455]

1-PLATE T.P. Press, f/4.5, M.-W., 24 slides, lens 4 hood, leather case, £8; Lancaster Vertical Enlarger, 3½×2½, Amplus No. 1, £2/5; Alta Printing Box, V.P. to P.C., £2; Kindermann Glazing Press, 120 prints per hour, £2; 1-pl. Studio, T.P. f/8, 3 D. slides, tripod and case, £1; any good offer accepted.—W. Allison, 87, Crossways, Otley, Yorkshire. [4459]

BARGAIN—3½×2½ Super Speed Cameo, finished bronze, Compur D.A., double extension, f/3.5 Dallmeyer Dalmac, rise, cross, 7 Klip-on slides, case; cost £20; just as new; first £10.—Hothersall, 3, Heights Rd., Nelson, Lancs. [4460]

3½×2½ T.P. Horizontal Reflex, fitted f/4.5 Dallmeyer, interchangeable with f/6.5 Dallmeyer Telephoto, 6 slides, hide case, outfit as new, perfect, first £9; 4½×2½ No. 1a Pocket Kodak, f/6.3 anastigmat, perfect, 30/-—Hothersall, 3, Heights Rd., Nelson, Lancs. [4461]

1-PLATE Field, good iris lens, tripod, 3 double 2 slides, 40/-—Poulton, Marlboro Rd., Ventnor. [4464]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

UNUSED Reflex, 3½×2½ Ihagee Folding, Zeiss Tessar f/4.5, in focussing mount, focal-plane shutter, 1/15th to 1/1,000th, cross front, hooded back focussing screen, direct-vision finder; cost £30; bargain for quick sale, £16/16.—Jarvis, 95, Ashburton Avenue, Croydon. [4465]

PICCOCHIC 3×4 cm. (16 on V.P.), f/2.9 Vidonar anastigmat, Compur, self-erecting, optical finder, purse; absolutely new condition, £2/17/6.—Beal, 15, Leopold St., Derby. [4466]

EXAKTA, f/2.8 Tessar, leather case, lens hood, filter, pocket tripod, Correx tank, Practos, all as new, also Enlarger, fitted f/6.3 Meyer anastigmat, £25.—Woodview, Kiln Road, Thundersley, Essex. [4468]

SUPER Ikonta 530/2 for 3½×2½, etc., Tessar f/4.5; unused; cost £17.—Below.

SANDERSON de Luxe 1-pl., Ross Combinable f/5.5, 4 book-form slides, adapters for 3½×2½, 2 leather cases, tanks for each size, filter and shade; nearest to £15.—Below.

GENTLEMAN'S 17-jewelled Gold Zenith Wrist Watch, perfect, recently cost £15.—Below.

ACCEPT best offers; seen London.—Write, A B M/CQVP, London, W.C.1. [4469]

AUTOMATIC Rolleiflex 2½×2½, f/3.8 Tessar, hide case; guaranteed excellent condition, £13/17/6.—Box 2150, c/o "The Amateur Photographer." [4471]

1-PLATE Etui, double extension, Zeiss f/6.3, 4 Compur, Zeiss 2× Distar, yellow filter, 6 single metal slides, 3½×2½ roll-film adapter, leather case; as new, £7/10.—Box 2151, c/o "The Amateur Photographer." [4472]

3½×2½ Roll Film No. 6 Carbine, f/4.5 Ross Xpres, 1 to 1/250th, Compur, rising front, plate back, 2 finders, with leather case, the camera for serious work, £5/15, or wireless and cash; also the Rolleiflex Book, 3/-; Stereo Table-top Tripod, 3/-; Several 6×6 Frames; Wanted: Magnovox Model 144, 7,500 ohms Ferranti A.F.3; or what have you?—Dearing, 2, Ferry St., Millwall, E.14. [4481]

KOLIBRI, in new condition, f/3.5 Tessar, in Compur, push-lined case, Iford Alpha and Beta filters, lens hood, £6/10, or offers.—Alston, Crook Lane, Bridport. [4482]

LEICA III, f/2 Summar lens, ever-ready case; new condition, £22.—J. P. Taylor, 39, Cavendish St., Barrow-in-Furness. [4485]

V.P. Tenax, f/4.5 Dogmar, 1 to 1/250th sec., 6 slides, F.P.A., hood, case, purse; perfect, 70/-—S. Graham, Jun., Messina, Jordanstown, Co. Antrim. [4488]

FOLDING Autographic Brownie 2a, with telescopic tripod, good condition, 12/6; 1-pl. D.E. Stand Camera, 1 double slide, 7/6; 7.2-in. Beck Iostigmat f/5.8 Lens, in flange, 14/-; 6½-in. Dallmeyer Landscape f/8, 6/6; wanted, 10-in. Popular Telephoto.—Walton, 3, Varley St., Preston, Lancs. [4489]

BABY Sibyl, Tessar f/4.5, F.P.A., good condition, £5/7/6.—Below.

3½×2½ Sibyl, f/4.5 Aviar, F.P.A., 3 D. slides, £2 filter, case; new condition, £10/10.—Below.

COOKE f/2.5, 5½-in., sunk mount lens, suit T.P. 3½×2½ Reflex; beautiful condition, £6/10; deposit.—S. G. P., 66, John St., Luton. [4493]

3½×2½ f/4.5 Zodel, Compur D.A., all movements, 6 slides, roll-film adapter, leather case, filter, £4/15.—46, Hampden Rd., Hornsey. [4494]

SIX-20 Kodak Junior, f/6.3 lens, in case, new, £2; approval.—30, Cleveleys Rd., Clapton. [4499]

CAMERAS AND LENSES

LATEST Model Soho Reflex 1-pl. and 9×12, fitted with Meyer double Plasmal f/4 7-in. lens, latest disc shutter, double extension and revolving back, 3 book-form D.D. slides, F.P.A. and hide case; camera purchased in May last, £30; lens listed at £27/10; lowest cash price, £20, complete.—Cox, Accountant, Redhouse Rd., Tettenhall, Staffs. [4496]

SOHO Reflex, 3½×2½, revolving back, Dallmeyer f/4.5, 6 double slides, F.P.A., leather case, £12 or offer.—Hyde, 63, Clitherow Avenue, Hanwell, W.7. [4498]

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SINCLAIR Una 3½×2½, Ross f/5.5, combinable, S. Sinclair shutter, 6 double slides, F.P.A., leather case; perfect condition; cost about £34; bargain, £10.—Above. [4504]

WHOLE-PLATE Camera, 6 slides, stand, Ross, details.—14, Arley Hill, Bristol. [4504]

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BEST Cash Offer secures new Kodak Six-20 Duo, f/3.5, Compur, filter, shade.—Parsons, Belah, Leicester Rd., Hinckley, Leics. [4506]

1-PLATE Box, Zeiss f/8 anastigmat, focussing, 12 4 double slides, F.P.A.—Below.

1-PLATE as above, with Beck f/8 Symmetrical 4 lens; 1-pl. Magazine Camera; what offers?—Johnson, 477, Hilton Lane, Little Hulton, Bolton. [4510]

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VOIGTLANDER Inos, 8 or 16 on 3½×2½, Skopar f/4.5, D.A. Compur, case; used twice, £6; wanted, Photo-electric Meter.—7, Grange Avenue, Beeston, Notts. [4512]

ENGLISH Speed Reflex, 3½×2½, F.P. shutter, 1/25th to 1/500th, Aldis-Butcher f/3.4; only £5.—18, Millais Buildings, Millbank. [4513]

ENLARGER, Kodak Autocolor, electric, 130-mm. anastigmat, 150-watt Osram, maximum enlargement 21×14 in.; cost over £11; accept £4.—Below.

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BARGAINS—1-pl. Cameo, f/7.7 anastigmat, 4 slides, 15/-; also 4½-in. Plano Convex Condenser, 6/-—King, 5, Fountain Gardens, Lambeth, S.E.11. [4522]

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NO. 4 5 x 4 Folding Pocket Kodak Roll Film, rising and cross front, reversible finder, fitted Goerz Syntor f/6.8, Compound shutter, 1 to 1/200th and time, cable release, leather case, £2/5.

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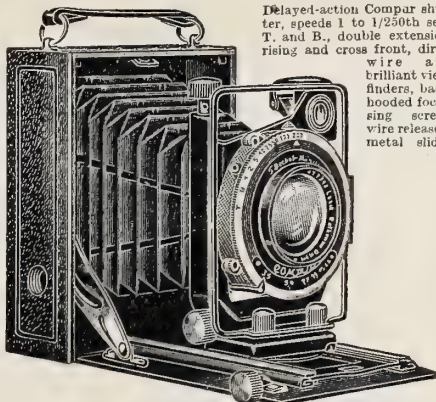
FILM Library, 16-mm., sound-on-film and silent; write for lists.—Home Movie Supplies, 40, Paradise St., Liverpool, 1. [4492]

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WANTED.—Lantern Projection Lens, screw 2 1/2-in. diameter, or Projection Lantern.—Chaplin, 109, Fisherton St., Salisbury. [4523]

WANTED.—Stereo Outfit: good maker, full particulars to—Box 2157, c/o "The Amateur Photographer." [4525]

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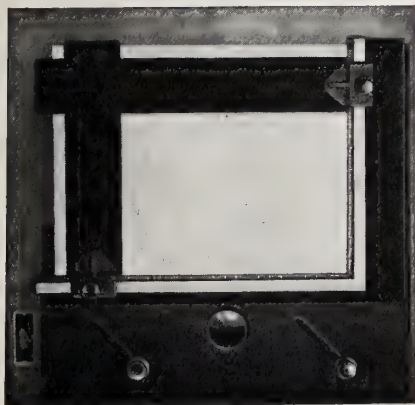
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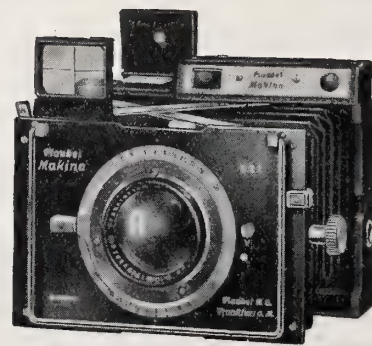
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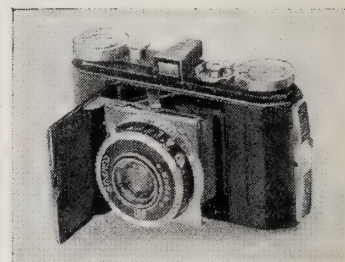
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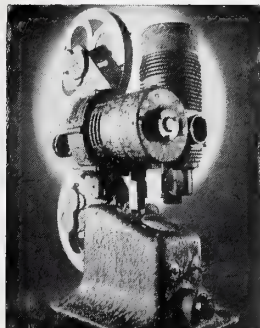
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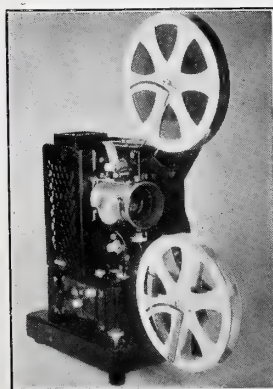
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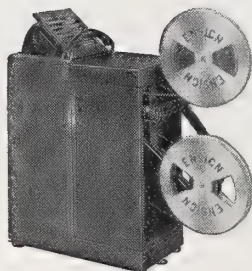
Light steel body, covered in fine-grain morocco leather, rigid stirrup front, with rack rising and rack cross adjustment, full double extension, brilliant reversible and direct-vision frame finder, spirit level, infinity catch and focussing scale, Meyer f/3.8 anastigmat, fully corrected in Compur sector shutter, with delayed-action, hooded focussing screen, bushed for tripod. Complete with 6 single metal slides, F.P. adapter, telescopic tripod and leather case.

Only £6: 15: 9 Nine monthly payments of 15/11.

A similar outfit, but camera fitted with f/4.5 lens..... £5 17 9

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ENSIGN '300-B'

Fitted with 300-watt 6-coil single-plane matched filament lamp with matched reflector and condenser. For 16-mm. films. Operates on all voltages 100-250 (A.C. or D.C.), compact and portable.

£29: 10: 0

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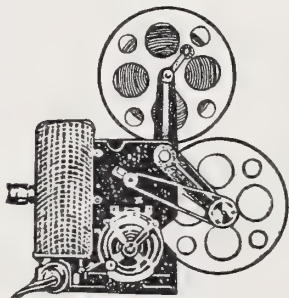
KODASCOPE 'D'

16-MM. PROJECTOR

Complete with 300-watt lamp, fan-cooled. Automatic rewind. Beautifully finished in bronze. Gives silent, clear and flickerless projection.

£25

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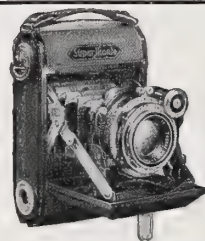
THE 'SUPER IKONTA'

With coupled distance meter.

The camera that does the focussing. No. 530, takes 16 pictures on 3½ x 2½ roll film. A modern, up-to-the-minute precision instrument. With Zeiss Tessar f/3.5 lens and Compur shutter.

£16: 12: 6

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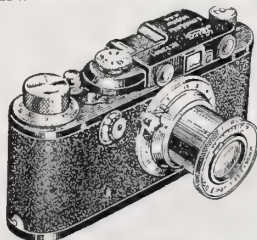


LEICA III

WITH F/2 SUMMAR LENS

No matter how dull the weather may be, Leica simply insists on getting nothing but the best pictures. Speeds from 1 to 1/500th sec. Distance measuring and lens-focussing are done in a single action. Takes 12 or 36 pictures at a loading. £35: 5: 0

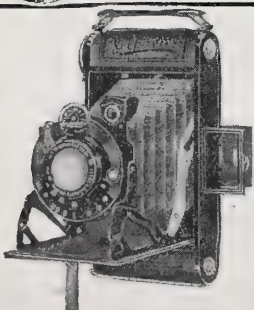
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'SALEX SUPREME'

An all-the-year-round camera, with slow-speed shutter and f/4.5 anastigmat lens, new pattern film wind, focussing scale, brilliant reversible and frame finders. Hinged back, nickel-plated self-locking struts, Self-erecting rock-rigid front. 76/9

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1-pl. Contessa Nettel Focal-plane, micrometer screw focussing from the rear, S.C. shutter, speeded to 1/2,800th, no lens, Mackenz-Wishart and 6 envelopes..... £4 17 6

5-4 D.E. Korona, rising front, f/6 Dallmeyer 3-foci stigmatic lens, double swing and reversing back, 2 double slides, F.P.A. and case. New condition..... £4 17 6

1-pl. T.E. C.B. Field, f/6 Clement & Gilmert Euryscope lens, iris diaphragm, roller-blind shutter, 3 double book-form slides, tripod and case..... £4 17 6

1-pl. Ica Roll Film and Plate, f/6.3 Novar anastig. lens, Compur shutter, back focussing screen, 3 slides and case..... £2 12 6

1-pl. Ensign Roll Film, f/7.7 Ruskin anastig. lens, speeded shutter, suitable for films or plates, 3 slides..... £1 2 6

1-pl. Pocket Kodak, f/6.3 Kodak anastig. lens, rising front, Diomatic fully-speeded shutter. New condition..... £2 9 6

1-pl. Kodak Roll Film, f/6.3 anastig. lens, Diomatic fully-speeded shutter, complete in leather case. As new..... £2 12 6

Whole-plate S.B. Field and Studio Camera, Ross Rapid Symmetrical lens, double swing and reversing back, D.E., 3 double book-form dark slides and tripod. Unsoiled..... £3 17 6

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16-mm. Bell & Howell 750-watt Projector, complete with resistance, been used for demonstration only..... £57 10 0

1-pl. Ihagee Horizontal or Vertical Enlarger, f/6.8 anastig. lens, complete with enlarging case..... £5 5 0

1-pl. Horizontal Enlarger, f/4.5 anastig. lens, 5½-in. condenser, complete with electric fittings. As new..... £7 5 0

12-in. f/4.5 Dallmeyer Telephoto Lens..... £6 17 6

1-pl. Reitzschel Telephoto Lens, adjustable, operating at f/9..... £2 5 0

5-in. f/3.5 Series XI Cooke Anastig. Lens, suitable for 3½ x 2½ reflex..... £4 4 0

6-in. f/4.5 Aldis-Butcher Anastig. Lens, sunk mount..... £2 12 6

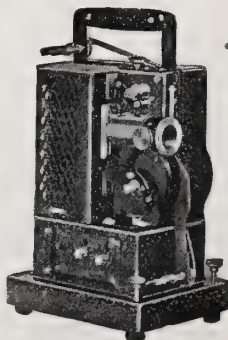
6-in. f/4.5 Carl Zeiss Tessar Lens, sunk mount..... £5 17 6

3½ x 2½ T-P. Junior Special Ruby Reflex, f/2.9 Plaubel Anticomar lens, S.C. shutter, speeded to 1/1,000th, revolving back, 6 slides, F.P.A. and case..... £9 17 6

3½ x 2½ Gradex Reflex, f/4.5 anastig. lens, revolving back, F.P.A., changing-box for 12 plates or cut films..... £7 17 6

3½ x 2½ Ensign Roll Film Reflex, f/4.5 Aldis-Butcher anastig. lens, focal-plane shutter, speeded to 1/500th and Time, complete in case. Cost £10 14s. Perfect condition..... £7 2 6

1-pl. T-P. Junior Special Ruby Reflex, f/4.5 T-P. Cooke anastig. lens, reversing back, 6 slides, F.P.A. and case..... £7 17 6



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Has a light value of 60 lumens, giving a brilliant picture up to 6 ft. wide. Similar in specification to the standard model. £36

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9.5-mm. Pathe Lux Projector, best quality projection lens, motor drive, motor rewind, adjustable resistance, carrying case..... £12 12 0

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Complete Pathe Outfit, comprising Home Movie Projector, with super attachment, motor drive, and adjustable resistance..... £7 12 6

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9.5-mm. Pathe Home Movie Projector, single claw, complete with adjustable resistance..... £2 2 0

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Model D.A. Bolex Projector, for 9.5-mm. and 16-mm. film, motor drive, motor rewind, reverse and still-picture movement, complete with adjustable resistance and case..... £29 15 0

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3½ x 2½ Ensign Speed Roll Film Reflex, f/4.5 Aldis anastigmat and 9-in. Dallmeyer Telephoto, self-capping shutter 1/15th to 1/500th, focussing, leather case..... £9 17 6

1-pl. Zeiss Miraphot Enlarger, f/4.5 Zeiss Tessar anastigmat, automatic focussing, complete with electric fitting and enlarging board..... £9 9 0

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The photo-electric light-cell exposure meter. Gives dead accurate exposures without calculations. For still cameras,

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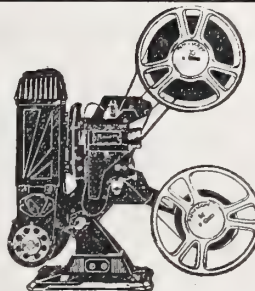


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Join our 9.5-mm. Film Library, of Super Reels; every release, all films perfect, and our terms are the lowest in the kingdom. Write for details.
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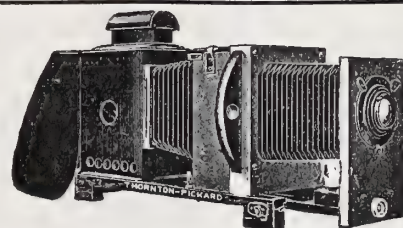
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Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide. Bellows connection between lamp-house and condenser. Removable diffuser. It is an ideal outfit for a beginner. 4-pl., without lens, from **£5 : 5 : 0**

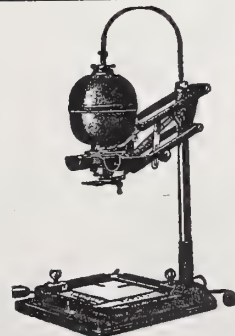
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FOCOMAT ENLARGER

With automatic focussing. With effortless speed this enlarger will give perfect pictures from your Leica negatives whether you want enlargements to the size of 3 1/2 x 2 1/2 in. or up to 12 x 10 in. The diffused illumination gives soft, harmonious enlargements, and eliminates any possible scratches on the negative. Pre-eminently suitable for the enlargement of miniature negatives. For use with Leica camera lens

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For films and plates. The focussing handle is adjusted until the required size is observed; the exposure is then made and a perfect enlargement obtained. Zeiss Ikon Novar f/6.3 anastigmat **£7 : 12 : 6**

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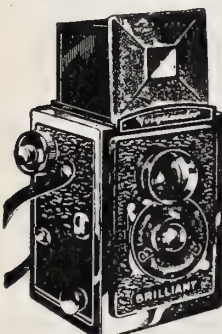
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Roll Film.

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F/4.5 Zeiss Triotar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B.



The VOIGTLANDER BRILLIANT

Takes 12 pictures $2\frac{1}{2} \times 2\frac{1}{2}$ on Standard $3\frac{1}{2} \times 2\frac{1}{2}$ Roll Film.

Fitted f/7.7 Voigtlander anastigmat, speeded shutter, 1/25th, 1/50th and Bulb, complete with sling strap

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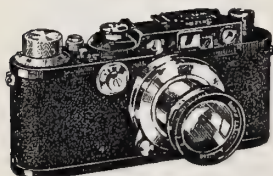
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LEICA MODEL III

With f/2 Summar in Collapsible Mount.

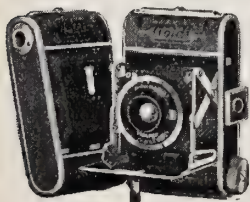


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Very compact. **£7:7:0**

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5 x 4 Goerz Focal-plane Anschutz, Zeiss Tessar f/4.5, focussing mount, self-capping shutter, 3 double slides **£7 17 6**
12-in. Ross Telecentric Telephoto Lens f/5.4, iris mount **£4 15 0**
10-in. Dallmeyer Popular Telephoto Lens f/6, iris mount **£4 15 0**
3-in. Dallmeyer f/4 Telephoto, focussing mount, for Dekko cine, etc. **£3 18 9**
8-in. Dallmeyer Dallon Telephoto f/5.6, in focussing mount **£5 17 6**
16-mm. Agfa Movex Cine Camera, f/3.5 anastigmat. As new **£8 17 6**
16-mm. Zeiss Ikon Kinamo S.10, Zeiss Tessar f/2.7 **£8 10 0**
35-mm. Zeiss Kinamo, Zeiss Tessar f/3.5, 2 chargers, case, etc. **£10 17 6**
16-mm. Model B Cine-Kodak, f/6.5 anastigmat **£3 10 0**
9.5-mm. Pathoscope Tele Motocamera de Luxe, f/2.5 normal lens and special Telephoto lens to add to same. As new **£15 0 0**

9.5-mm. Alef Cine Camera, Meyer f/2 anastigmat. As new **£9 10 0**
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13.5-cm. Leitz Leica Telephoto Lens, focussing mount, f/4.5 (not auto coupled) **£5 17 8**
3 1/2 x 5 1/2 Postcard Duroll Roll Film Camera, Zeiss Tessar f/6.3, Compur shutter **£4 17 6**
3 1/2 x 5 1/2 Postcard Ensign, Goerz Dogmar f/6.3, Compur shutter **£2 17 6**
3 1/2 x 5 1/2 Postcard Duroll, Zeiss Tessar f/4.5, Compur shutter **£3 15 0**
3 1/2 x 4 1/2 i-pl. Zeiss Ikon Nixe, Zeiss Tessar f/4.5, delayed-action Compur shutter **£9 17 6**
2 1/2 x 4 1/2 Newman & Guardia Excelsior Roll Film, Ross Xpres f/4.5, case **£15 0 0**
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3 1/2 x 4 1/2 i-pl. Ensign Klito de Luxe, Zeiss Tessar f/4.5, Compur, 3 slides and F.P. adapter **£4 15 0**
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500 9.5-mm. Aluminium Super Reels for 400 ft. film, specially strong construction, to fit Pathoscope and all similar 9.5-mm. Projectors. Quite new. Each **2s. 6d.**

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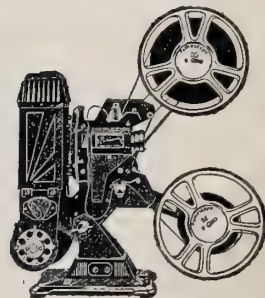
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WEDNESDAY, NOVEMBER 21ST, 1934.

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VOL. LXXVIII. No. 2402.

THE possession of a camera is often looked at askance at the Customs, but if some countries knew their business they would spread a special carpet over the frontier for any visiting photographer to tread upon. At any rate, they would grant photographers some special rebate in respect of railway fares and hotel charges, for undoubtedly photographers help to popularise travel. It is not merely the photographs used as advertisements or reproduced in some form or other which have a seductive effect, but the ordinary "snaps" of the visitor, shown to his friends on his return. One country which is waking up to the advantage of having photographers among its tourists is Algeria, where an official body, we see, is offering prizes for photographs. The first prize is 1,000 French francs (at the present rate of exchange, about £16), the second prize is 500 francs, and there are prizes of smaller denominations, including twenty-five of 50 francs each. The photographs have to be taken during the tourist season, and to be a personal record. Apparently it is an annual distribution, for each year's photographs have to be in by June, and are judged by a committee in July. If any of our readers are thinking of that sunny land the address is the Office Algerien d'Action Economique et Touristique, 26, Boulevard Carnot, Algiers.

A Million Feet a Day.

Such is the output of positive cinematograph film now consumed in this country alone, according to computations of the highest authority, the president of the British Cinematograph Society himself. It is the regular thing in quoting such figures to mention the distance of

TOPICS of the Week



LONDON LANDSCAPES (No. 28).

Sunset from Blackfriars Bridge. Taken with miniature camera on Agfa Fine Grain Super Pan Film. Exposure 1/25th sec. at f/4.5.

the earth from the moon, or the earth's waistline measurement, and a little arithmetic proves that the film consumed in a year, namely, 75,000 miles, would go three times round the equator. And that is Great Britain, mind you! The amount of positive film used in America is probably between five and six times as large, and the amount for the world at large can only be expressed in arithmetical figures. And now just a little contrast. Thirty-nine years ago, in 1895, the first year of the modern cinema, the quantity of film made by George Eastman's company—the undoubted pioneer—was 23,000 feet. This full year's product is put out every five minutes in America and every half-hour in this country, twenty-four hours a day and seven days a week.

When You Can't Go Wrong.

To take an ordinary photograph, unless one is a mere button-presser, does require a good deal of care and contrivance, a balancing of factors, a nicely calculated less and more. One feels all the time that one is working within narrow margins. But apparently the moving picture, which process might be supposed to be more complicated, allows a great deal more latitude, to judge from some experiences we have heard related recently. A gentleman who has been doing some film work abroad for a commercial organisation took with him, in addition to an assistant, several cinematograph cameras, with a wide choice of lenses and filters. Generally speaking, everything was plain sailing, but there was one unusual effect—a transient and peculiar atmospheric effect at dawn on a mountain—which he much desired to obtain. There was nothing to

guide him as to technique, and accordingly, for a hectic twenty minutes, he mobilised every camera he had, and made shots at every speed and with every lens and with every filter, hoping that one shot amid such diversity might prove to be the lucky one. Eight hundred feet were taken in this way by himself and his assistant, and in the result every single shot came out perfect! Unbelievable, but true.

A Photographic Calendar.

In Germany, we see, they are issuing some dainty photographic calendars for 1935. The frontispiece is a portrait of a young lady—not the slim tenuous sort of figure which appears in our own photographic advertisements, but a hefty wench in sports costume, holding an equally hefty camera at eye-level. Inside, to fold over, there are fifty-two postcard size pictorial photographs, one for each week of the year, and twelve larger size ones, one for each month. An idea for some enterprising publisher on this side of the North Sea.

In Foreign Parts.

A well-known London professional photographer who has recently been on a visit to foreign parts, including Egypt and Palestine, and farther east of Suez, has come back with a large number of photographs, all of them excellent. He confesses that he was deceived a little at first by the light, but afterwards he succeeded uniformly in getting good pictures by following a very simple rule. The rule was: Everything at $f/8$ with an exposure of one-hundredth of a second.

The "Still" Picture.

The splendid Goldsmiths Hall in the City of London was packed the other evening for a lecture by a well-known authority on gold and silver work, Mr. Omar Ramsden, who described some of his travels on the shores of the Mediterranean. He began with an apology—which was not altogether an apology—for showing "still" pictures. In these days of superb moving picture photography, he said, and even of excellent tourist ciné work, it

required some courage and some willingness to bear the reproach of being called old-fashioned to present an audience with "still" pictures. Yet for his own part Mr. Ramsden said that when watching films he always wished the better part of them would stand still, he was always inclined to call out "Halt!" at intervals, and he still rejoiced in ordinary photographs. Mr. Ramsden is by no means alone in his predilection. Movement in a picture can be a very great asset, but it can also be a disadvantage.

Dickens Flavour.

The Royal Photographic Society at its last meeting admitted to its Fellowship Mr. Sam Weller. The great original on one famous occasion sighed for "a pair of patent double million magnifying gas microscopes of hextra power," in order that he might see through a deal door. When his namesake joins the high confraternity of photographers science has so far advanced that there is hardly any such aspiration which cannot be gratified.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Amidol that keeps.

It is commonly advised that an amidol solution for print development must be used within a few hours of its preparation. Can any variation in constitution be made so that the solution will keep for a few days?

C. L. G. (London.)

Several methods have been suggested for doing this, but the most popular rely on a stock solution of sulphite that will not quickly deteriorate, and to which the dry amidol is added at the time of use. As the same quantity of solution is generally made up for use, it is a simple matter to find a spoon or other small measure that will contain the required amount of amidol without weighing it out every time.

A stock solution of the kind referred to is:

| | | | | |
|--------------------------|----|----|----|-------------------|
| Sodium sulphite (anhy.) | .. | .. | .. | 2 oz. |
| Potassium metabisulphite | .. | .. | .. | $\frac{1}{2}$ oz. |
| Water to | .. | .. | .. | 20 oz. |

This may be boiled for a few minutes with advantage. The working solution is:

| | | | | |
|------------------------|----|----|----|------------|
| Stock sulphite (above) | .. | .. | .. | 4 oz. |
| Water to | .. | .. | .. | 20 oz. |
| Amidol | .. | .. | .. | 40-50 grs. |

Boric acid may also be used as a preservative, adding 25 grs. to each ounce of amidol solution; or lactic acid in the proportion of one part to fifty of solution.

The method given above will produce a solution that will keep in good working order for several weeks. No potassium bromide is included, but this to any required amount can be added from a 10 per cent solution.

A complete single-solution formula based on one suggested by E. J. Wall is:

| | | | | |
|-------------------------|----|----|----|----------|
| Sodium sulphite (anhy.) | .. | .. | .. | 290 grs. |
| Amidol | .. | .. | .. | 50 grs. |
| Lactic acid | .. | .. | .. | 50 min. |
| Water to | .. | .. | .. | 20 oz. |

This is, of course, the working solution.

Conjugate Foci.

Can you oblige me by repeating the method of finding the negative-lens and the lens-paper distances when enlarging?

F. J. W. (Lancaster.)

These distances are known as conjugate foci, as they have definite relationships, and come into play in practically every manner in which a lens can be used. For example, they apply in reduction as well as in enlarging, and also in copying and lantern-slide projection.

The first thing you must do is to find how many times the distance between two given points in the negative is contained in the distance between the same points in the enlargement. This is the number of "times" or "diameters" of enlargement. For example, you may find that you wish to enlarge two, three, four, etc., times, or diameters.

Now multiply the focal length of the lens by the number of "diameters" plus one. Thus, if you are enlarging three diameters, multiply the focal length by four. This gives you the "major" conjugate focus—that is, the distance from lens to paper. Now divide this distance by the number of diameters, and you will get the "minor" conjugate focus—that is the distance from lens to negative.

Example: You wish to enlarge from $4\frac{1}{2} \times 3\frac{1}{2}$ to 12×10 using a 5-in. lens. This may be reckoned as enlarging 3 diameters.

Major = $5 \times (3+1) = 20$ in.

Minor = $20 \div 3 = 6\frac{2}{3}$ in.

Development Troubles

The development of negatives and prints in the past was usually attended with a variety of minor defects and blemishes. Modern methods have done away with most of these—but some still remain to tax the resources of the amateur enthusiast.

NOWADAYS, troubles affecting the home development of negatives and prints are not nearly so prevalent as they were in the earlier days. Scratches, for instance, occur less frequently when a tank is used, whilst contamination, blisters, frilling and certain mechanical defects are now reduced to the absolute minimum.

However, even with the employment of modern methods, fog, veil, "pinholes" and local stains are still to be encountered.

Fog and Veil.

Although fog and veil are defects very similar to one another, they must not in any case be confused. Fog is the inevitable outcome of light leakage, whilst veil is usually due to prolonged chemical action or to the use of unbalanced developers.

With regard to fog, first, it becomes necessary to find out whether light leakage has occurred in the development or in the pre-development stage. Since leakage in development can occur only after the film is in the tank—or where visual development is still practised—during the unwinding operation, it is perhaps more likely that a leak in the camera or loose winding is the primary cause of the trouble.

Light leakage in the tank itself is not infrequently traceable to a damaged, ill-fitting lid; though where the tank is much worn it may be that a tiny hole has developed in one of the corners, or at any of the projection points similarly exposed to much wear.

Cases of veil are perhaps equally attributable to the use of a developer over-rich in accelerator, or to prolonged immersion in a standard developer, particularly if it is one weak in bromide. In the former instance, veil appears as an even degrading of the clear parts, whilst in the other case, in addition to veiling, evidence of coarse, granular forcing—sometimes accompanied by

mild stains—is to be seen affecting practically the whole of the work.

Incidentally, cases of veil occur more frequently with prints than they do with negatives and films.

Remedies.

A simple remedy for over-acceleration is effected by adding an increased quantity of restrainer. This is usually prepared in the form of a ten per cent solution of potassium bromide, which is added drop by drop whilst quietly agitating the main bulk of developer. Care should be taken to add not too much of the restrainer, as this may produce excessive contrasts in negatives, and may be responsible for bad colour in prints.

Light leakage in the tank can be detected by watching for drops of liquids to accumulate round the hole when the tank is full, or by properly testing the device in a darkened room. The usual procedure is to enclose a lighted pocket-lamp in the tank and to inspect the latter from all angles.

Remedies for pre-development fogging need not be discussed in this article; but, lest the fogging occur during the unspooling stage, it will be necessary to test the "safe" light and also the dark-room itself for unsuspected leakages of damaging light. In any case, sensitive material should not be unduly exposed to the dark-room light.

Pinholes, etc.

Having taken precautions to see that dust particles do not find their way to the film previous to development, the next point is to see that they are not produced during this operation. It may seem almost unnecessary to suggest that all chemicals should be thoroughly dissolved before use, but some photographers are not as careful as they should be in this respect. Particles of undissolved chemicals becoming attached to the film before it is thoroughly saturated

with developer, may produce pinholes, because they prevent the developer acting, or black spots, according to their nature. These pinholes which are caused by undissolved chemicals are easily distinguished. They are larger, and if examined under a magnifier they will be seen to be of uneven density, whereas the pinhole resulting from dust will be smaller, and of even sharpness at the edges.

Pinholes are seldom due to isolated spots on the sensitive material which have somehow or other escaped being covered with emulsion. They are more often than otherwise due to the formation of air-bubbles on the emulsion surface during development. As a result of these, the unchanged emulsion is removed during fixation.

To avoid this, it is necessary to flush the film or charged tank first with plain water; and only after this has been done should the developer be introduced. In certain localities, of course, the tap water may be highly charged with air bubbles. These may be reduced in proportion by allowing the charge to stand for some time before use—or air can be expelled by bringing the water to the boil first.

Other Notes.

If the fingers or gloves worn during development are contaminated with hypo, there is a danger of brown stains and other marks appearing on the finished work. To avoid this, the hands should be rinsed in clean water as often as it becomes necessary to alter the baths.

At this stage, too, both negatives and prints are extremely soft—especially on the emulsion surfaces—and are therefore liable to sustain scratches and other injury. The remedy here is to use a hardening bath before the washing stage. This may be employed by itself or in conjunction with the hypo fixing bath.

Window Display Photography

By
D. KIN.

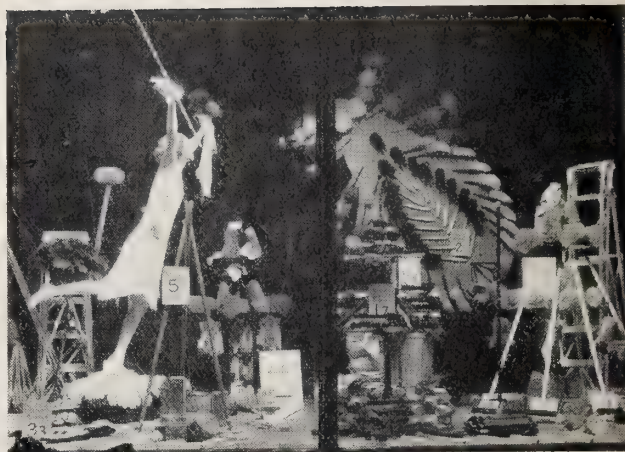
A NOVEL NIGHT SUBJECT FOR
THE AMATEUR PHOTOGRAPHER.

"HAVE you permission to take that?" Six feet two inches of heavy, uniformed commissionaire towered above me as I stood opposite a West End store window, and gently lowered my miniature from eye level. Evidently expecting me to apologise profusely for daring to photograph one of Messrs. Blank & Blank's displays, he became very annoyed indeed when I told him that no permission was required to photograph anything from a public highway. However, I only laughed and took another, for they were the most attractive I had seen for some time.

Shop windows have been a favourite subject of mine for many years, but never have they been so easy to photograph as now, owing to the advent of small cameras fitted with fast lenses and loaded with speedy panchromatic film. This combination has opened up the subject in a most unexpected manner, and snapshot exposures will give excellent negatives of any well-lighted window.

Display photography may be considered from two standpoints. There is that of the photographer who does such work from a business motive, on behalf of shopkeepers—I heard of one amateur doing very well by taking windows for traders during the run of a display contest, which are usually judged on photographs submitted. On the other hand there are many shop windows in London and the provinces which show such art in their arrangement that they become well worth studying and recording by any photographer with pictorial aspirations. Some there are, also, which appeal irresistibly because of their originality.

A photographer taking windows from the former point of view naturally uses his camera on a tripod, with a small stop and a time exposure, so as to get a very



Spring Cleaning. F/11, 10 secs., S.G. Pan.

sharp result. Before fast panchromatic plates came into general use for this class of work, exposures of five to ten minutes were quite common, but now five to twenty seconds at $f/11$ will be sufficient. But there

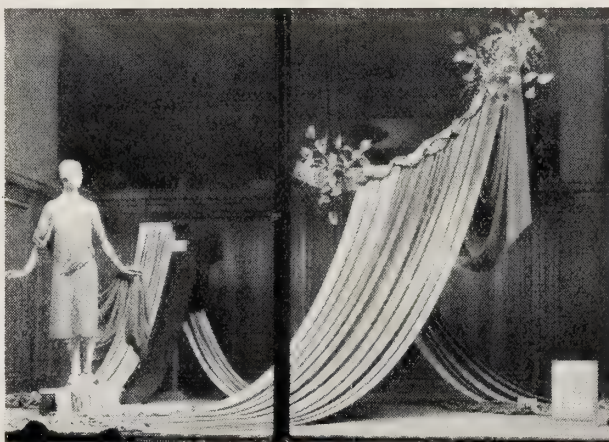
is never any need to worry about this item; double this time will do no harm. It is not an exacting type of subject as regards exposures.

High gusts of wind will swing one's camera on the tripod at times, and motor headlights will cause streaks of light across the plate glass; for both these happenings during the period the shutter is open the remedy is the same. Cover the lens momentarily with a card which has been painted with matt black. Similarly, if a person stands in front of the window; but people passing along do not affect the image at all. Naturally this period must be added to the exposure time.

Since traffic conditions make it advisable to work always from the footpath, the wider the angle of the lens in use the easier it is to cover a large window, but I have, on occasion, stood a couple of feet into the roadway and always found drivers most considerate in going round. Of course, it is up to the photographer to keep an eye on approaching motors, and be ready to move if necessary.

A modern display will throw no glare into the eyes of the shopper, but tonal contrasts are often very strong, so that it is advisable always to use backed plates. This difficulty does not arise when snapshotting with a small camera, for the panchromatic films now have a backing dye incorporated in the film. The great depth of focus obtained with a large stop on a miniature enables $f/3.5$ or $f/2.9$ to be used with exposures of $1/10$ th or $1/25$ th of a second, and this method makes window-display photography very simple indeed, though a professional would probably despise it. But for those who might think twice before erecting a tripod for a time exposure on a cold winter night, this is the ideal method of experimenting with a subject which has a spice of novelty.


Any nervousness can be dispelled at once; commissionaires finish at 6 p.m., and window lights are on until nine o'clock at many establishments.



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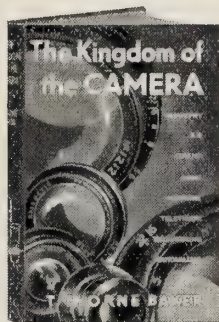
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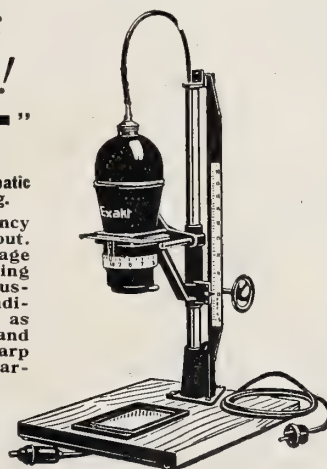
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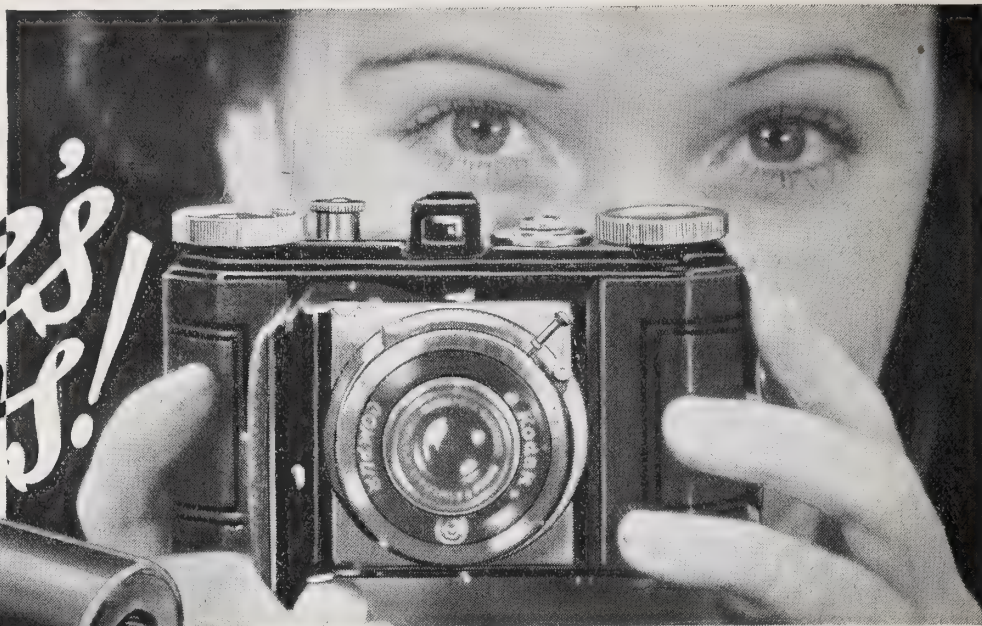
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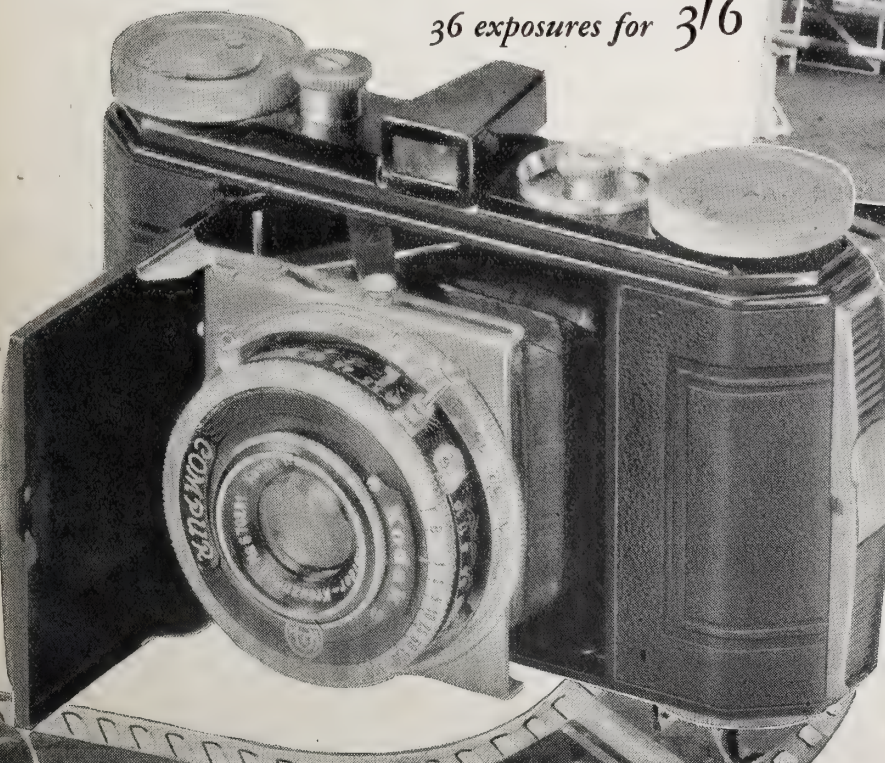
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Available till Friday, November 30th.

"The Amateur Photographer." 21/11/34.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, November 30th.

"The Amateur Photographer." 21/11/34.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 21/11/34.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

NO MORE SLIPPED MASKS

DESPITE what is said to the contrary, plates, masks and printing frames are not always cut, or made, to their exact theoretical dimensions. Hence I have always found that from time to time there is considerable trouble

experienced through masks becoming askew during printing. This applies more so when printing from films smaller than the frame employed. The question of certain and successful masking then becomes very acute.

To overcome this trouble I now make what I might call "double" masks, details of which can be seen in the accompanying sketch. The masks, as will be noted, are part of a continuous piece of paper that goes right round the negative, the masking rectangle being as usual on the emulsion side and a larger rectangle being cut at the back to prevent shadow.

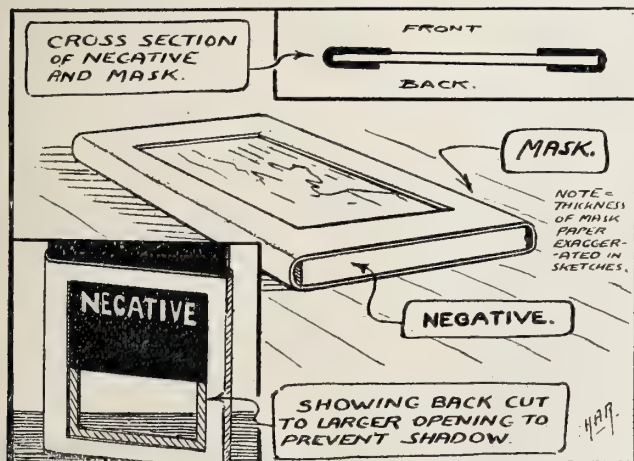
By degrees I am making a collection of these masks to suit every conceivable type of picture, but in practice I find about three shapes are all that are really required.

The masks are made thus: Take the negative and sheet of smooth black paper. Lay negative on sheet and fold over two sides. Remove negative and gum these "fold-overs" together. Now make desired rectangle on the side opposite the gummed fold and with a sharp razor blade cut it out (through gummed side as well). Take scissors and cut rectangle at back (gummed fold-over side) to rather larger dimensions. Lastly, trim off ends of black paper to fit your frame exactly.

You will now have a sort of double mask in between which the plate or film will slide quite easily and remain "put" while any number of uniformly bordered prints are taken from it.

I can guarantee this mask being more than worth the few minutes it takes to make.

H. A. R.



COVER-GLASSES FROM 1/4-PLATES

THE problem of what to do with collections of quarter-plate glass, which for one reason or another were defunct negatives, used to be rather a puzzle, and doubtless it still is amongst the not inconsiderable little band who more or less tenaciously hold their own midst the vast army of film adherents.

If one makes lantern slides this problem is easily solved, for it may not have occurred to everybody that as quarter-plates measure $3\frac{1}{4}$ in. across and are usually of very thin glass, just an inch off the length would make them into excellent cover-glasses for binding with slides.

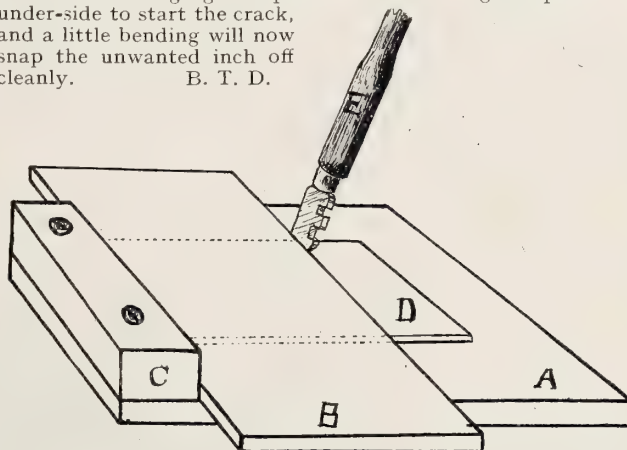
Doing this will be found very simple even to those who have never attempted glass cutting before, the only appliances required being a "wheel" glass-cutter as obtainable from the "Sixpenny Stores," and a cutting-board made from odd pieces of wood.

In making the cutting-board as shown, a smooth flat piece of wood (A) measuring about 6×5 in., forms the base, and a square block (C) with a true edge is fixed to one end. The length of board (B) serving as a guide should be about $\frac{3}{16}$ ths in. thick, and the width of a slide less half the thickness of the glass-cutter (E).

To cut cover-glasses, the gelatine films are removed from a number of negatives in hot soda water, and, after drying, a

plate is placed against the block as at (D). Then, after putting the guide in position, the glass-cutter is drawn along the edge with a firm though gentle pressure. A few slight taps on the under-side to start the crack, and a little bending will now snap the unwanted inch off cleanly.

B. T. D.



BLACK BORDERS ON PRINTS or ENLARGEMENTS

A MEANS to obviate the making of separate cards for different sizes of prints or enlargements, when a neat black border is required to be printed round them, is not difficult to operate.

Ordinarily the amateur who desires such borders feels that it is necessary to cut a separate opaque card, slightly less than the dimensions of the paper, for each size of picture he pro-

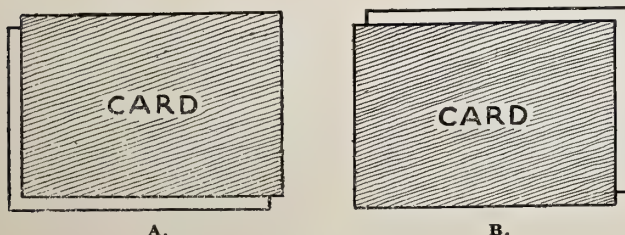
duces. By making the border in two separate stages, however, a single card can be made to serve for all sizes of print or enlargement. The sketches show the idea.

The card used should be at least a little larger than the biggest enlargement likely to be needed. The printing paper should be laid flat upon a table in the dark-room, or on the horizontal easel of a vertical enlarger. The opaque card is then laid upon the paper in such a way that a border is exposed along only two edges of the paper, as shown in sketch A.

The exposure is now made to give the necessary black border along these two edges. Then the card is moved until the remaining two edges of the paper are exposed, and the exposure again made. Sketch B shows this second stage.

No matter whether the paper is large or small, or whether a narrow or broad border is required, this method can be employed, using the same card. It is wise, however, to lay some heavy object, such as a book, upon the card during the exposure, to enable paper and card to be kept in close contact and produce a sharply-defined border.

A. N.





Music.

HOW frequently is the shadow of an object seen to be more striking and reminiscent than the actual subject. With the winter evenings and artificial lighting, this opens up a fascinating branch of still-life photography to anyone with a flair for unusual composition or effective suggestion in black and white.

Any camera is suitable. All that is required is a small, easily movable spotlight. Nothing expensive. High-power lamps and large-aperture lenses are no advantage, for all objects being stationary, any exposure may be given with safety. An ordinary house electric bulb in an old motor-car head-lamp reflector, or even in a cardboard tube with one end closed, will serve excellently as the spotlight. It is necessary, however, that the lamp can be placed at any angle, and that it will throw a definite beam of light. If a portrait flood-lamp is used, a piece of stout card should be fitted in front, with a small hole cut in the centre, about one and a half inches in diameter.

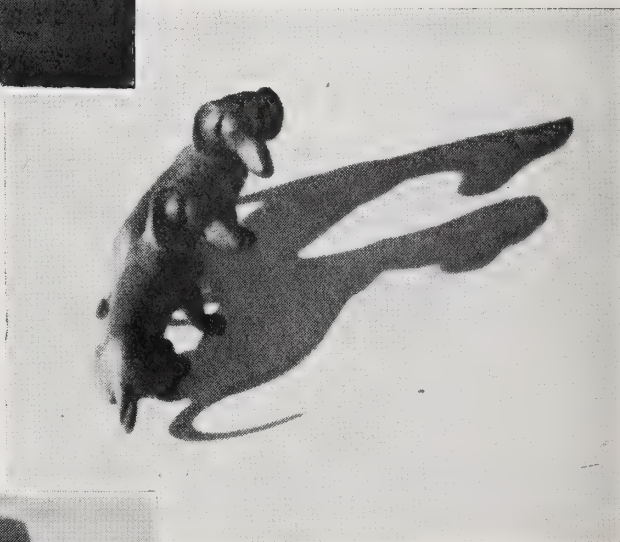
The advantages of the small controlled beam can be appreciated instantly by trying the extraordinary variety of effects to be obtained from a single object by just altering the relative position of the light and the camera. The closeness of the illumination has the advantage of giving deep, long shadows with clearly-marked edges and yet

Spotlight

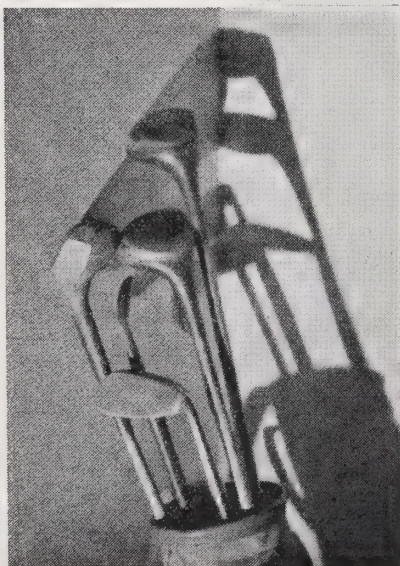
By J. D. B. HAW.

retaining a brilliance of detail in the object itself otherwise unobtainable. Also, the beam deals effectively with the ever-difficult question of background; by controlling the shadows and the angle of the light all unwanted detail can easily be thrown into complete darkness.

Use a lens-hood on the camera, for most rooms are full of light-traps for reflection—pictures, fronts of book-cases, etc. Care should also be taken,



Model Dogs.



For a Golfing Friend.

in setting out the objects, to avoid surfaces such as polished tables, otherwise the edges of the shadows will be softened and slightly doubled, and flare spots from the filament of the lamp reflected in the table top may appear on the negative. A good natural-ground surface is obtained from sheets of ordinary blotting-paper.

Another useful dodge, when arranging the objects and lighting, is to have a piece of blue glass to look through when placing the subject. This shows the picture up in monochrome contrast, and, by taking away some of the detail, allows the shadows and high-lights

and Shadows

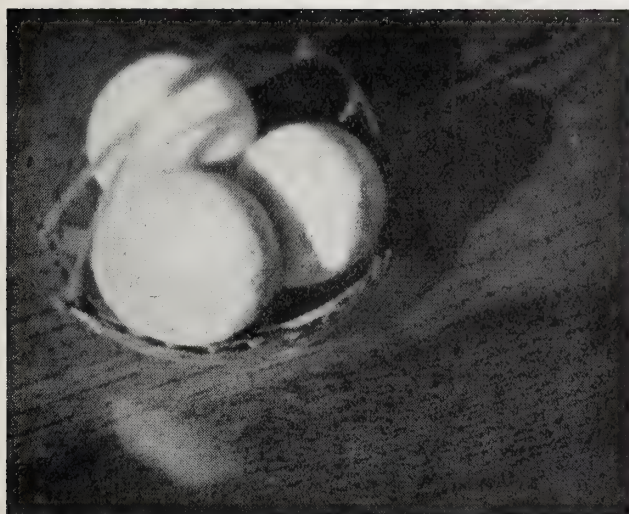
An attractive and easy form of indoor photography that can be applied to the making of novel Christmas and other greeting cards.

to be more satisfactorily composed.

A rough guide to exposure is about seven seconds at $f/8$ on S.S. panchromatic material, with lighting from one 60-watt bulb in a small reflector placed about four feet from the object. As the objects will naturally be fairly close to the camera, and few lenses have more than an inch or two depth of focus at this distance if fully opened, it will be found advisable for most subjects to use the



A Telephone Call.



Fruit Study.

$f/8$ stop, even if large apertures are obtainable. It may be necessary sometimes to use $f/11$ or smaller to obtain still greater depth of focus. The exposure will then be increased proportionately.

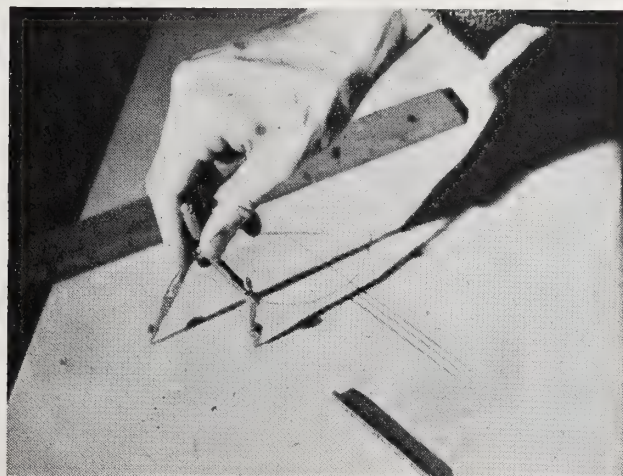
The illustrations herewith give an indication of the variety of effects obtainable; the subjects available are unlimited. For the production of original Christmas and other greeting cards this treatment of familiar objects can be commended, and will be appreciated as something new by the recipients. In addition to providing a pleasant form of indoor photography, it has also a definite value in teaching the amateur to seek for new viewpoints, and to produce compositions founded on shadow designs that can be altered and revised to any extent until a satisfactory result is obtained.

Enlarging can be made to do a lot towards getting an unusual or effective picture. It is surprising what

pictorial significance small, everyday objects attain when photographed in high contrast in this manner, and then a portion of them enlarged.

The best result from enlargements will be given by a matt or natural grain contrast bromide paper; for gaslight printing, Velox vigorous carbon is excellent. Avoid soft papers, as they tend to dissipate the wealth of detail required and the sharp edges of the shadows. On the other hand, glazed prints will generally give too much importance to the brilliant high-lights.

One final tip: if the negatives are developed by time and temperature, the time should be reduced by one-fifth, as the negatives will be of a very high-contrast quality. If roll films are used, it is a good idea to arrange for a batch of such subjects to be all taken on one night, so that the whole film may be exposed to similar conditions and developed accordingly.



The Architect.

How I make my EXHIBITION PICTURES

No.
CCLVI.

—
Mr.
PHILIP H.
HULBERT.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

AFTER several years spent in experimenting with various cameras, concocting wonderful developers, etc., I eventually turned out prints whose chief merit was fair technical quality and good definition; and not until I joined a photographic society did I think much about the artistic aspect of photography. Six years ago I joined the Bromley Camera Club, and viewing the members' work, and that of acknowledged masters of the art who came to lecture and demonstrate, was a wonderful incentive. I realised the possibilities of pictorial photography.

"My own methods are very simple. I like to use one

camera—not half a dozen; to learn the idiosyncrasies of one's instrument takes some time. My present model is a $3\frac{1}{2} \times 2\frac{1}{2}$ folding camera, with an f/3.8 lens in Compur shutter, equipped for plates, film packs and roll films. I use the camera principally at eye-level, and my favourite material is Agfa Superpan film pack, which, in combination with an Ilford Alpha filter, gives fine tonal values and really excellent cloud rendering.

"With my roll-holder loaded with SeloChrome roll film, and a lens-hood in my pocket, I have a compact outfit with which I feel prepared for any 'shot' that may present itself, indoors or out, dull or bright, and by daylight or artificial light.

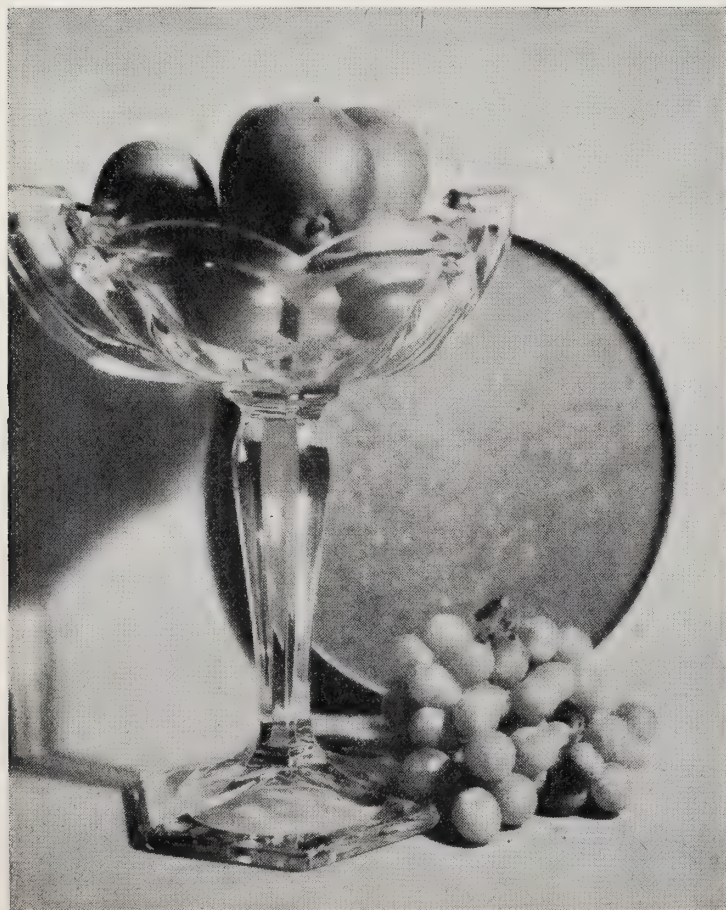
"My negatives are produced by first desensitising with B.W.'s tabloids, then developing with M.Q. developer of normal strength, using the inspection method and screened candle-light illumination. The negatives are taken to a fairly substantial density, as I cannot produce real quality from the 'ghost' variety.

"These negatives very rarely require retouching; if they do, they are usually scrapped. First I make a contact print, and if the negative is suitable for my purpose it will give a good contact print on Velox medium gaslight paper, or a lantern slide on Ilford Warm-black plate, using the recommended three-solution developer which will give various fine tones. If the negative does not pass these tests, I do not attempt to enlarge it, thereby saving myself much cash.

"My 12x10 enlargements are usually on Kodak Royal bromide or Ilford Clorona chloro-bromide, generally with a cream base, and developed strictly to maker's formula, the exposure being so arranged that development can be carried to finality. Spotting is done with water-colour for small defects, and when dry is rubbed over with the usual oil 'dope,' and any light patches treated with oily cotton-wool and a suitable pigment. Mounting is accomplished quite simply with dry-mounting tissue and a domestic electric iron.

"Regarding subjects, I thoroughly enjoy 'shooting' anything that comes along, with perhaps a preference for subjects with predominating cloud effects. A day on the downs, a north wind and cumulus clouds can be a real inspiration; or early on a sunny June morning in a Cornish fishing village, with smoke and haze floating over the harbour.

"For a change I try indoor studies, and the example shown was taken by artificial light with three seconds' exposure on Superpan material. Lighting and composition can be experimented with, and are under complete control. 'Lazy Days' was secured on SeloChrome film, exposure 1/50th sec. at f/11. I have discovered that most of my successful pictures are obtained by rapid decisions and manipulation; even so, many opportunities are lost, but the striving for the masterpiece ever 'around the corner' is one of the chief charms of picture-making."



STUDY.

Philip H. Hulbert.



LAZY DAYS.

(See article, "How I make my Exhibition Pictures," on the opposite page.)

By PHILIP H. HULBERT.



FESTIVAL EVE.

By

HAROLD CAZNEAUX.

(From the London Salon of Photography.)



MOTHER AND CHILD.

(From the Royal Photographic Society's Exhibition.)

By MISS GRETE POPPER.



1.—"High and Dry in Cullen Harbour."
By J. Hamilton.

2.—"Brig o'Balgownie, Aberdeen."
By Jas. M. Veitch.

3.—"Swirling Waters."
By Miss M. G. Ann.

4.—"Conway Castle."
By Herbert Duff.

5.—"Stepping Stones."
By Miss D. Croxson.

6.—"By Falling Foss."
By J. C. L. Way.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

WHETHER there is more in negative-making than in the production of a print is a point upon which opinions will always differ. It is not easy to make a perfect technical negative, nor, once it has been made, is it any more easy to make a print that is beyond criticism, but it has to be remembered that, with the negative, it is but a means to an end, and that end is the print.

Negative and the Print.

It is the print upon which judgment is passed, and, notwithstanding anything that may have gone before, it remains the final criterion. It may be true that a perfect print cannot be produced from an indifferent negative, but it is no less a fact that an example of unfinished craftsmanship in print-making cannot do justice to the qualities a negative may possess.

A perfect negative deserves the perfect print. Too often, however, the two are not appropriately adjusted, and the print either fails to record the full range of tones in the negative, or, if they do happen to be rendered, the scale of tones is compressed within a too restricted limit. In the first case, the print seems too black and white or of too vigorous a character, and, in the second, it seems unnaturally flat. Assuming for a moment that no complications are introduced by improper technique in print-making and that there is no under-exposure of the negative, there are two factors which have to be considered in adjusting the paper to the negative, or, as it may happen, the negative to the paper.

The first is the contrast of the negative and the second the nature of the printing paper. The contrasts of a negative may vary according to the nature of the subject and the time of development. If the developing mixture be maintained at a constant strength; if the temperature be kept at the same level, or suitable adjustment made to compensate for any variation; and if the same grade and make of emulsion be always employed, negatives of similar subjects developed for the same time may be expected to have much about the same contrast

range. If the time be increased, the contrasts between extremes of tone will be greater, and if the time be decreased, the contrasts will be reduced correspondingly.

The fundamental rule, other things being equal, is that the contrasts of the negative depend upon the time of development. It will now be clear that subject differences *can* be dealt with by adjusting the time of development, providing each exposure is *separately* treated.

Theoretically, every needed adjustment could be made by this means alone, and, were it practicable, only one grade of printing paper—i.e., as far as contrast range is concerned—would be required to render all possible gradation in the negative. The qualification regarding separate treatment is essential, however, and only really feasible where each exposure is classified at once, and arrangements made for subsequent adjustment of development time for each individual case.

Where quantities are being handled, it is sometimes possible, in the case of plates, to arrange a scheme of sorting according to whether the subjects fall into high, average, or low contrast, but with roll film the required individual treatment of each exposure is scarcely feasible.

Adjustment of Contrast.

Even with plates, it is seldom convenient to sort them out when changing, and, according to modern practice, it is better to develop all the negatives for an average time and make any needed adjustment for variations in contrast by altering the grade of paper employed for printing.

In the ordinary run of exposures, the subjects do not vary to such an extent as to make such an adjustment impossible.

Most types of paper are made in three different grades—soft, normal and vigorous. There is the gaslight group, which, as a class, is fairly vigorous and suitable for lightly developed negatives; there is the bromide class, which, on the whole, is softer than gaslight; and softer still is the group of papers known as chloro-bromide.

Types of Printing Paper.

Each of these groups is sub-divided, as already indicated, into three grades, and, if it could be assumed that the six prints on the opposite page were printed from negatives from the same roll of film—all having received the same degree of development—an idea of the resulting contrast differences which might be expected if the same grade of paper were used in each case may be gathered.

No. 6, "By Falling Foss," by J. C. L. Way, is just a shade on the flat side, but all the tones are fully recorded. The lighter values have just the touches of gradation they need, but the darks are not quite so strong as they might be. If it be assumed that the grade of paper known as normal has been employed throughout, the paper that is required to give the extra depth in the darks without losing the gradation in the lights is the grade called vigorous.

Nos. 1 and 2, "High and Dry," by J. Hamilton, and "Brig o' Balgowrie," by J. M. Veitch, could be regarded as being very well matched, though, in each case, there is scarcely sufficient tone in the sky. This, however, is more a matter of colour rendering than adjusting the paper to the negative, and, possibly, the occasion will arise in the future for this aspect of the question to be discussed. Somewhat similar remarks are applicable, also, to No. 4, "Conway Castle," by Herbert Duff. Here, however, there is just a tendency for the contrast of the paper to be inadequate to render all the tones of the negative, and an improvement might be expected if a paper of softer characteristics were substituted.

In No. 3, "Swirling Waters," by Miss M. G. Ann, the tendency is much more evident, the lighter passages being practically devoid of any hint of tonal differentiation, a defect which, again, makes its presence felt in No. 5, "Stepping Stones," by Miss D. Croxson. In both these latter cases a softer grade of paper is very definitely called for, and in all probability that will not go far enough, and it may be necessary to utilise an extra soft type or go on to another group. "MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"FESTIVAL EVE," by Harold Cazneaux.

WHEN the number of figures included in this picture is considered, and having regard to their age and liability to sudden or spontaneous movement; the difficulty of arranging three or four in a satisfactory group, to say nothing of nearly a dozen; and the entire absence of any feature to indicate deliberate posing, it can readily be admitted that it represents something in the nature of a decided achievement.

Quantity and Quality.

The chief difficulties in this class of work, apart from any question of arrangement or artistic quality, are the avoidance of both movement and camera consciousness, while the matter of exposure and development of the negative call for special treatment on account of the high degree of contrast in the subject itself.

As will have been gathered from the remarks on the preceding page, it would have been found desirable to reduce the negative contrasts by curtailing the time of development, and, if then found necessary, to counteract any remaining tendency towards excessive contrast by the choice of a printing paper of soft characteristics. It is possible, of course, that the whole adjustment took place during one of the two operations—either development of the negative or choice of printing paper—but, in the absence of any technical data, no confirmation is available. However, it is far more likely, having regard to the long experience behind the work, that what adjustment there was was made during both, particularly as the range of the subject contrast would be known from the outset.

The main thing, of course, is that the necessary adjustment should be made, and that it has been successfully accomplished is convincingly demon-

strated by the undeniable harmony of the tonal values.

Technical Treatment.

The same harmony also affords an indication of an excellent judgment of the exposure required, as well as of sound technical treatment throughout. To this, again, the quality in the print also bears witness, and, although the exposure could not have been severely cut down, it represents a very nice

light notes of collar and sleeve. It would, almost certainly, be overlooked by nine viewers out of ten, and the tenth, no doubt, could be regarded as hypercritical. At any rate, it does not affect the pictorial appeal of the work, and, considering the number of figures included, it is really a wonder that there is no more.

Keeping the same factor in mind, the arrangement, with its double pyramidal form, is excellently managed.

How far it was controlled, or if occurring entirely by chance, history does not relate, but its spontaneity is remarkable, and it is on this quality that much of the success of the work depends. The absence of camera consciousness contributes not a little towards the suggestion of spontaneity and, from this, it may perhaps be legitimate to infer that the subjects were unaware of being taken. If so, and the picture relies solely for its being upon the choice of time for making the exposure, the achievement is all the greater and the patience exercised must have been remarkable.

Noteworthy Points.

A further attractive feature is to be found in the imitation suggested by the similar attitudes—in reverse—of the figure in chief (1) and the one on the extreme right (2).

Because they face each other, the attention is held within the picture, and whatever is outside these two points cannot claim any particular notice. They seem to centralise the interest, and, incidentally, the arrangement of the domestic pots and pans seems peculiarly happy. It might even be the case that one or two still-life studies of considerable appeal might be made from the same negative, and, if so, Cazneaux would not be the first pictorialist to get two or more exhibition prints from the same negative!

"MENTOR."



degree of judgment between the amount that ought to be given and that to which, on account of the possibility of subject movement, it should be limited.

Aided by a very exact sense of the psychological moment for making the exposure, however, there is nothing but the slightest hint of subject movement anywhere in the picture. Even then, it is only barely discernible, and, ironically enough, occurs in the proximity of the head of the figure in chief (1). It would be more noticeable, perhaps, if the subject were enlarged to a greater degree, but, in the present print, is only detectible by a slight indecision in the lines of the profile, eye, and the

With the Beginners

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

PHOTOGRAPHS AT HOME.

IT is not everyone with a camera who fully realises how useful it may often be at home. It is regarded as something to be got out for use on excursions and holidays, but is liable to be overlooked altogether for purposes it may well serve in the home and garden.

The most likely occasions on which it may be remembered and used are those which provide an opportunity of taking portraits, generally out of doors. Probably this is, on the whole, the best and most popular use to which the camera can be put at home, especially when a garden of some sort is available. Much excellent work has been done in this way, and in many cases the results are not only good portraits or "likenesses," but pictures with a more general appeal by reason of effective lighting, sound composition, and good technical and pictorial quality. Children especially provide fine subjects.

Next in popularity come snapshots of animal life—dogs, cats, birds and other home pets; and very successful in every way they may be when handled with experience and skill. Also there may be secured attractive "garden" subjects, general views, selected corners, the fountain or sundial in fortunate cases; and often figures may be introduced, not for "likeness"



Fig. 1.

purposes, but to add a subordinate note of human interest. Flowers may be photographed in the mass, or as separate isolated subjects, and this branch of work is often done indoors as well as out.

At least one distinguished photographer has compiled fascinating lantern lectures, with all the subjects secured within the boundaries of his own garden, and many of the subjects made more realistic and beautiful by slides which have been coloured by hand, or produced by one of the natural-colour processes. But it is only the fortunate few whose gardens lend themselves to such ambitious schemes.

There is the same difference in interiors. It is only a comparatively small number of homes that lend themselves to effective interior views and vistas, or provide attractive corners and "bits," with or without figures as in the case of the garden subjects.

But even the humblest of us can find subjects to photograph at home, even if they are nothing more than imported fruit and flowers. In illustrating these beginners' notes I have often resorted to something handy indoors which has answered the purpose in view.



Fig. 2.

Fig. 1 was not taken to illustrate any technical point, but just as a record. In the corner of a very small and unpretentious garden plot, innocent of such adornments as fountains, sundials, pergolas and rock gardens, was a casual slip of grape vine which filled an odd corner with foliage, and even displayed ragged bunches of small green grapes.

Owing to the wonderful summer this year the bunches were not only larger and more numerous, but the grapes turned purple and ripened, and there were many bunches which weighed well over a pound each. So one morning at breakfast time I got out a quarter-plate reflex, and, perched precariously on a chair, took a few snaps to provide evidence of the phenomenal success of the "vineyard."

A couple of evenings ago I wanted a photograph of the carved panel shown in Fig. 2—the familiar crude Indian carving in low relief. I simply propped it upright under a 60-watt electric bulb, and moved it about till the contrasts were very strong, and exposed and developed so as to exaggerate the contrasts as much as possible. Two minutes' exposure at $f/11$ on a Wellington anti-screen plate gave what I wanted.

As I have before pointed out, it is in such cases that records of distance, light, subject and exposure have a practical value. For example, having got an idea of the exposure at a given distance from this particular lamp I can get some guidance for exposure at a different distance by comparing the squares of those distances. Suppose that I know the exposure at 2 ft., and wanted to know it at 6 ft., I should square 2 and 6, and the numbers 4 and 36

would show at once that the exposure would have to be nine times as long. Similarly I could allow for the use of a different stop, plate, subject and character of the result required. Having taken everything into account, and arrived at an exposure which seemed "right," I should almost certainly double it to make it "righter."

Some of the things I have suggested for dealing with at home can be dealt with in the usual "snapshot" manner, but there are others which cannot be adequately tackled with, say, a small roll-film camera. In many cases a stand camera with a focussing screen is indispensable, and a long extension advisable. Many beginners will retort that they have only one camera, and it is not adapted for such work. To such I would seriously suggest getting another camera, which would be handy not only at home but elsewhere.

It need cost very little. Amongst my apparatus I have a quarter-plate camera, of well-known British make, with single slides (3) for plates; Aplanat $f/8$ lens in three-speed B. and T. shutter, focussing screen and scale, finder, rising and cross front both ways; and the whole cost ten shillings. It would have been better with double extension, and it would have been easy to find one with this addition for a trifling extra cost. Such cameras are easily picked up at prices which make them worth getting, if only for occasional use.

As a rule it is possible, when working at home, to expose a single plate, develop it forthwith, and have another shot if necessary.

W. L. F. W.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

D. AND P.

SIR,—The letter from your correspondent W. H. Lewis, headed "D. and P.," prompts me to reply that, having control of a fairly extensive dept. dealing with developing and printing of amateurs' films, I have yet to find a film clip that will damage any film that has been properly loaded and checked off, either by the number in the window or the mechanical methods now in vogue. It is, or should be, common knowledge that all manufacturers provide ample spare film at each end of the roll for clips or even hand development.

I have handled films which have been damaged by the clip, but only when the "spacing" has been irregular and the last exposure made on the "dead end" of the roll. Perhaps your correspondent knows of some method of predetermining where the image is going to appear, or has some dark scheme of invisible clips. If I am not taking up too much of your valuable space I would suggest your correspondent invests in one of the many varieties of developing tanks on the market instead of driving further nails into the proverbial coffin of the wicked professional who seems to exist to destroy, rather than develop, his business.—Yours, etc., H. SIMONS.

SPEED NUMBERS.

SIR,—A frequent query in "Readers' Questions" is for a formula to convert degrees Scheiner to H. & D. As you point out, this cannot be done, but as I imagine most of these queries come from readers who possess exposure meters calibrated in degrees Scheiner only, the reply must be disappointing. The following table, which is worked out in round figures, is reasonably accurate, and may be of service to those who use foreign exposure meters. Plate users who stick to the plates rated as "ordinary," "rapid" and "extra rapid," will find that 12° , 14° and 16° will be approximately correct.

| H. & D. Scheiner. | H. & D. Scheiner. | H. & D. Scheiner. |
|-------------------|-------------------|-------------------|
| 250 | 16° | 650 |
| 300 | 17° | 800 |
| 400 | 18° | 1000 |
| 500 | 19° | 1300 |

—Yours, etc.,

H. BRAITHWAITE.

DEVELOPING TANKS.

SIR,—I should like to express my thanks to those who in your issue of the 17th October have suggested various means of preventing films from adhering to the aprons of developing tanks. Perhaps I should have said in my original letter that I have neglected none of the elementary precautions which they advocate. Had it been otherwise I should not have presumed to write to you on the subject.

I have since consulted several dealers, who assure me that the trouble which I have experienced is by no means uncommon in the case of panchromatic films, which I invariably use. One of them suggested that it was due to the sticky nature of the backing usually applied to such films. This explanation leaves me unsatisfied, since, as your correspondents point out, the emulsion ought never to come into contact with the apron if the apparatus is properly handled. I have nevertheless ruined many spools.

It is some comfort to know that I am not alone in my trouble, but, like Mr. Longfield, I have still to discover the perfect developing tank for panchromatic films.—Yours, etc.,

J. A. STIRLING.

SIR,—Some years ago I had similar trouble to that of your correspondent. I completely got over it by damping the apron. By this means the film when rolled into the apron adheres to it. I can never understand why the Kodak people emphasise the necessity for the apron being quite dry; since using it damp I have never had the slightest trouble.—Yours, etc.,

HAROLD BAYLEY.

ANASTIGMAT LENS.

SIR,—Although not a lens manufacturer I should like to comment upon the remarks of Mr. B. C. Hamilton in the issue dated November 7th.

Even if the corner of the wall in question is seven feet away from the lens, the plane of the wall remains always six feet from the plane of the lens. If the camera is focussed on a point six feet away, then everything lying in a plane through this point (which plane is parallel to the plane of the lens) will be in focus. This can be understood more easily when one considers that if the centre of the plate is six inches from the lens, then the corner of the plate will be seven inches from the lens; and it is upon this corner that the image of the wall corner is formed.—Yours, etc.,

K. M. BEVINS.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Fun of Film Editing By M. A. LOVELL-BURGESS.

THE editing of films should form an engrossing part of the amateur cinematographer's winter programme. It is hard to sacrifice shots that took perhaps hours to locate, but the true artist, like the writer, experiences joy in finding exact expression. And there is, of course, more to editing than mere cutting. It is the film editor who can give precise sequence and continuity.

Editing presupposes a knowledge of splicing, or joining. There are many aids to good splicing on the market, and it is for the amateur himself to note the limits of the frame marking, to scrape emulsion off cleanly, and not to use too much, or too little, cement.

Sub-titles come into the category of editing. "Skilful titling can make even a dull film seem quite good," said Mr. A. S. Chard, of Cinécraft, in a talk on titling to members of the Eastbourne Amateur Ciné Enthusiasts' Club recently. Mr. Chard demonstrated the various methods of making titles, including trick titles, and said that the very worst amateur film which he had ever come across—in the course of which the camera had actually become reversed at one point—had been transformed by clever editing, and some amusing titles, into one of the wittiest and brightest productions he had ever seen.

If up till now you have been content to take your films, project them, and leave it at that, you have only known half the thrills of amateur cinematography. There is nothing like personal experience of film editing in all its aspects to make one cinema-minded.

Don't let the winter pass, however, without at least one record of a mood characteristic of the season. The sea never shows its beauty and strength so well as in winter. And one morning you will wake up and find your corner of the world white with snow. Have your ciné camera ready. There are winter sports even in England. Hunting has its own pageantry. Trees never have more "character" than when in winter they take on a new architectural beauty. Note how each tree has its own way of holding its

boughs, and take advantage of the interplay of light and shade.

Recently I was asked, "Is it possible for a ciné amateur to make a nature film similar to the 'Secrets of Nature' series?" Certainly it is possible with micro-cinematography and patience, and much can be done with an ordinary ciné camera and a telephoto lens. We all admire cinematographers who wrest the secrets of far-off jungles for our delight. But why is it we do not go after nature as ruthlessly with our ciné camera in our own English woods; follow the dormouse to his winter nest in the hedgerow, and the red squirrel, as he goes about his work of storing nuts in the hollow of the tree trunk; film the flocks of birds arriving now on our shores from Iceland, Lapland and Russia, or the gulls driven inland before approaching storms and gales? Why not a film of how the otter and badger, the

hedgehog and harvest mouse, the squirrel and the bees prepare for winter? Few people know of their careful preparations, and hardly believe it if you tell them, but "seeing is believing."

Parks offer plenty of good winter subjects. Only frost and ice, for instance, keep the children from sailing their yachts on the Round Pond in Kensington Gardens. The rain is the sole enemy of the regiment of nursemaids. There is plenty of spirited riding in the Row on crisp, cold mornings, and you can generally get a good shot of people feeding gulls by the little bridge that spans the Serpentine.

What contrasts are offered your ciné camera, from the "Chocolate Lady"—some of you may have heard her in the radio feature, "In Town To-night"—whose "pitch" is by Kensington Palace, to the sophisticated Mayfair ladies parading with their



Autumn Leaves in the Park. For the amateur cinematographer in search of seasonal subjects, the parks now offer many opportunities for picture-making.

coat-clad dogs. Even cold weather doesn't keep out the boy and girl lovers, and there always seem to be footballers in the adjacent playing-fields in the afternoon.

Such a characteristic stretch of London you have, from the orators

with their democratic groups of listeners, many of them unemployed, at the Marble Arch entrance to Hyde Park, right across to the much-maligned Albert Memorial—that pageant in stone of England's greatness—and to Kensington Palace, with its wide

approaching avenues, and its picturesque sunken gardens where Queen Victoria walked in her teens.

What fun it would be editing just such a film as this, with always the green background for sequence and continuity!

Ciné Club Activities

INDEPENDENT Film Makers are in need of a room situated in central London where members could meet any night of the week for discussions and refreshments. Until now members have been meeting at a restaurant in Leicester Square on Monday evenings.

"If any member knows of such a place," writes Leslie Beisiegel, in the current I.F.M.A. bulletin, "will he or she write to me, when I will bestow upon them my blessings, because my digestion is being ruined by sampling the foods of cafés, dives and restaurants that look as if they would stand the intellectual forces of I.F.M.A."

The Liverpool Amateur Film Society is arranging an exhibition of amateur films to take place this month in their private theatre. An appeal is being made for the loan of films to be shown in conjunction with

their own productions. Offers of films on loan would be gratefully received by the Hon. Secretary, Mr. D. M. Furlong, 141, Wood Street, Liverpool, 1.

A series of lectures and demonstrations are enlivening the winter months for members of the Ciné Section of the Portsmouth Camera Club, whose headquarters are at 54, Hyde Park Road. Instruction is given in developing, printing and titling, as well as in camera work and projecting. A 300-ft. film is being made, and it affords ample opportunities for all aspects of ciné work. Enquiries concerning the Club should be made to Mr. C. Worley, 9, Arundel Street, Portsmouth.

Mr. E. Lightfoot, of the Dorset Film Society, writes, "The reason of the greatness of the Soviet Directors is that funds were so low they could

not afford to shoot, so they had to theorise, and think. Funds, etc., are at a low ebb with our club so we may be brilliant one day—perhaps."

Or, as Shakespeare would have said, "And some have greatness thrust upon them!"

Wimbledon's fourth annual ciné dance will take place on December 1st. Weekly meetings are held at the Wimbledon Ciné Club, and a new film production is being started. Particulars may be obtained from Mr. C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19.

Amateur cinematographers interested in the making of religious films will be glad to know that "Mastership," the religious 16-mm. talkie, featuring "Lax of Poplar," was shown at the Walham Green Methodist Church, Fulham, on Sunday, November 4th, after the evening service.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

We hear from Studio Briggs that they have secured the services of Mr. Noel Griggs as Studio Director. Mr. Griggs' fine technical and pictorial work is already known to our readers, and his exhibits at the recent P.P.A. exhibition of technical and commercial photography included some of the best work in the show.

The L.M.S. Railway are to exploit Britain's scenic splendours, and interesting aspects of railway activities, by means of sub-standard (16-mm.) films during the forthcoming winter lecture season. Throughout the summer, L.M.S. staff operators have been busy in North Wales, Scotland, the Lakes and other holiday districts, with the result that nine purely scenic films have been made. In addition, four films are available depicting interesting railway activities, such as the building of a railway coach; the American tour of the Royal Scot; passenger trains; and railway steamship services. Four districts—London, Birmingham, Manchester and Glasgow—have been equipped with projectors, and the films will be loaned to institutes, clubs, etc., an experienced commentator being provided if required. This new films scheme is distinct from that which

the L.M.S. Railway already have successfully in operation for the exhibition at various centres on the system of educational and interest films to the staff themselves. Full particulars regarding the loan of these films will be sent on application to the Press Section, L.M.S. Railway, Euston Station, N.W.1.

At a recent "At Home" of the 5/7th Battalion the Hampshire Regiment at Bournemouth, one of the most interesting events of the evening was a projection of a Dufaycolor film showing the Battalion annual training in camp at Seaford. This was made, at his own expense, by Mr. J. P. J. Chapman, and a ten-feet wide picture was projected from the 16-mm. Dufaycolor film. We believe that this is the first time that a substandard colour picture has been shown to such a large size.

"Audivision" Films. An American correspondent tells us of "audivision" films that are now becoming popular in the States. They are lantern lectures brought up to date. Instead of bulky glass slides, the pictures are printed on standard 35-mm. cinema film; 100 "slides" are printed on a roll an inch in diameter. The film is shown by

means of a small 200-watt projector; it is run through by hand, one frame at a time. Instead of a human lecturer, the sound part is put on a 16-in. record (33 r.p.m.). This enables the producer to depart from a straight lecture and dramatise episodes, put in music, or whatever is wanted. As soon as the comments are finished regarding each picture (fifteen or twenty seconds) a bell or gong is rung, which sound is recorded and is the signal to change the frame. The outfit is entirely portable and is used for educational or industrial purposes, such as sales organisations, sales promotion, etc.

The Members' Exhibition of the Camera Club was opened this week at 17, John Street, Adelphi, W.C.2. Mr. James Smith, Art Editor of the *Daily Telegraph*, acted as judge. The exhibition remains open until December 17th, and will then be followed by the exhibition of Original Pictures from *Photograms of the Year, 1934-35*. Admission is free.

Ilford, Ltd. advise us that they are now able to supply infra-red roll films in all the popular sizes and at reasonable prices; the No. 20 (2½×3½), for instance, being 2s. 3d. per spool. The infra-red film can also be supplied for Leica cameras for thirty-six exposures at 6s. per spool. All other sizes can be supplied to order.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, November 22nd.

Accrington C.C. "Flashlight Photography." Johnson & Sons, Ltd.
Ashton-under-Lyne P.S. L. and C.P.U. Slides.
Aston P.S. "Matters Photographic."
Bath and County C.C. Intensifying and Reduction.
Burv P.S. "The North Lancashire Border." G. A. Forman.
Coatbridge P.A. G.D.U. and S.P.F. Portfolios.
Gravesend and D.P.S. "The English Lake District." W. F. O. Pollett.
Greenock C.C. Slide-Making. James Swan.
Hammersmith H.H.P.S. "The Modern Tendency in Photography." A. Oglesby.
Hull P.S. Y.P.U. Shield Slides. "Marine Photography." F. J. Mortimer.
Isle of Wight C.C. "Portraiture by Artificial Light." Miss E. Bassano.
Keighley and D.P.A. Discussion on Prints.
Liverpool A.P.A. "A Trip to the Western Highlands." W. McNaughton.
Medway A.P.A. "Bromide Papers." R. S. Beck.
N. Middlesex P.S. N.M.P.S. Outings Film.
Oldham P.S. "My Friends—the Sudanese." R. Cottam.
Singer C.C. Gaslight Printing. J. M. Morrison.
Stourbridge Inst. P.S. "Scotland." R. M. I. Griffiths.
Twickenham P.S. Slide-Making. F. A. Davies.
Tynemouth P.S. "Trials and Tribulations of a Bromoilist." S. G. Hilton.
Watford C.C. "Spiders and their Spinning Work." E. A. Robins.
Wimbledon C.C. Portraiture Competition Criticism. H. Yolland Moysse.

Friday, November 23rd.

Bethnal Green C.C. Practical Work.
Harrogate P.S. "The Story of English Architecture." H. E. Illingworth.
Hinckley and D.P.S. "The Agfa Colour Process." H. Foscutt.
John Ruskin C.C. Intensification and Reduction.
King's Heath P.S. Novices Night.
Leytonstone and Wanstead C.C. "Portrait Lighting." C. Wormald.
Royal P.S. Projection of Films.
Southend-on-Sea and D.P.S. Indoor Photography.
Wimbledon Ciné Club. Programme of Films by Newmarket A.C.S.
Worcestershire C.C. Postal Club Lantern Slides.

Saturday, November 24th.

Morley College P.S. "A Knapscap Holiday in Lakeland." G. E. W. Herbert.

Monday, November 26th.

Ashington and Hirst P.C. "Home Portraiture." Mrs. Gash.
Bexley Heath P.S. "Whipsnade." Miss M. Oliver.
Blackpool and Fylde P.S. Elementary Enlarging.
Bournemouth C.C. Carter Cup Competition.
Bradford P.S. Exhibition of Y.P.U. Shield Slides.
City of London and C.P.S. Criticism of Members' Prints by B. C. Wickison.
Derby P.S. Contact Prints with Negatives (Competition and Discussion).
Dewsbury P.S. Slide-Making. J. C. Holmes.
Erdington and D.P.S. Alliance Slides.
Glasgow and W.S.P.A. "Portraiture." W. R. M. Belcher.
Kidderminster and D.P.S. "Snapshots of History." Miss N. Wight.
Leeds C.C. Working up Enlargements. G. W. Perkins.
Liverpool A.P.A. Members' Evening.
Manchester A.P.S. Slide-Making by the Glycin-Thiocarbamide Process. F. A. P. Zacharias.
Newcastle (Staffs) and D.C.C. "Artificial Light Photography."
St. George Co-op. C.C. G.D.U. and S.P.F. Portfolios.
Sheffield and H.P.S. "Holidays in the Rhineland and Upper Bavaria." G. L. Sutcliffe.
South London P.S. Demonstration of "Verona" Chloro-bromide Paper.
Southport P.S. Ten-minute Talks by Members.

Monday, November 26th (contd.).

Walsall P.S. "A Photographic Pot Pourri." S. M. Scott.
Walthamstow and D.P.S. Discussion on Negatives and Prints of Portraiture Evening.

Tuesday, November 27th.

Belfast C.P.A.C.C. Enlarging and Toning. W. J. Rankin.
Birmingham P.S. Alliance Slides.
Blackpool and Fylde P.S. Portfolio by Miss Kate Smith.
Cambridge P.C. Gevaluxe Paper. R. S. Beck.
Doncaster C.C. "Southern France." W. E. Gundill.
Dunfermline P.A. "Composition." Miss Laird.
Exeter C.C. Ciné Evening.
Guildford and D.C.C. "Through Germany to the Passion Play." Mr. Higgins.
Hackney P.S. "A Year with Nature." J. E. Roberts.
Halifax P.S. "Contact Printing." J. Braithwaite.
Harrow C.C. "Leica Photography." E. Leitz, Ltd.
John Ruskin C.C. Practical Work.
Kilburn and Willesden P.S. "The Making of a Lantern Slide." A. H. Redman.
Leeds P.S. Slide-Making. J. Manby.
Leicester and I.P.S. M.C.P.F. Prints and Slides.
Morecambe, Heysham and D.P.S. "Making Slides in Colour." J. H. Meadowcroft.
Nelson C.C. Slide-Making. R. Woods and F. Baker.
Newcastle and Tyneside P.S. "Light in Relation to Photography." Dr. G. R. East.
Portsmouth Camera and Cine Club. "The New Forest." R. M. Fanstone.
Preston S.S.P.S. "Our Herring Industry" and Other Films. G.P.O. Film Library.
Rotherham P.S. Visit to Sheffield P.S. Annual Exhibition.
Royal P.S. Scientific and Technical Photography.
Rugby and D.P.S. "Architecture" Competition Evening.
St. Bride P.S. Bromoil. S. K. Tweedy.
Sheffield P.S. Annual Exhibition Opens.
Small Heath P.S. "The Development of English Architecture." Bernard Moore.
South Glasgow C.C. Members' Portraiture Night.
South Shields P.S. Cinematography. S. Gordon Hilton.
Stafford P.S. Competition. Criticism by S. Bridgen.
Warrington P.S. "Kirkcudbright." T. B. Howell.
Whitehall C.C. "Lincoln Cathedral." A. J. Mason.
York P.S. "Colour Photography." G. Ahrens.

Wednesday, November 28th.

Bethnal Green C.C. "Using the Club's Enlarger." J. Hendy.
Birkenhead P.A. Lecturettes by Members.
Birmingham P.S. (Ciné Section). Demonstration on Sound Film Equipment by Mr. Buckland (B.T.H. Co.).
Borough Poly. P.S. "Photomicrography." J. G. Miller.
Brighton and Hove C.C. Bromide Demonstration. F. Burfield Dyer.
Bristol P.S. "Night Photography."
Camberwell C.C. "The Beginners' Problems with an Enlarger." R. C. L. Herdson.
Chorley P.S. L. and C.P.U. Prints.
Coventry P.C. "Highways and Byways in Shakespeare's Land." Wm. A. Clark.
Croydon C.C. Print and Transparencies Competition.
Darwen P.A. "Titles—Suitable and Unsuitable." John White.
Dennistoun A.P.A. G.D.U. and S.P.F. Portfolios.
G.E. Mechanics Inst. P.S. Competition.
Handsworth P.S. "It Didn't Get There." R. T. Newman.
Ilford P.S. "Autolycus in East Anglia." G. E. W. Herbert.
L.M.S. (London) P.S. Slide-Making. H. W. Bennett.
Northallerton and D.P.S. "The Amateur Photographer" Prize Slides.
Partick C.C. G.D.U. and S.P.F. Slides.
South Suburban and C.P.S. "Colour Photography." F. P. Bayne.

Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in the issue of October 31.

Photographic Society of Ireland, Members' Annual Exhibition.—Open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 7, 1935; entries, November 15. Particulars

and entry forms from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society (Photographic Section). Open Exhibition.—Entry forms due January 11; exhibits, January 17; open, January 28–February 16. Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

South London P.S. Annual Exhibition.—Entries, January 22; open, February 16–March 16. Details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25–March 2, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

Ilford P.S. Annual Exhibition.—Entries, February

2; open, March 4–9. Hon. Exhibition Secretary, H. G. Haylock, 58, Windermere Gardens, Redbridge Lane, Ilford, Essex.

Birmingham P.S. Annual Exhibition.—Entry forms due, February 9; exhibits, February 12; open, March 2–16. Secretary, E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

Barry C.C. International Salon.—Entries, March 8; open, March 18–23. Secretary, J. H. White, Caerleon, 61, Pontypridd Road, Barry, Glam.

Scottish National Salon (Art Galleries, Avr).—Entries, Overseas, March 9; Great Britain, March 23; open, April 20–May 4. Secretary, Arthur J. Nelson, 6, Hilary Crescent, Avr, Scotland.

Brussels International Salon.—Entries, March 15; open, May 7–June 9. Secretary, M. Maurice Broquet, Rue du Sceptre, 77, Brussels, Belgium.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Night Photographs.

What is the best developer to use for night photography?
G. A. D. (Parsons Green.)

As a rule it is advisable to use a rather soft-working developer for night effects, such as metol or one of the proprietary developers like Azol. With these developers the detail comes up quickly, but it takes some time for great contrast to be built up; and it is only necessary to stop development at the right point before the greater densities have become too marked.

Copyright.

Should I be infringing copyright if I make lantern slides (not for sale) from pictures, etc., in text-books, magazines and post cards?
A. E. J. (Bingley.)

Legally speaking, you infringe copyright by the mere act of copying, and when it comes to copying from magazines and post cards you will probably be running considerable risk. The purposes for which you are using the slides, and the fact that you will make no charge for showing them, has no effect whatever according to copyright law. We can only suggest that where names of publishers are available you should ask for permission to do what you require, and in all other cases you refrain from doing anything of the sort.

Coloured Prints.

Could you inform me if there is any commercial value for tinted snapshots similar to the enclosed?
H. V. S. (Southsea.)

We do not know of any place where you could find a market for tinted photographs. These hand-tinted prints, generally post cards, are sometimes offered for sale, but at very low prices, the work in that case being turned out in large quantities by a kind of mass-production method.

Hand-stand Camera.

Is there a hand-stand camera that can be used in the hand and on a tripod as well?
W. C. M. (Maryport.)

The majority of ordinary hand-cameras are capable of being screwed on to a tripod, when they become in a sense stand-cameras. At the same time, the term "hand-stand" is usually applied to a camera which has some of the movements of an ordinary field camera that are not generally found on hand-cameras. It would be safe to say, for example, that a hand-stand camera has a focussing screen, which many hand-cameras have not.

Blue Prints.

Is there a satisfactory method of using blue-print paper so that the colour is black instead of blue?
J. M. T. (Alloa.)

There is no really satisfactory method of doing what you require with the blue prints. The nearest approach to getting what you desire is to soak the blue prints for a few minutes in 5 per cent potassium carbonate solution; then wash and immerse in a 5 per cent tannin solution, after which the prints must be again washed.

Lantern Lectures.

Could you let me know the names and addresses of firms that supply lantern and other lectures suitable for a photographic society?
J. K. F. (Croydon.)

Some considerable time ago we published a list of lectures available from different firms and so on, but it would be much too long to repeat. Far and away your best plan would be to join the Alliance of photographic societies in connection with the Royal Photographic Society, 35, Russell Square, London, W.C.1. The subscription is only £1 rs. per annum, and you would have placed at your disposal a great variety of lectures, portfolios and so on.

Flat Enlargements.

Enclosed is a sample of the flat, dull enlargements I get, although the negatives give good prints on normal Velox. Could you help me to improve them?
W. J. M. (Shrewsbury.)

If, as you say, this negative gives a good print on normal Velox we can only think of two reasons for the dull, flat appearance of the enlargement. One is that the paper is too soft in character, and should be more vigorous; and the other is that you seriously over-exposed.

Colour Prints.

Is there any amateur method available for making prints in natural colours? If so, what firm supplies the materials?
A. C. (Uxbridge.)

Practically the only satisfactory process of making colour prints is the three-colour carbon or Carbro process, but these are rather difficult and complicated, and involve in each case the making of three different negatives. Full particulars of both can be obtained from the Auto-type Company, Ltd., 59, New Oxford Street, London, W.C.1.

Marking Bromide Paper.

I find difficulty in deciding the sensitive surface of matt bromide paper, as the curling of the paper is uncertain. Can you tell me of a chemical that will make a distinctive mark on the unexposed sensitive surface?
G. B. S. (London.)

We cannot suggest any chemical that will at once make a mark on the unexposed surface of bromide paper. If you put the extreme corner of a sheet between slightly moistened lips you will find that the sensitive side distinctly adheres.

Canal Subjects.

Will you tell me some suitable places in London where I can obtain photographs of canal barge life?
R. S. T. (Lowestoft.)

We cannot state any definite parts of London where you can obtain canal photographs. Some of the best examples of this type of work are to be obtained outside London itself, and require a good deal of patience and experience to secure.

Water Development.

With reference to the dodge of partly developing in plain water, can you tell me where I could find time and temperature tables for this method?
H. E. H. (London.)

No definite times can be laid down when the plain water dodge is resorted to. The whole method has to be conducted by actual observation, and variation in times must be made according to circumstances.

Night Photographs.

I would like to take night photographs like the sample herewith, but doubt if my camera is suitable. Can you tell me the maximum f/number, the type of film, and the approximate exposure?
W. E. F. (Clifton.)

Almost any camera is suitable for night photography, provided you do not attempt to include figures. This demands a very large aperture lens and the fastest films available. Exposures may vary, according to subject and circumstances, from about one second to half an hour, or even more. You will find some useful information on exposures for night subjects in the Burroughs Wellcome Diary.



Lalla Cassel and John Carlberg By Jan de Meyere

From "Photograms of the Year, 1934-5"

PHOTOGRAMS OF THE YEAR

1934-5

THE ANNUAL REVIEW OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK

Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

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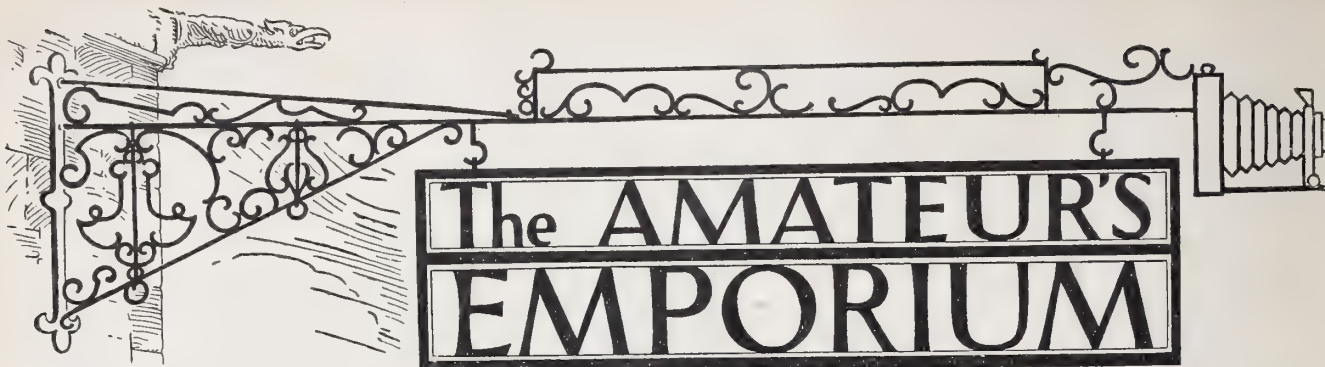
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The new volume of "Photograms of the Year" for 1935 now in the press, to be published early in December, reflects the wide range of subjects which the present-day photographer brings within the scope of his art. Every lover of charming pictures should make sure of obtaining a copy of this collection of masterpieces from the world's foremost camera artists.

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PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

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Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/5; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

STUDIO Camera 12×10, Portrait lens, blind shutter, 12×10 slide, 2 whole-plate for same, studio stand, 30/-; 700 P.C. Films of foreign places, all named.—Ianson, Wellington St., Ripon. [4491]

AS Brand New, Agfa 3½×2½, f/4.5 (critical) geared shutter, ¼ to 1/1000th sec., 3 slides, list £7/15, first 75/-; also Kodak Amateur Printer, as new, with spare bulbs, cost 15/6, 9/6; also ten V.P. Agfa Super-pan Films, July 1936, 9/-.—Below.

3½×2½ Goerz Tengor Film, f/6.3 (superior), 1/25th to 1/1000th, focussing to 3 ft., first 27/6; V.P. Kodak, f/7.7, critical from 3 ft., 3½ ft., 4 ft. to infinity, 1/25th to 1/50th, purse, 16/6.—Box 2115, c/o "The Amateur Photographer." [4457]

BABY Ikonta, 16 on V.P., Zeiss f/3.5 Tessar, Compur, zip purse; used once only; as new; bargain, £5/10.—Crammer, Mackay House, Wormwood St., E.C. [4539]

SANDERSON 5×4, Bausch Lomb lens, hand or stand, only one dark slide, £3.—Rutherford, 14, Chequers Gardens, Palmer's Green, London, N.13. [4540]

1934 Zeiss Nettar 2½×3½, f/4.5, D.A., 3-speed shutter, purchased 3 months ago; guaranteed perfect condition, cost £5/5; going in for reflex; £4/4, or nearest offer.—Owens, 126, Oldham Rd., Manchester, 10. [4542]

CONTAX, f/2.8 Zeiss Tessar, focal-plane, 1/25th to 1/1,000th, complete with solid leather case, filter, Proxar 2×27, and daylight developing tank, cost £35; excellent condition, £16, spot cash.—Box 2175, c/o "The Amateur Photographer." [4544]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

UNUSED Rolleiflex 2½×2½, f/3.8 Tessar, automatic model, leather case, pair Proxars, filter; cost £26; accept £20; bargain; deposit system.—Box 2174, c/o "The Amateur Photographer." [4543]

ZEISS Ermanox, F.P., 4.5×6 cm., F.P.A., 6 slides, case, 2½-in. Alpha filter; new condition; bargain, £13.—Box 2176, c/o "The Amateur Photographer." [4545]

LEICA II, Elmar f/3.5, ever-ready case, filter, hood, Valoy Enlarger, printing board 10×8, Correx tank, brand new; cost £36/10; accept £26/10; take Super Ikonta £17 model part exchange.—Shutt, 75, Uttoxeter Rd., Mickleover, Derby. [4555]

CAMERAS AND LENSES

1-PLATE Sanderson Regular, Zeiss Tessar f/6.3 4 lens, 12-in. double extension, backward and forward falling lens panel, Compur old type D.A. shutter, 1 to 1/200th sec., reversing back, hooded focussing screen, 6 double dark slides (3 book-form), leather case, tripod and cable release, £6, or near offer.—28, Tennyson St., Lee Mount, Halifax. [4552]

F/3.2 Plaubel Makina, 3½×2½, Compur, micrometer focussing, screen, 6 slides, cut-film adapters, case; present price nearly £40; perfect, £7, exchange Roll Film or Miniature.—Fennell, 17, Bathwick St., Bath. [4553]

520 Ikonta, f/3.5 Tessar, Compur, purse; quite as new, £7; Kodak V.P. Tank, complete, 7/6.—Knott, 13, Uplands Crescent, Swansea. [4554]

MODERN ½-pl. T.-P. Reflex, f/4.5 Tessar, 12-in. f/5.6 Dallan, 9 double slides, R.F.A. and F.P.A., time bulb, filter, etc., Dallan tank, splendid condition, £21; also 3½×2½ Tenax, f/4.5 Dogmar, 3 double slides, F.P.A., case, £4/4.—Box 2218, c/o "The Amateur Photographer." [4562]

VOIGTLANDER Brilliant, f/7.7, reflex finder, ever-ready (as 35/-; spotless condition.—Harper, 13, Packington Rd., Acton, W.3. [4566]

1-PLATE Field, double extension, f/8 lens, 3 D.D. 2 slides; good condition, 30/-; deposit.—Storey, 48, Forest Approach, Woodford Green, Essex. [4572]

3½×2½ Zeiss Ikon, f/4.5 Zeiss Tessar, Compur, 32 double extension, roll films and plates, 6 slides, artificial light enlarger for use with above; as new, £8; deposit system.—Box 2220, c/o "The Amateur Photographer." [4573]

CAMERAS AND LENSES

BABY Ikonta, f/3.5 Novar, Compur; cost £7/10; perfect, £5/5.—Carter, Christchurch, Oxford. [4575]

ZEISS Ikon Miraphor 1-pl. and 9×12 Enlarger, f/4.5, as new, £8; Kodak Six-Duo, f/4.5, in carton, as new, £4.—Below.

21-SQ. Icarette, Tessar f/4.5, Compur, plate back, 24 F.P.A., 6 slides; rare model; cost £13; £4.—Below.

1-PLATE and 9×12 Etui, Tessar f/4.5, Compur, 4 2 slides, 3½×2½ roll-holder to fit; unsoiled, £7.—Below.

1-PLATE N. & G. Universal Box, Protar f/6.3 and 2 case, £1; No. 1 Pocket Kodak, No. 2 Brownie, V.P.K. Brownie, 5/- each; Two Condensers, brass mounts, 4-in., 7/6 each; ½-pl. Cooke f/6.5, used twice, £1/10; 2½ Kodak Developing Box and Tank, 10/-.—Below.

BOOK LOVERS.—208 numbers "Amateur Photographer"; 56 numbers "Camera"; 24 numbers "Photography," all from last issue backwards, quite clean, one-third new price; 26 numbers "American Photography," 1933 and 1932, half new price; all carriage forward.—E. A. Short, King St., Canterbury. [4576]

1-PLATE Adams' Tropical Minex Reflex, Cooke 4 Series Ila 6½-in. f/3.5 lens, in tropical 4-way swing front, 4 tropical D.D. slides, F.P.A. and Adams' leather case.—Below.

11-IN. Ross Teleros f/5.5 Lens; 9-in. Dallmeyer f/4.5 Soft-focus Lens, in deep mount; Dallmeyer Variable Adon Telephoto Lens; ½-pl. Horizontal Mahogany Bellows Enlarger.—Below.

ADAMS' V.P. Vesta, Ross Tessar f/4.5 lens, 15 slides, F.P.A. and leather case; all in perfect condition, offers to E. Dann, 56, Beverley Rd., Whyteleafe, Surrey. [4580]

SIX-20 Duo Kodak, Kodak f/4.5, D.A. Pronto shutter; as new, £4/15.—Forster, Fleming Place, Maryport. [4582]

31×2½ New Special Sibyl, Ross Xpres f/4.5, 32 and interchangeable Ross Teleros f/5.5, 3 slides, F.P.A., release, £14/10; deposit system.—Mackay, 16, India St., Edinburgh. [4587]

GIVING UP.—3½×2½ Soho Reflex, f/4.5 Tessar; 3½×2½ Tropical Ensign Roll Film, f/4.5 Xpres, Compur; Kodak Auto-focus Enlarger, accessories; stamp details.—Poppo, 13, Langdale Rd., Scarborough. [4589]

MINIFEX, f/3.5 Meyer Trioplan, Compur, perfect, £4/19/6; 5-in. f/4.5 Wray Supar, sunk iris, as new, 45/-; approval.—Whitaker, Station Hotel, Brough, Yorks. [4590]

BARGAIN.—Zeiss Kolibri Camera, Tessar f/3.5 lens, Compur, complete filter, Proxar, lens hood, leather case, also pocket pouch; cost £16; perfect condition, £8.—Tilzey, Cross St., Barnstaple. [4603]

BARGAIN.—½-pl. Zeiss Ikon Roll Film Nixe, plate back, focussing screen, all movements, Tessar f/4.5, D.A. Compur, Distar with focussing scale, leather case, 6 slides; perfect, £10; cost £22; deposit approval.—Schools Office, 18, Farnival St., London, E.C.4. [4604]

UNUSED Lenses.—6-in. Pentac f/2.9, cost £15/10, £9/10; 6½-in. Tessar f/2.7, focussing mount, £14.—Below.

9×12 cm. Adams' Folding Minex, Xpres f/4.5, 4 D.D. slides, F.P.A., case, £18; 6½-in. Tessar f/5.3, Compound shutter, perfect, 55/-.—16, Bonsor Rd., Folkestone. [4606]

520 Ikonta, f/4.5 Tessar, Compur, latest optical D.V. finder, also brilliant finder, filter, purse case; recently cost £11 odd; as new, £8; no offers.—Jenkins, Barnfield, Wilton Crescent, Southampton. [4607]

VOLLENDIA, 3×4 cm., f/4.5 anastigmatic, Pronto D.A. shutter; excellent condition, £3/3.—Forbes, 44, Gunterstone Rd., W.14. [4611]

VERITO Diffused Focus Lens f/4, 11½-in. focus, complete studio shutter, £4; Postcard Goerz Tenax, double extension, Dagor anastigmat f/6.8, Compound shutter, 6 slides, F.P.A., case; new.—R. Stamp, 3, Bedford Park Villas, Plymouth. [4612]

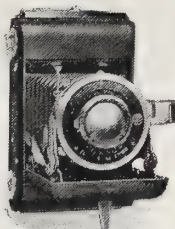
1-PLATE Sanderson, all usual movements, Goerz 4 f/6.3, Compur 1 to 1/250th, 3 double slides, F.P.A., case; perfect order, £5.—Calow, Victoria St., Melbourne, Derbyshire. [4614]

CINE-KODAK Eight, Kodascope Eight, 6 films, screen; new, not used; cost nearly £30; £22 lot.—Below.

ZEISS Icarette 3½×2½, Tessar f/4.5, latest D.A. Compur, leather case; as new, £6/10.—Below.

10×15 cm. Hand, 8 slides, F.P.A., Tessar f/4.5, Compur, first-class condition, £6/10.—Below.

1-PLATE Outfit, 6 slides, R.R. and wide-angle 2 lenses; as new, £4/10.—R. H. Stephens, Dudbridge Mills, Stroud, Glos. [4615]

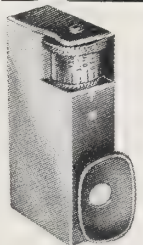


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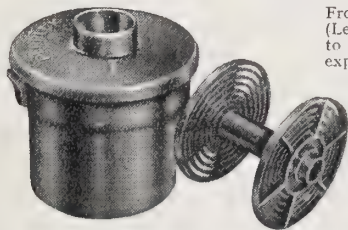
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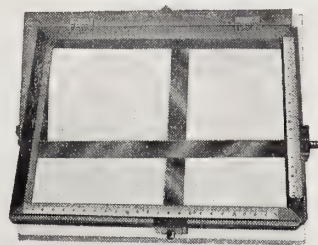
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AUTOGRAPHIC Postcard Kodak, 6½-in. Aldis f/6.3 anastigmat, 3-speed shutter, rising, cross; excellent condition, 27/6; seen London.—N. B. Denman, 88, Davidson Rd., E. Croydon. [4592]

BALDAX, Meyer f/2.9, D.A. Compur, new January, £7/5.—57, Norval Rd., Wembley. [4597]

CONTAX, f/2.8 Tessar, speeds 1 to 1/1,000th, very little used; as new; ever-ready case, lens hood and filter; approval deposit, £21.—Below.

ZEISS Ikonta 16 on 3½×2½, Novar f/3.5, Compur shutter; as new, in original carton, £5/5.—Gullick, Myrtle House, Fowey. [4601]

LEICA Model II, also Hektor f/1.9 lens, for sale.—William Docharty, 4, La Belle Place, Glasgow. [4602]

9×12 cm. Zeiss Ikon Miroflex, 15-cm. f/4.5 Tessar, F.P. shutter, 1/3rd to 1/2,000th sec., F.P.A., case; condition as new; cost £50; accept £30, or near offer.—Below.

1-PLATE Triple Extension, 8½-in. f/6 Aldis, 3 D.D. slides, tripod, case; unused, £8.—Below.

2-SLIDE Horizontal Enlarger, 8½-in. condenser, 2 Westminster easel; new condition, £8.—Box 2226, c/o "The Amateur Photographer." [4620]

PC Adams' Vesta Roll Film, gives pictures 5½×3½ on standard film, fitted Ross Homocentric f/6.3, in Compur, Identoscope finder, pigskin case; a perfect camera for large pictures; cost £36; price £10; deposit.—Box 2227, c/o "The Amateur Photographer." [4621]

FOR Winter and Night Photography.—6×4½ cm. Dallmeyer Baby Speed Reflex, Dallmeyer Pentac f/2.9 and interchangeable Dallon Telephoto anastigmat f/5.6, Dallmeyer optical screen for Dallon, revolving back, rising front, focal-plane shutter, 1/10th to 1/800th, F.P.A., leather case for complete outfit and spare packs, camera and lenses just overhauled by makers and in perfect condition; cost £45; price £25; deposit.—Box 2228, c/o "The Amateur Photographer." [4622]

1-PLATE Houghton's Square Bellows Field, all 2 movements, book-form slides, Busch Aplanat, Unicorn, tripod; excellent condition, 70/-.—Box 2232, c/o "The Amateur Photographer." [4625]

T-P. Junior Special Reflex, 3½×2½, Cooke f/4.5, focal-plane 1/10th to 1/1,000th revolving back, rising front, 9 slides, F.P.A., good condition; Beta Glass Filter in holder and case, Agfa glass daylight filter (colour), Infra-red celluloid ditto, Justophot meter, Dallon developing tank, 12 3½×2½ plates, 9 dishes, large and small, 2 printing frames 3½×2½, 4-pl., print trimmer 8×12 in., 6 bromoil brushes, various sizes, clean, 3 tubes oil pigment and medium, dark-wooden alarm clock, 60 min., 2 extending tripods, wooden and metal, 2 Zeiss Ikon slides, ruby and amber, Agfa small flashlamp (handle missing), 48 sheets Vitex de luxe, 6½×4½, 30 sheets ditto, whole-plate; Zeiss Ikon Vertical Enlarger, f/6.3 lens, 3½×2½, plates or films good condition, no distortion; cash £13/10; deposit system.—Box 2234, c/o "The Amateur Photographer." [4627]

31×2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer, 32 interchangeable with f/6.5 Dallmeyer Telephoto, 4 slides, ×2 filter, F.P.A., leather case; all as new, £9/10.—Box 2236, c/o "The Amateur Photographer." [4629]

LEICA Model I, Elmar f/3.5, 3 spool-chambers and range-finder, in leather case; perfect condition, scarcely used, £8; approval deposit.—Box 2237, c/o "The Amateur Photographer." [4630]

F/2.8 Taylor-Hobson 1-in. Lens, focussing, for Ensign Kinecam, new condition, £5/5, with filters; unused, C.O.D. if desired.—Stanley Brown, Meliden Rd., Prestatyn. [4556]

ROSS Xpres Lens f/4.5, 5½-in., sunk mount, iris; perfect, £37/6.—Box 2219, c/o "The Amateur Photographer." [4574]

Trade.

A LLENS.—Exakta (original model), Tessar f/3.5, £12/17/6; Case, 13/6; T.-P. Bijou Reflex, Cooke f/2.5 outfit, £9/18/6; 9-in. f/6.5 Telephoto, 63/-.

A LLENS.—Dallmeyer 3½×2½ Film, Pentac f/2.9, £6/19/6; Kodak New Retina Camera, now in stock, £10/10; see other bargains in displayed advert.

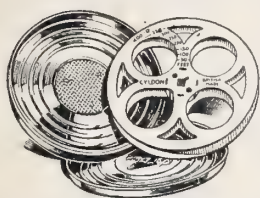
A LLENS allow approximately two-thirds on A modern used cameras, when purchasing new, subject approval.—168, Oldham Rd., Manchester, 4. (22 Car from Piccadilly.) [0087]

CAMERAS Exchanged; largest stock in S. London; special attention to Pathoscopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

SIX only.—16-on V.P. Zeiss Ikontas, f/6.3, 3-speed, 45/-.—Gorse, 86, Accrington Rd., Blackburn. [4570]

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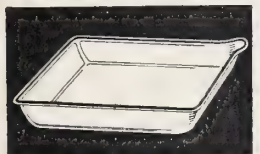
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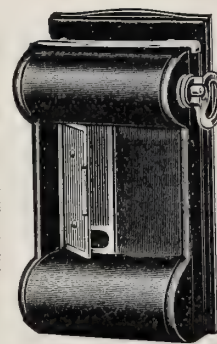
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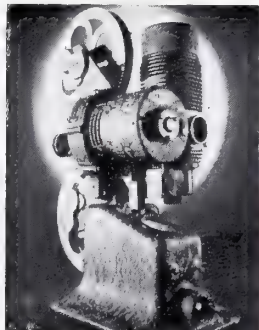
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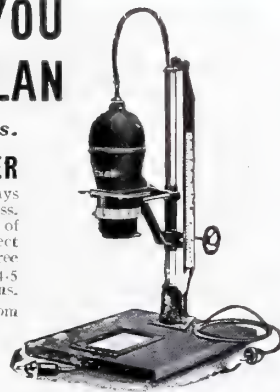


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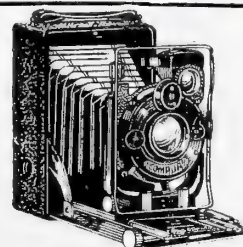
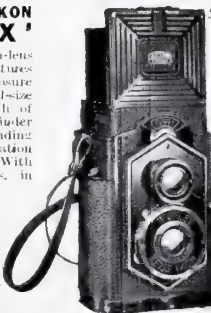
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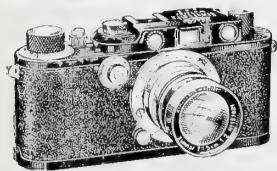
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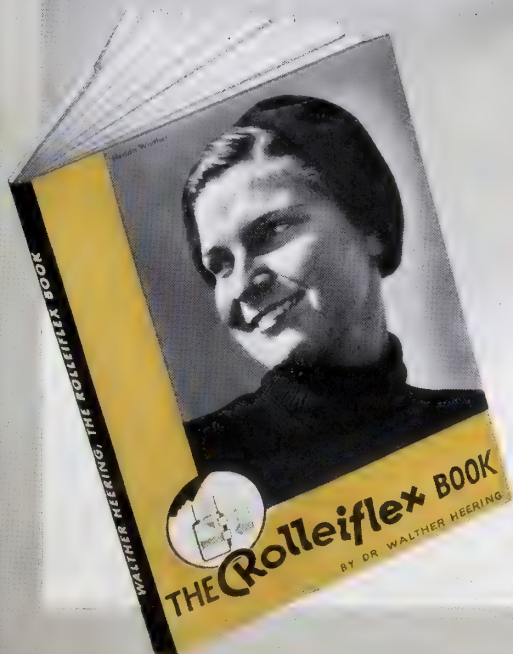
The AMATEUR^{3D} PHOTOGRAPHER & CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXVIII.

Wednesday, November 28th, 1934.

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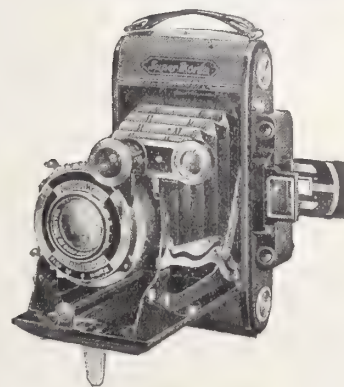
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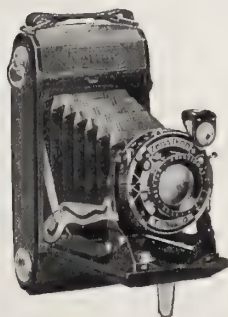
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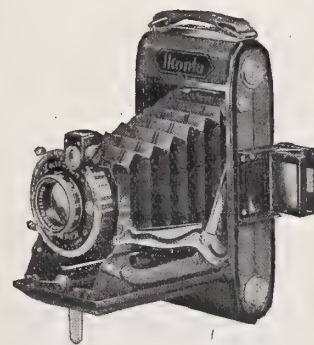
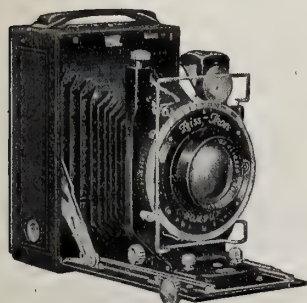
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Other prices from .. £3 : 7 : 6

Ask your dealer or send a post card direct to us for lists and further information of any Zeiss Ikon camera mentioned in this announcement.



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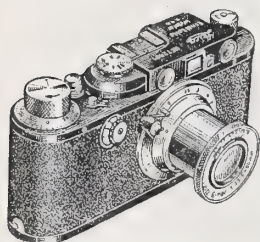


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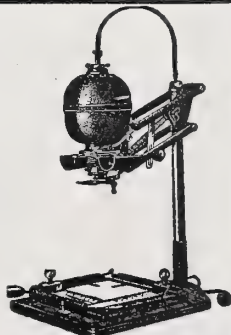
No matter how dull the weather may be, Leica simply insists on getting nothing but the best pictures. Speeds from 1 to 1/500th sec. Distance measuring and lens-focusing are done in a single action. Takes 12 or 36 pictures at a loading. **\$35:5:0**
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With automatic focussing. With effortless speed this enlarger will give perfect pictures from your Leica negatives whether you want enlargements to the size of 3½ x 2½ in. or up to 12 x 10 in. The diffused illumination gives soft, harmonious enlargements, and eliminates any possible scratches on the negative. Pre-eminently suitable for the enlargement of miniature negatives. For use with Leica camera lens

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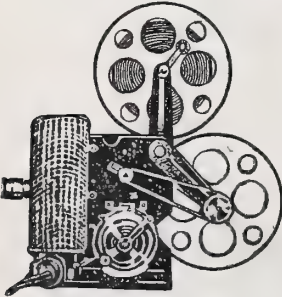
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THE 'SUPER IKONTA'

With coupled distance meter. The camera that does the focussing. No. 530, takes 16 pictures on 3½ x 2½ roll film. A modern, up-to-the-minute precision instrument. With Zeiss Tessar f/3.5 lens and Compur shutter.

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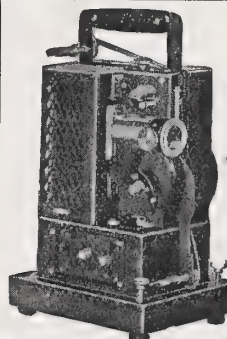
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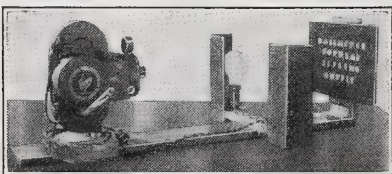
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9.5-mm. Pathe Lux Projector, motor drive, motor rewind, adjustable resistance and case. **£11 17 6**
9.5-mm. Pathe Double-claw Projector, complete with adjustable resistance. **£4 10 0**
Model D.A. Bolex Projector, for 9.5-mm. or 16-mm. film, 250-watt lamp, motor drive, reverse and still picture movements, adjustable resistance and case. **£29 15 0**
9.5-mm. Pathe Camera, f/3.5 anastigmat, direct-vision finder, Motrix motor attachment. **£2 7 6**
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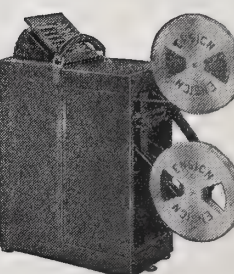
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3½ x 2½ Miraphot Vertical Enlarger, f/4.5 Zeiss Tessar, electric fittings, base easel. **£6 17 6**
16-mm. Watch-thin Bell-Howell Film, f/3.5 Cooke anastigmat, L/case. As new. Cost £35. **£12 12 0**
No. 70 16-mm. Film, f/3.5 focussing Cooke lens, 2-speed shutter, ratchet wind, Mayfair case. Cost £45. As new. **£25 0 0**
Latest 3½ x 2½ Tropical Soho Reflex, polished teak, revolv. back, f/4.5 Carl Zeiss Tessar, masking device, 3 D.D. slides. As new **£28 10 0**
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4-pl. Ica Reflex, rev. back, f/4.5 Carl Zeiss Tessar, focal-plane shutter, 6 slides, F.P. adapter, L/case. **£8 7 6**
3½ x 2½ Ensign Reflex, revolv. back, f/4.5 Aldis anastigmat, 6 slides **£6 17 6**
4-pl. Salex de Luxe Enlarger, in oak, all-way carrier, masking device, f/4 Dallmeyer anastigmat, 6-in. condenser, enlarging easel. As new. **£10 17 6**
Optiscope Lecture Lantern, condenser, electric fittings, f/4 Aldis Projection lens, with case. **£4 17 6**
Pathe Cine Camera, f/3.5 anastigmat, complete with motor. **£2 15 6**
4½ x 6 cm. Netel Deukrullo Press Collapsible Focal-plane, f/2.7 Tessar, 6 slides, F.P.A. and case. Cost £36. **£12 17 6**
4-pl. T.-P. Special Ruby Reflex, f/3.5 Ross Xpres, f/5.6 Dallmeyer Dallon Telephoto, 4 D.D. slides, F.P.A., L/case. As new **£29 10 0**
4-pl. T.-P. Latest Duplex Ruby Reflex, lazy tongs, f/2.9 Ross Xpres, 3 D.D. slides, L/case. Cost £50. Unsold. **£29 10 0**
3½ x 2½ Super Ikonta, f/4.5 Zeiss Tessar, L/case. **£13 17 6**
4-pl. Kodak Compact Graflex, focal-plane shutter, rack focus, f/4.5 Tessar, F.P.A., L/case. Cost £26. **£5 5 0**
Fine Studio Outfit, in mahogany, extra long ext., 2 repeating backs for whole-plate, 4-pl. and P.C., Dallmeyer 3B patent portrait lens f/3, iris and diffusion, necessary masks, studio stand **£19 10 0**
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6 x 6 Automatic Rolleiflex, f/3.8 Carl Zeiss Tessar, Compur shutter. Excellent order. £14 17 6

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i-pl. Ensign Popular Reflex, Carl Zeiss Tessar f/4.5, reversing back, 4 slides and F.P. adapter. £8 17 6

3 1/2 x 2 1/4 Apen Reflex, Cooke f/4.5, focal-plane shutter, reversing back, F.P. adapter, 3 slides and canvas case. £4 12 6

35-mm. Ica Monopole Projector, educational model, cine lens, Maltese cross movement, complete with lamphouse and stand, motor and starter. £30 0 0

4 1/2 x 2 1/4 No. 12 Tropical Carbine, Carl Zeiss Tessar f/4.5, Compur shutter and leather case. £6 7 6

Vest Pocket Ihagee Roll Film, f/4.5 anastigmat, Compur shutter £2 18 6

9.5-mm. Pathé Model B Cine Camera, f/3.5 anastigmat lens and leather case. £4 19 6

i-pl. Popular Pressman Reflex, Aldis f/4.5, 6 slides, F.P. adapter and leather case. £5 18 9

9.5-mm. Pathé Projector, super-reel attachment, motor drive, twin resistance. £8 17 6

16-mm. Ensign Projector, 180-watt lamp, motor drive, resistance to 250 volts. £15 15 0

3 1/2 x 2 1/4 Graflex Reflex, Ross Xpres f/4.5, focal-plane shutter, 1 slide, F.P. adapter and leather case. £10 7 6

3 1/2 x 2 1/4 T.P. Reflex, Planibel Anticomar f/2.9, self-capping focal-plane shutter, 6 slides, F.P. adapter. £9 17 6

3 1/2 x 2 1/4 Saalex Reflex, f/3.9 Saalex anastigmat, focal-plane shutter, 6 slides and F.P. adapter. £4 19 6

H.M.V. Model 521 Radiogram, D.C. circuit. Cost 48 guineas £18 18 0

Pathscope Kid Projector, resistance and super attachment £2 15 0

9.5-mm. Pathé Luxe Cine Camera, f/2.5 anastigmat, motor drive and leather case. £10 10 0

2 1/2-in. square Rolleicord, f/4.5 Triotar, Compur, ever-ready case, filter and lens hood. As new. £9 15 0

3 1/2 x 2 1/4 T.P. Horizontal Reflex, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 6 slides, F.P. adapter, roll-film holder and leather case. £8 13 6

4 x 4 cm. Rolleiflex, Carl Zeiss Tessar f/2.8, Compur shutter. New condition. £15 17 6

3 1/2 x 2 1/4 Ica Ideal, Carl Zeiss Tessar f/4.5, Compur shutter, 3 slides and F.P. adapter. £7 10 0

Leitz Leica Enlarger, f/3.5 anastigmat, electric fittings, printing board. £7 10 0

i-pl. Special Ruby Reflex, 6-in. f/2.9 Anticomar, revolving back, 2 double plate-holders, F.P.A., leather carrying-case. Perfect condition. £11 17 0

i-pl. Popular Pressman Reflex, f/3.5 Dallmeyer anastig. lens, 12-in. f/5.6 Dallmeyer Telephoto lens, 6 slides, F.P.A., leather carrying-case. £16 16 0

P.C. Popular Pressman Reflex, f/2.9 Pentac anastig. lens, 13-in. f/5.8 Ross Telecentric, interchangeable, Mackenzie-Wishart slide and 6 envelopes, leather case. £27 10 0

i-pl. Tropical Model Sanderson Hand and Stand, f/6.3 Cooke Dagor double anastig. lens, Compound shutter, 3-in. Dallmeyer W.A. anastig. lens, reversing back, all movements, 3 book-form slides and case. £12 0 0

3 x 2 Voigtlander Roll Film, f/4.5 Skopar anastig. lens, Compur shutter. New condition. Cost £8. £4 4 0

3 1/2 x 2 1/4 Icarette Roll Film, D.F. plate back, f/4.5 Zeiss Tessar, in D.A. Compur shutter, 3 slides, focussing screen. £10 17 6

4 x 3 cm. Foth-Derby Roll Film Focal-plane, f/3.5 anastig. lens, New condition. £3 12 6

16-on-3 1/2 Baldax Roll Film, f/2.9 Cassar anastig. lens, latest D.A. Compur shutter. Perfect condition. £5 12 6

3 1/2 x 2 1/4 Etui D.E. Folding Pocket, f/4.5 anastig. lens, Compur shutter, 3 slides, F.P.A. Perfect condition. £4 4 0

i-pl. and 9 x 12 Tropical Model Folding Pocket, rising and cross front, f/4.5 Lukos anastig. lens, in Ilex Acme fully-speeded shutter, reflex finder, daylight-loading F.P.A. and case. £2 17 6

3 1/2 x 2 1/4 Tropical Model No. 7 Carbine Roll Film, f/4.5 Aldis-Butcher, in latest D.A. Compur shutter. Unsold. £5 12 6

Ia Ihagee Roll Film Camera, fitted f/6.3 Carl Zeiss Tessar lens in Compur shutter, speeded from 1 to 1/200th, reflex and direct-vision finders, radial focussing adjustment. New condition. £6 6 0

3 1/2 x 2 1/4 Icarette Roll Film, f/4.5 anastig. lens, latest D.A. Compur shutter, rising front, radial focussing adjustment. New condition. £3 12 6

i-pl. No. 3 Kodak, f/6.3 anastig. lens, in latest Diomatic shutter, speeded from 1/10th. New condition. £2 9 6

3 1/2 x 2 1/4 T.P. Ruby de Luxe Reflex, fitted f/4.5 Dallmeyer anastig. lens, 12-in. Dallmeyer Popular Telephoto, interchangeable, 3 double plate-holders, F.P.A., leather case. Cost over £33. Brand new condition. £18 18 0

9.5-mm. Bolex Projector, 250-watt lamp, motor drive, added resistance, travelling-case, been used for demonstrating purposes only. £20 0 0

4 x 3 cm. Perkeo Roll Film, f/3.5 Heliar anastig. lens, Compur shutter. Unsold. £7 17 6

4 x 3 cm. Vertical Enlarger, f/6.3 anastig. lens, complete with lamp, suitable for the above camera. As new. £4 5 0

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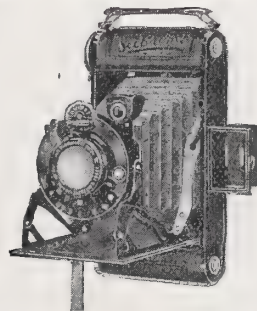
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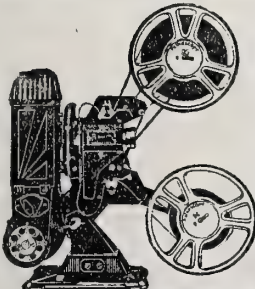
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Light steel body, covered in fine-grain morocco leather, rigid stirrup front, with rack rising and rack cross adjustment, full double extension, brilliant reversible and direct-vision frame finder, spirit level, infinity catch and focussing scale. Meyer f/3.8 anastigmat, fully-corrected in Compur sector shutter, with delayed action, hooded focussing screen, bushed for tripod. Complete with 6 single metal slides, F.P. adapter, telescopic tripod and leather case.

Only £6:15:9

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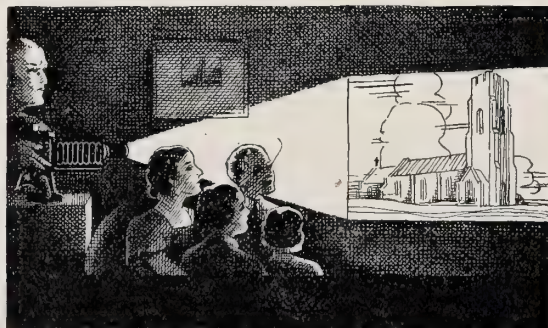
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Vol. LXXVIII. No. 2403.

PHOTOGRAMS OF THE YEAR makes its appearance again next week, and will be welcomed by many thousands of photographers and picture-lovers in all parts of the world. The new volume for 1934-35 will contain its usual rich and varied collection of reproductions of the best work by pictorialists of every country, and it is the international character of this popular annual that distinguishes it from all others. There is also the fact, and one that appeals to every broad-minded reader, that no special phase of photography is emphasised at the expense of others. In this, the 40th year of publication, *Photograms* will be found to be as up-to-date as the most progressive of modern camera workers can desire, without losing sight of the claims of those workers who continue with the more classic representations of nature. As a finely illustrated book it will make an ideal Christmas gift for any photographer. Orders should be placed without delay at booksellers, dealers or bookstalls, or sent direct to the publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. The price is 5s. paper covers (post free, 5s. 6d.); cloth bound, 7s. 6d. (post free, 8s.).

A Modern Photographic Outing.

Thanks to the motor car, photographic excursions to the most out-of-the-way places have become possible. In the old days a party of photographers would travel by train to and from a selected place, and very often their field of work was limited because of the lack of travelling facilities; but things are a little different to-day. A few days ago, on a passably bright November morning, two well-known

TOPICS of the Week



A RAINY DAY IN LONDON.

A remarkable snapshot in Trafalgar Square showing perfect reflections in the wet pavement.

members of the Royal Photographic Society, with a motoring friend, also a camera-man, left a town in Surrey and made for a Cambridge-shire village, between sixty and seventy miles distant. There they picked up a friend who was well acquainted with the district, and under his guidance the party visited fourteen villages, stopping in six of them to photograph objects of interest, using in most cases a tripod and giving time exposures, returning afterwards to their Surrey homes. Verily a good day's work on a November day, when many amateurs believe camera work to be difficult if not impossible.

Embarrassing Disclosures.

We are told that there is quite a trade in the illegitimate copying of photographs. A young lady goes to a fashionable studio and has sittings. In due course the proofs are sent for her approval, and after a little while are returned with an intimation that none of them satisfies her fastidious taste. But in the meanwhile she has betaken herself to a little hole-and-corner professional in a back street, who makes as many copies of them as she wants, and thus he gets business, and she gets superior photographs at inferior prices. Col. Mansfield, who lectured before the Royal Photographic Society the other evening on the detection of the forger by the use of ultra-violet rays on documents, has thought out a little plan whereby, adding some invisible salt to the prints so treated, the pirate photographer may be startled when he comes to look at his copying to find the words leap out in ghostly characters across the face of the sitter, "You thief!" A description alike of himself and of the fair sitter.

Diamond Cut Diamond.

The way of the forger is no longer easy, now that the ultra-violet radiations reveal his misdoings, but what rather impressed us in Col. Mansfield's exposure of how documents are forged was the clumsiness of the forger in many instances. The young man who thinks he can tamper with a death certificate by a little scratching out and overwriting deserves his eight months for his folly, let alone his crime. Of a rather different order is the clever forger who deftly eliminated the letter "y" from "your," thereby occasioning a lawsuit, in which Col. Mansfield came along, and showed up the "y" and the wherefore at the same time. These "luminograms" as Col. Mansfield calls them, must strike terror to the forger's heart. He tells us, too, that ice is valuable for detecting alterations in documents. Often, even with the ultra-violet fluorescent, it may not be possible to see anything significant, but if the stamp or whatever it be is put on a piece of ice the transgression is immediately apparent. It is the short waves, the cold end of the spectrum, that defeat the forger, and the

other end, the infra-red, has proved of no particular value. Perhaps the forger of the future will in his turn take up the study of the infra-red and outwit the detective with his ultra-violet.

Deceptive Back Views.

Ceylon is the island we sing about where every prospect pleases and only man is vile. We have always thought this was a libel on the Cingalese, and now a returned traveller from that spicy land tells us that it is certainly untrue of the Cingalese from one aspect, for they are, for the photographer, the finest models in the world. They are completely lacking in self-consciousness, and yet they know what is expected of them. Their skin is of a beautiful golden-brown colour, and their bodies from the neck to the waist have a curiously lithe and willowy appearance which fits them at once into a rectangular frame. The men wear their hair in a bun at the back, or sometimes it falls in wavy tresses to the waist, which has its disadvantages, for the photographer may see one of them in front of him and determine to get a face view of this lovely maiden,

but "she," when he gets himself into position, proves to be a bearded and toothless old man.

The Dog and the Poster.

Until recently (writes a correspondent) I had an idea that animals—even that most intelligent of animals, the dog—could not appreciate pictures on the flat. My own little black-and-tan terrier was to teach me better. I was seeing some friends off on the station platform when "Mac" spotted a large poster advertising a certain dog biscuit. The poster illustrated a life-size dog with a wistful expression of countenance, which aroused "Mac's" liveliest interest. He sprang on to the platform seat just below the poster, put his forepaws on the back of the seat, and gazed up at the poster as one dog to another, making a dismal howl meanwhile. I took him to the platform again next day, when he kindly repeated the performance, and a photograph including the poster has been taken and sent to the proprietors of the dog biscuit. "Mac" now expects a gratuitous supply of that nutritious article for the rest of his life.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Copying Daguerreotype.

I have a valuable daguerreotype portrait from which I particularly want to get some good photographic copies. The plate is badly tarnished, so that the image is not at all clear. If you think it is possible for me to copy it, will you please describe the procedure? I have had some experience of ordinary copying.

C. L. E. (Glasgow.)

You must realise, first of all, that doing anything at all to a daguerreotype involves a certain amount of risk, even in skilled hands. It is often the case, however, that the portrait has become so obscured that it is of no interest or value as it stands, and so it is worth while taking the risk in the hope that all may go well, and the portrait be restored to its original condition.

Bear in mind that from beginning to end of the proceedings the surface of the plate must on no account be touched, even with a finger-tip, or irreparable damage may result.

You must first dismantle the daguerreotype, by removing it from its frame or case. You will find the glass and the copper plate bound together with paper. It is best to immerse the whole thing in clean water till the paper binding comes away, and the plate can be handled separately by the edges alone.

If the tarnish is a steely blue in colour it may be removed by a plain hypo bath, but in any case we prefer the following treatment, which will remove tarnish that will not yield to hypo. Obtain a small quantity of potassium cyanide, which is a deadly poison and must be signed for. Make up a solution of five grains to the ounce of the distilled water.

Lay the plate in a clean dish and flow the cyanide over it, rocking gently. If necessary pour off and renew the solution till the tarnish has completely disappeared. Then rinse the plate well in ordinary water, finishing in several changes of distilled water. To dry, hold the plate by one corner with pliers, drain, and hold at an angle above a spirit lamp so that drying starts at the top corner and proceeds evenly and rapidly to the bottom.

To copy the portrait it is well worth while, if not absolutely necessary, to fit up an accessory for the purpose. First ascertain the distance required from lens to portrait when making the copy, and make a long narrow box of a trifle over this length. The box may be of stout cardboard, or of plywood, and must be painted dead black inside.

One end of this box, or square tube, is pierced for the lens to peep through. At the other end are runners into which the daguerreotype can be slid, so that it is supported in a vertical position at the end of the box. Further, a part of one side of the box, at this end, must be cut away, so that light can reach the portrait.

The box must be manipulated in relation to the source of light, until the portrait, as seen by the lens, is at its best, and the copy can be made. As you are familiar with copying there is no need to enlarge upon this stage of the work, but you will find that exposure has to be decidedly on the long side, and development rather full.

The plate and glass must be bound together again with great care, the object being to exclude air, or further tarnishing will soon appear.

In Search of NEGATIVE QUALITY

Such widespread interest has been aroused recently on the subject of modern roll-film materials, their grain-size, speed and colour sensitivity, that the following observations, conducted over the last few months, may prove of some help to those who, through lack of funds, patience or time, are unable to go into this very absorbing question whole-heartedly themselves.

IT will be readily understood that different types of film have different characteristics—for instance, a medium-speed fine-grain film will, as will be explained later, give a slightly better rendering of tone values than a similar film of three or four times that speed, quite apart from the fine-grain qualities of the former.

As panchromatic emulsions are used almost exclusively by serious photographers, all the following tests were made on this type of film, but the remarks should apply equally to ordinary non-colour-sensitive films and plates.

The films used for the tests were divided into two classes, viz.:—

A. Medium Speed.

Agfa Pan Fine Grain.
Kodak Panatomic.
Selo Fine Grain Pan.

B. Super Speed.

Agfa Super Pan Ultra-speed.
Kodak Supersensitive Pan.
Selo Hypersensitive Pan.

Tests of exposure of the films of Class A revealed an almost uniform speed. On development with a normal M.Q. developer containing soda carbonate, all Class A films showed brilliance of image, fine grain, and complete absence of fog.

It must be noted here that the development time of these films is comparatively short, otherwise excessive contrast and a coarser grain size will result.

The next step was then to see what could be done to secure a still finer grain size. Accordingly, Burroughs Wellcome fine-grain "Tabloid" developer and Johnson's "fine grain" developer were tried according to their instructions.

Class A films were then developed in these developers and revealed results showing slightly less grain

than the normal M.Q. developer. An M.Q. Borax developer gave similar results.

To make the test complete another fine-grain developer was sought, and a choice made of pyro-acetone, of which the following is a typical formula:—

| | |
|-----------------------|----------|
| Pyro | 63 grs. |
| Acetone | 36 min. |
| Soda sulphite (anhy.) | 900 grs. |
| Pot. bromide | 9 grs. |
| Water | 20 oz. |

Again Class A films were developed, and results compared with those developed in aforementioned developers.

Here is a summing-up in a nutshell of the developers employed:

Class A Films.

Developed in normal M.Q. developer containing soda carbonate: Plucky negatives of excellent contact printing quality, grain objectionable on medium glossy paper at 14 diameters.

Burroughs Wellcome and Johnson's fine-grain developers: Slightly softer negatives of ideal enlarging quality. Grain size remarks as above.

Pyro-acetone developer. As above *re* softness and enlarging quality. Grain size objectionable at 16 diameters.

It was therefore very evident that when a special fine-grain emulsion is used, there is little one can do to reduce grain further by developers alone; it is more a question of not increasing the grain size by attention to the following:—

A.—Full exposure.

B.—Minimum development time consistent with contrast.

C.—Temperature of all chemical and washing processes fairly constant between 60 and 65 degrees Fahr.

D.—Drying in current of dry air at about 75 degrees Fahr.

Now to the trial of the super-

sensitive panchromatic films in Class B, all of which are of a relatively high speed, and have a pronounced sensitivity to the red regions of the spectrum, rendering them extra sensitive to artificial light.

Class B Films.

Development of these Class B films was carried out in exactly the same manner as Class A, with the exception that development time was of necessity increased by nearly as much again as Class A films.

Results showed: Developed in normal M.Q. containing soda carbonate. Coarse grain, and a definite loss in high-light gradation as compared to Class A films. Grain well marked at 6 diameters on medium glossy paper.

Burroughs Wellcome, Johnson's and borax developers. Grain much finer, still a loss of high-light gradation, and contrast rather low. Grain observable at 9 diameters.

Pyro-acetone. Grain still finer, high-light quality poor, and contrast poor. Grain objectionable at 12 diameters.

By developing Class B films for more contrast, either by using stronger developer or longer development time, an improvement is made in general printing quality, but only at the expense of a coarser grain size.

Films of great speed require much more careful thought as regards exposure and subsequent treatment than those of medium speed, but, provided that consideration of their limitations in high-light response is applied, they can, and will, if properly treated, produce negatives of a very high standard.

Their very speed makes them indispensable, especially for pictures which have to be taken under adverse lighting conditions, but, for perfect "quality," a medium-speed film is to be preferred. A. FURNESS.

Lettering for Photograph Titles

By
DONALD TUCKER.

The winter evenings will see amateur photographers at work on their pictures of the summer. By no means unimportant when the prints are at last finished and mounted is to title them. With ciné pictures, also, it is the titles which give interest and coherence to the whole. Unfortunately, many good pictures are spoilt by bad lettering; a few words in season may not, therefore, come amiss.

A CASUAL glance through displayed newspaper advertisements reveals a variety of letter styles. Like other forms of artistic expression, lettering is largely a matter of taste; present-day tendencies are toward neatness and simplicity more than to the grotesque or over-decorated, and in titling photographs it is better to depend upon correctness of shape and clearness of line rather than elaborateness.

Aptness of the style chosen should always be taken into consideration; Old English black letter would be incongruous if used in describing pictures of an aircraft display, but the same characters would be in keeping with photographs of a cathedral.

Not all founts of letters used in books and newspapers are suitable for freehand reproduction. It is best

to adopt a style which naturally adapts itself to the pen. Series one and three illustrated here are admirable styles to copy for that reason. The other series may also be found useful.

If the amateur wishes to give variety to his album pages he may find many suggestions in the displayed advertisements already mentioned, while Vere Foster's copybook of "Plain and Ornamental Lettering" (published by Blackie and Son) is a great help. Most booksellers probably have other books on the subject that can be inspected. In seeking variety of style, however, it is best to limit oneself to three "founts" for any one album page or movie title.

Using correct materials will assist toward a happy result. White ink should be used on black or dark-toned papers; indian ink may be used on

light-toned backgrounds. Ciné titles are best made on black paper with either white ink or white-lead pencil (Conté de Paris, 4d. each); white ink is more adaptable to thumbnail sketches if these are included.

Pens should be chosen according to the work they are to do. For black-letter text and thick-stemmed letters a "Relief" or "J" nib is suitable, but for fine hair-lines something more pointed, such as a mapping pen, is called for.

Most artists' colourmen and stores also supply special pens and nibs for lettering. These are made in a variety of thicknesses and flexibility. One or more should certainly be bought if much lettering is done.

Finally, do not blot the work, but allow it to dry naturally, after which pencil lines, if used, may be erased with a soft india-rubber.

Series One

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz, . & 1234

Series Two

ABCDEFGHIJKLMNOPQRSTUVWXYZ!?

Series Three

ABCDEFGHIJKLMNOPQRSTUVWXYZ! ? 1357

LANTERN SLIDES IN BLACK-AND-WHITE

A SIMPLE method is suggested where it is proposed to make diagram slides showing figures in line black-and-white, such as copies of graphs, copies of simple illustrations out of textbooks, or titles which are to be printed by hand.

A piece of cellophane paper of the clear white variety is gummed to a card frame larger than the size of the slide, i.e., $3\frac{1}{2} \times 3\frac{1}{2}$ in., and the gum is allowed to dry, care being taken that the card does not warp unduly in the process. The subject matter is then

written or traced upon the cellophane, using a good indian ink. Next, the cellophane is cut to the size of the slide and is mounted in the usual way between two slide covers.

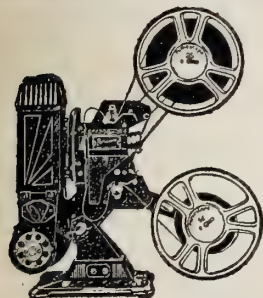
Upon projection, if the hand-work has been carefully executed, the result is equally as good as the same thing photographically copied and a slide made from the negative. The method suggested has the advantages of being easier of control, and is, of course, much cheaper.

Slides of a purely temporary nature can be made by making a small frame the size of a lantern slide, and writing upon a piece of cellophane stretched over the frame and gummed in position. These will pass into the projection gate of most lanterns, but the slide carrier of many lanterns is so constructed that it is essential to mount the cellophane between glass. This is also advisable where the source of light is one giving out great heat.

RUSSELL C. VERNON.

GET IT AT "THE WESTMINSTER" YOU CANNOT DO BETTER

PATHÉSCOPE 200-B PROJECTOR—9.5-mm.

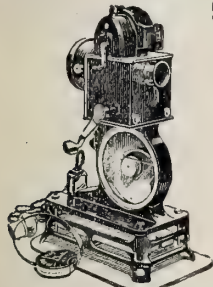


OUTSTANDING FEATURES:

Fitted with highly efficient 250-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamp-house. Simple threading. Universal tilting movement. Motor rewind for use on A.C. or D.C. supply, complete with lamp and motor drive for use on any voltage from 200 to 250 volts. 300-ft. empty reel and flex. Please order—300-ft. state voltage when ordering. **£15:0:0**

Nine monthly payments of 35/-.

The PATHÉSCOPE HOME MOVIE PROJECTOR 9.5-mm.



Gives a perfectly clear, brilliant, and flickerless picture, 4 ft. x 3 ft., 12 ft. from the screen. Complete with mat. plug adapter and 12-volt lamp, for use on 110 volts. **£6:15:0**

Nine monthly payments of 15/9.

The "Kid" Projector, complete with resistance for use on all voltages from 110 to 250 volts, and 12-volt lamp. **55/-**

READY SHORTLY!

The new "Imp" Projector, 9.5-mm., complete with motor drive, super-reel attachment and group resistance, for use on all voltages from 100 to 250, complete with **£7:0:0**

Nine monthly payments of 16/4.

The DEKKO CINÉ CAMERA

for 9.5-mm. films.

British Made.



20-mm. f/3.5 Dallmeyer anastigmat (fixed focus), interchangeable screw-in lens mount. Variable speeds, half to normal and slow motion, 64 pictures per second, single-picture device, spring drive taking through roll 30-ft. of film at one winding, telescopic type finder. Body of special wear-resisting bakelite. All outside fittings and film gate chromium plated. **£6:6:0**

Nine monthly payments of 14/9.

Fitted 1-in. f/1.9 Dallmeyer anastigmat, micrometer focus **£8:18:6**

Nine monthly payments of 20/10.

The EXAKT ENLARGER

Fitted f/4.5 Steinheil Cassar anastigmat, complete with condenser and orange filter. Very simple adjustment to obtain size of enlargement required.



Model Ia for 2.5-10 times linear enlargements from 4 x 4 cm. negatives **£13:10:0**

Nine monthly payments of 31/6.

Model II for 2 to 7.8 times linear enlargements from 6 x 6 cm. negatives and sections of 4-plate. **£18:0:0**

Nine monthly payments of 42/-.

THE ENSIGN MIDCET MAGNAPRINT ENLARGER

F/6.3 Ensign enlarging lens, specially designed condenser for enlargements up to 15 x 12 in., chart giving various sizes. Will also take half-V.P.K., Leica, or other small negatives. Complete with electric fitting. Less lamp. **£4:10:0**



The V.N.

SEMI-AUTOMATIC ENLARGER

3 1/2 x 2 1/2, f/4.5 Dallmeyer anastigmat, for enlargements up to 12 x 10

£8:15:0

Nine monthly payments of 20/5.

4 1/2 x 3 1/2, f/4.5 Dallmeyer anastigmat, for enlargements up to 15 x 12

£9:15:0

Nine monthly payments of 22/9.



LIBERAL EXCHANGE ALLOWANCES.

The ZEISS IKON MIRAPHOT ENLARGER Automatic Focussing

Each Miraphot is sold complete with special Miraphot lamp, short length of flex with plug for wall socket, and one fit-over stop. No. 1444 also includes one adapter, taking 4 1/2 in. negatives.

For negatives not exceeding 3 1/2 x 2 1/2 in. **£7:12:6**

Nine monthly payments of 17/9.

No. 1445 12 3/4 x 2 1/2 in. Zeiss Tessar f/4.5, 3 1/2 x times linear **£10:2:6**

Nine monthly payments of 23/8.

For negatives not exceeding 9 x 12 cm. No. 1444 16 1/4 x 3 1/4 in. Novar **£10:10:0**

Nine monthly payments of 24/6.



The Leitz 'FOCOMAT' ENLARGER With Automatic Focussing.

Takes the standard 50mm. focus Leica lens, screw-in fitting, automatic focussing adjustment, scaled from 2 diameters up to 10 diameters. Will take negatives 18 x 25 mm., 24 x 36 mm., 3 x 4 cm., and 4 x 4 cm. Metal masks can be supplied for any of these sizes.

(Write for Leaflet.) **£13:19:0**

Nine monthly payments of 32/7.



The 'WESTMINSTER' ENLARGING EASEL DE LUXE (Reg. Design)

NEW AND IMPROVED MODEL

(Showing front open for receiving paper.)



Salient Features.—Absolute rigidity. Rising and falling front. Tilting and rotating movement (spring ball lock for centre), special spring pressure board ruled for all sizes up to 15 x 12, with special hinged glass front, supported by sliding strut, which leaves both hands free for placing paper in required position. Rapid in use. Accurate in register. Reduced price Carriage paid Great Britain. **£3:15:0**

(A charge of 5s. is made for packing-case, which is refunded in full upon return of case).

HIRE-PURCHASE TERMS.

THE G916 BOLEX PROJECTOR



Specification.—2-in. f/1.6 Hugo-Meyer Projection lens, electric motor drive, with forward and reverse movements, all gear driven, "still" picture device, motor rewind, air-cooled lamp-house and mechanism, separate controls for lamp and motor, stainless steel pressure-plate and gate, simple masking device, ammeter, and variable resistance to lamp-house, direct lighting system. Very efficient outfit. Light and compact.

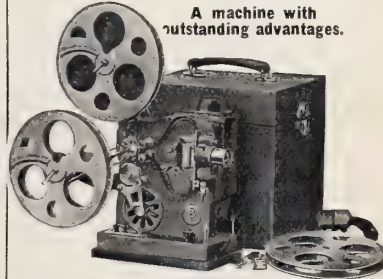
Price, with 110-volt 400- or 500-watt lamp for use on A.C. or D.C. current. **£47:0:0**

Nine monthly payments of 10/8.

Resistance for use on voltages 200 to 250 volts **£2:10s.**

BOLEX MODEL DA PROJECTOR

A machine with outstanding advantages.



Takes 9.5 or 16 mm. films (special device for notched titles). 250-watt special projection lamp, electric motor drive, forward and reverse. Still picture movement. Fan cooling device, f/1.6 projection lens. **£36:0:0**

Nine monthly payments of 54/-.

Model P.A., for 9.5-mm. films only (special device for notched titles). 250-watt lamp, electric motor drive, forward and reverse. Hermatic lens, still picture device, fan cooled. **£24:0:0**

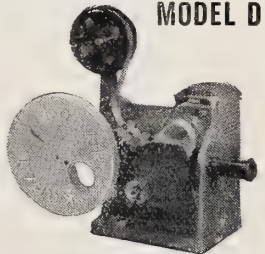
Nine monthly payments of 56/-.

Resistance for voltages over 125 V. **£1:17:6**

THE NEW KODASCOPE MODEL D

300-
WATT
LAMP

16mm.



Motor drive, with speed control, a simplified rewind system, makes it unnecessary to change the reels after projection. Complete with resistance for all voltages, 100- **£25:0:0**

250 V. **£25:0:0**

Nine monthly payments of 58/4.

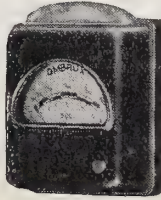
The WESTMINSTER PHOTOGRAPHIC EXCHANGE, LTD.

24, CHARING X ROAD, 62, PICCADILLY, W.1
Temple Bar 7165. W.C.2 REGENT 1360.
119, VICTORIA STREET, 111, OXFORD STREET,
VICTORIA 0669. S.W.1 GERRARD 1432. W.1

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Associate of
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of Amateur
Cinematographers, Ltd.



The
"OMBRUX"
EXPOSURE METER
For still
cameras **84/-**

The
"BLENDUX"
For cine
cameras **84/-**
Nine monthly
payments of 9/11.



Here it is



Kodak
135 PANCHROMATIC FILM
Kodak Loading and Unloading Cassette
RETINA & LEICA CAMERAS
KODAK LTD., LONDON

Kodak
55 PANCHROMATIC FILM
Kodak Loading and Unloading Cassette
RETINA & LEICA CAMERAS
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Panatomic
FILM
Kodak Loading and Unloading Cassette
RETINA & LEICA CAMERAS
KODAK LTD., LONDON

Film Convenience and Economy
Two fast grades of Kodak Film are available for the "Retina" in the new daylight loading and unloading Kodak Cassette: "Panatomic" and Super Sensitive Panchromatic.
316 per Cassette of 36 exposures

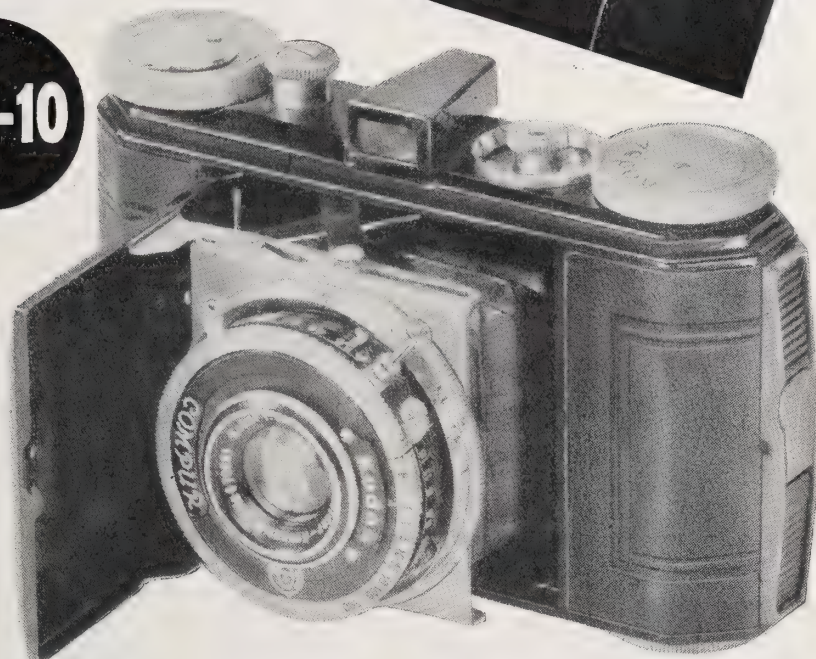


the miniature camera for everyman

"Retina"

a new KODAK product

£10-10



"Retina" Features and Fittings

SCHNEIDER "XENAR" f3.5 LENS. Wide aperture, and (owing to short focal length) liberal depth of focus. Makes picture-taking easy on dull days and at night-time by artificial light, indoors or out. Gives crisp definition that allows for big enlargement without loss of sharpness.

"COMPUR" SHUTTER 1, 1/2, 1/5th, 1/10th, 1/25th, 1/50th, 1/100th, 1/300th second, Time and Brief Time. A speed for every kind of subject. Lens and shutter fold safely away when the camera is not in use.

OPTICAL VIEW FINDER, tubular type, excludes all extraneous light. Always ready for instant action.

AUTOMATIC EXPOSURE - COUNTER records the exposures as they are made, from 1 to 36. No red window to watch.

DAYLIGHT LOADING AND UNLOADING with new Kodak 35 mm. Film Cassette. **36 EXPOSURES FOR 3/6.** Picture size: 3½ by 2½ in. (approximately 1½ in. by 1 in.).

Two fast Kodak films available for the "Retina":—"PANATOMIC" FILM. Superfine grain, panchromatic fast to daylight, relatively faster still to artificial light. Use "Panatomic" for all general purposes in the "Retina"—the extreme fineness of grain makes it ideal for big enlargements.

KODAK SUPER SENSITIVE PANCHROMATIC FILM. The lightning speed film. Fast to daylight, extremely fast to artificial light. Use it whenever you want extreme speed—for pictures after dark, for instance.

NEVER before have you been able to enjoy the advantages of a high-precision camera taking 35 mm. film for anything like the "Retina" price of £10.10.0.

New versatility and freedom, new speed and precision, new convenience and economy—the "Retina" gives you all this at a price unrivalled for a 35 mm. model.

And it is not only on account of its low price that the "Retina" is everyman's miniature camera. It is also unusually easy to use. With its Schneider "Xenar" f3.5 Lens and standard "Compur" Shutter (1-1/300th sec.) the "Retina" demands no special miniature camera technique of exposure. You take to the "Retina" easily, confidently, from the start.

Fitted with first-rate optical and mechanical equipment (see next two columns) the "Retina" is always awake to every picture chance, outdoors and in.

★What a superb Christmas Gift the "Retina" would make!

Ask for free illustrated "Retina" Booklet. KODAK LTD., KODAK HOUSE, KINGSWAY, LONDON, W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

NOTICE

For the better protection of our customers, we announce that on and after November 30th, 1934, no lens, either with or without a camera, should be accepted as a **TAYLOR-HOBSON** lens unless it has the name **TAYLOR-HOBSON**, or one of our Trade Marks ending in **TAL**, e.g. **BUTAL**, **DATAL**, **MYTAL**, engraved upon it. Unmounted and single lenses, for whose mounting and adjustment we can have no responsibility, will be supplied by our Subsidiary, **THE NATIONAL OPTICAL COMPANY, LIMITED**, under Trade Marks ending in **NOL**, e.g. **ANOL**, **ENOL**, **INOL**. We guarantee all our lenses against defects of material and workmanship.

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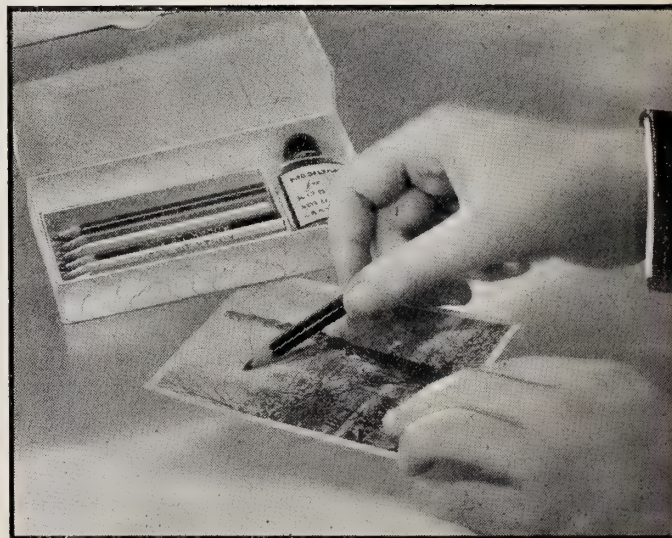
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Soluble Crayon Outfit

It's easy! There's no need to be good at drawing; you don't even have to follow the outlines accurately, as transparent colours do not obscure them. If it does not look right at first, colour can be removed without the slightest damage to the print surface. By blending the crayons the most delicate effects are obtainable, and you can produce work which has individuality, and is really "your own."



PRICE **2/6**

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EXPOSURE *and* ENLARGING

MANY amateurs, when balancing their photographic budget, must have found the item "Bromide Papers" somewhat high compared with the results obtained. We have all experienced the difficulty of judging exposure accurately, but the following method should enable waste to be cut down to a minimum.

Only a very simple piece of apparatus is needed, and this consists of a "Justophot" or other exposure meter working on the extinction principle, and a light-tight container for an electric bulb, similar to that shown in Fig. 1 herewith. A is a wooden box, with a lamp, B, at one end, a diffuser, C, about 3 in. from the opposite end, and an opening, D, to hold the negative. It is, in fact, a lamphouse and negative-holder, and those who have an enlarger (preferably one working on the diffused-light principle) will have the necessary apparatus ready-made, provided that the essential parts can be readily detached.

The completed accessory is shown in Fig. 2. X is the exposure meter, suitably mounted at a fixed distance from Y, the lamphouse; Z is a shade, made of cardboard or other suitable material, which helps to prevent extraneous light from reaching the exposure meter.

The whole apparatus is very simple to use. A negative of average density is selected, and the correct exposure required to give a good print ascertained by the "test-strip" method. The negative is then placed in the holder, the light switched on, and the reading taken with the meter in the same way as if a photograph were to be taken.

Let us assume that the negative gave a good enlargement in 30 seconds, and that the meter reading was $1/5$ th of a second at $f/8$. A second negative, which it is also desired to enlarge, is substituted and a meter reading again taken. If this came to, say, $1/5$ th of a second at $f/11$, it is clear that the light passing through the second negative is twice as strong as that passing through the first, i.e., the second negative is only half as dense as the first, and therefore requires only one-half the exposure, namely, 15 seconds.

The exposure could similarly be calculated for negatives of

all densities, without resorting to the use of test strips. The method, however, is most useful when used in conjunction with the latter, as the exposure can first be calculated by means

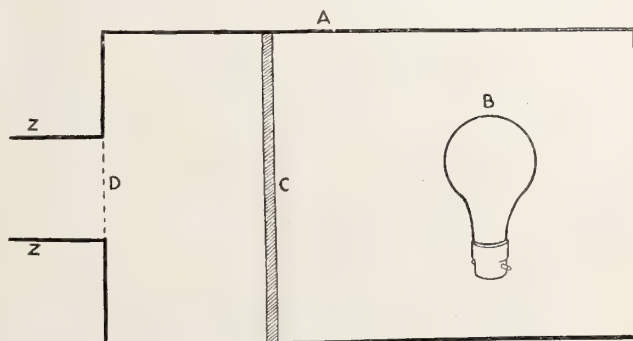


FIG. I.

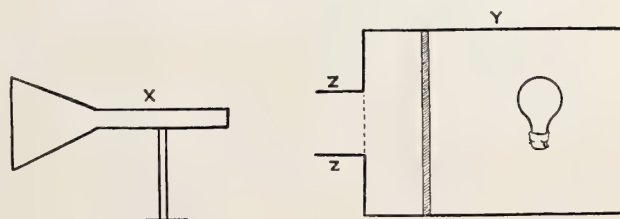


FIG. II.

of the meter, and then confirmed by means of a small piece of sensitive paper. This is of especial utility when making pictures for exhibition work, where the quality of the print is of first importance.

W. E. H. FULLER.

"The A.P." Monthly Competitions PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.
FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are despatched on the fifteenth of the month following the announcement of the awards.

The closing date for the November competition is Friday, November 30th, and for the December competition, Monday, December 31st.

THE NURSERY as a for the Amateur



"Removing the Soap." Selo Panchromatic, 10 grs. flashpowder, f/22.

ALL parents—and aunts and uncles—love to receive pictures of their own or relatives' children, particularly at Christmas-time; but how few know how to make those pictures in their own homes!

Here is described how any intelligent amateur camera-user may enjoy the pleasant and inexpensive pastime of child photography in the easiest possible way.

With the end of summer daylight, most amateur photographers put away their cameras, not thinking of the wonders of flashlight.

Many readers will think expensive apparatus is necessary, but, whilst it is nice to have the very best for easy working, first-class results can be obtained with the simplest box "Brownie," or other similar cheap camera, and a shilling's worth of flashpowder. A "Brownie," with its lens aperture of f/11, is ideal for definition in flashlight work, and, providing fast film is used, perfect exposures can be obtained with 10 grains of powder fired at about six to eight feet from the subject.

The difficulty, with cameras having only a small view-finder and no focussing-screen, is in composing

and focussing the picture, and this is where money can be well spent on a reflex or other screen-focussing type of camera; but, with a little practice and a foot rule, distances and centralisation of subject can be judged to a nicety. Also, as the nearest focal distance of a cheap camera is usually about nine feet, the type of studies possible is limited to general subjects such as

camera with little or no extension will overcome this difficulty to some extent. The camera should be used on a tripod or other firm support.

Regarding the lens. The large aperture of f/4.5 is very useful for composing and focussing with a reflex camera, but in practice I never use a larger aperture than f/6.3, and always prefer f/11 or smaller to obtain the greatest detail.

Small apertures, of course, require very fast films (or plates), and the brightest possible light, but happily both are easily obtained.

The fastest emulsion nowadays is panchromatic, and as modern high-speed pan. films are even more sensitive in artificial light they give the best results for this work, and are well worth the slight extra cost.

Flashpowder is sold in shilling packets, giving a dozen or so pictures, if ten grains is the usual amount fired.

The example pictures were made on all makes and types of emulsion, the lens aperture being altered to suit their different speeds, but for the beginner in flashlight work it is far best to use only one make and type of film, as then the same amount of flashpowder will perfectly expose pictures taken at the same aperture in each case.



"Early Words." Granville Ortho, 10 grs. flashpowder, f/8.

illustrations Nos. 2 and 3.

For intimate child studies close-ups are essential, and so it is an advantage to have a camera which will focus to within three feet—or nearer. Most roll-film cameras—even the cheapest—will do this. But, of course, a portrait attachment fitted to any



"Madame Entertains." Agfa Isochrom, 10 grs. flashpowder, f/8.

Studio Photographer

By J. C. HAYWARD.

The room in which the accompanying photographs were taken was an attic nursery, measuring only seven feet by eight feet, and the light plain paper on the walls was doubly useful as a reflector and unobtrusive background.

When starting this subject choose a time when the child is not overtired, but remember good pictures of sleeping children are rare and well worth obtaining. Get the child interested in some hobby or game. Judge the distance correctly and see the camera is level. After a few shots the child will cease to blink or be startled at the



"The Bedtime Book." Wellington Anti-screen, 10 grs., f/8.



"Repose." Imperial Soft Panchromatic, 10 grs., f/22.

clear. If the room is at all lofty, it is best not to open windows and doors while the work is in progress. The smoke will then remain undisturbed near the ceiling for some time before descending.

With the flashpowders as sold, informative tables are issued giving the correct amounts and distances for various subjects, but in the

circumstances described here 10 grains will be ample.

For firing the flash, there is nothing to beat one of the small hand flashlamps which are fired with a trigger and sparking-flint. If these are kept clean and in good order, they are perfectly reliable and respond to a pressure of the

finger instantly. The flashlamp can be held at arm's length to one side and above the level of the head, but in such a position that it does not shine into the lens. Particular care must always be taken that no draperies or curtains, etc., are near the flash.



"My Lady's Toilet." Granville Ortho, 10 grs., f/8.

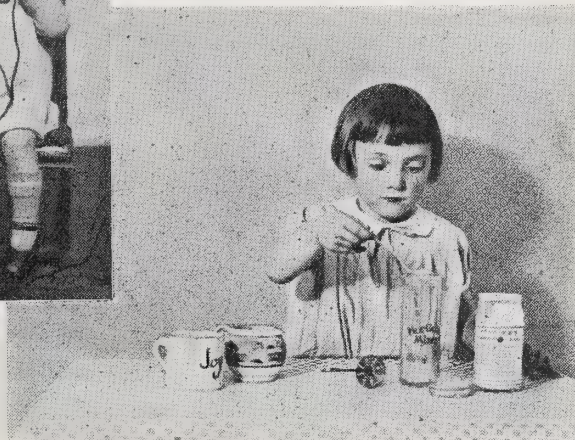
flash, and will enter into the spirit of the game.

The ordinary room illumination may be kept burning during the whole operation if a dark-coloured handkerchief is draped over the lens, while open, being momentarily flicked aside with one hand when the flash is fired.

There are several excellent ready-made flash-powders on the market, such as Johnson's and Agfa. These are practically smokeless, but as a certain amount of smoke appears to be inevitable, the pictures should be planned beforehand so that two or three can follow in quick succession, and then allow a period to elapse for the smoke to



"The Children's Hour." Selochrome Film, 10 grs., f/8.



"Preparing Supper." Granville Ortho, 10 grs., f/6.3.

With the Beginners

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

POINTS ABOUT DEVELOPMENT.

A GREAT many questions buzz around me about development, especially that method known as "time and temperature." The very nature of the questions often shows misapprehensions about development in general, and this method in particular; for example, "How long should a negative be in the developer?" to which the only answer is, "Till it is time to take it out."

All development is actually a question of time and temperature, inasmuch as the negative must be in the solution for some time or other, and that this time may have to be increased or diminished according to the temperature of the solution.

I will try to deal in the simplest possible manner, not so much with one method of development, but with the general principles underlying all negative-making. Put broadly, the problem is this. We have to produce in the negative a certain range or series of tones or densities, so that these in turn will produce a corres-

ponding series of tones in the positive. We may suppose, for the sake of simplicity, that the positive is a "black-and-white" print, such as we make on bromide paper.

In the negative we may want only a short range of tones, or a long one. The subject may contain a longer range of tones than we can secure on either negative or print. No printing paper can render *more* tones than there are in the negative, but it may often register *fewer*.

The simplest proposition of all is to make a negative of a "black on white" subject, such as a line drawing in jet-black ink on a pure white paper. The parts of the negative representing



Fig. 1.

the black lines must be so clear that they will pass sufficient light to the paper to produce the deepest black the paper will give. The parts of the negative representing the white paper must be so dense that during the whole of the exposure they will not allow light to penetrate to the paper so as to degrade it in the slightest. With proper methods and materials this is easily done, and we can get a print practically indistinguishable from the original drawing.

Our usual negative-making is not by any means so simple as this.

To go a step farther I want you to consider making a copy of a drawing of the kind shown in the illustration. This particular example is from an original wash drawing of what the artist calls the oldest inhabited house in England, but I do not ask for any correspondence challenging the statement.

The artist's lightest parts in the sketch have been obtained by leaving the white paper; his darkest touches by using indian ink at full strength; and between these two extremes he has introduced washes and touches of different strengths, from the palest of greys to a tone almost as dark as the black itself.

So in making a photographic copy of it the problem was to produce a



Fig. 2.

negative that would give a print with the following features. The paper must be white where the artist had left his paper white. There must be a deep black deposit of silver where the artist had used full-strength colour. Between the two must be as complete a series of gradations of silver deposit as there were intermediate tones in the sketch. My original print shows all these features exactly, although the reproduction does not.

I refer to Fig. 2; because it is evident that Fig. 1 does not show anything corresponding to the white paper or the black touches, nor does it show more than a scanty few of the other tones. Both negatives had the same exposure, and were put into the developer at the same time, but No. 1 was taken out long before No. 2. The difference between the two results is due to different development times. I could print No. 1 darker or lighter, but it would be false either way.

Suppose that soon after the two negatives were put into the developer I took one out, and could examine it in a good light without its fogging all over, what should I see? The greater part of the surface would have its original creamy appearance, and here and there might appear little patches of grey, some rather darker than others. The darker greys would indicate the white paper of the original; the lighter greys the lightest tones in the sketch. So that we might indicate the condition of the negative by the figures 0, 1, 2; where 0 is the unaltered emulsion, 1 the light grey, and 2 the darker one.

If I had left the negative in the solution longer, the two greys would have got darker, and other various depths of grey would have appeared in the previously blank areas; so that we might now represent the condition by 0, 1, 2, 3, 4, 5.

But even then some of the very dark greys in the sketch might not

have appeared in the creamy areas, and the number 5 density might not be sufficient to stop the light so completely as to leave white paper on the print. Therefore we should have to continue development, so that we obtained such a series of gradations as 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Then the clear parts (0) would give blacks on the print; the densest parts (10) would keep the paper white; and the other parts (1 to 9) would fill in the intermediate greys.

This is about as far as I can go at present. It shows, at any rate, that short development will give little contrast, and that prolonging development increases it. We must assume that the exposure was such that by the time the high-lights in the print were dense enough in the negative, the greys, down to the lightest, had all appeared; and that the only clear parts in the negative were those representing the blacks in the sketch.

W. L. F. W.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

AT AUCTION.

SIR,—In this school we have a boys' magazine club, and included in the list is *The Amateur Photographer*.

This is a new venture, and it was thought that probably some boys would like to have the copies as they were withdrawn from circulation. Consequently, they were afterwards put up for auction, and I thought that perhaps you might be interested to know that for forty-two numbers of your paper, the published price of which is 10s. 6d., the buyer paid 8s. Surely a testimony to the value of your paper, which I, personally, endorse.—Yours, etc.,

W. F. W. KING.

(Headmaster, Blue Coat School, Reading.)

A HINT TO THE R.P.S.

SIR,—Reading in "The A.P." some time back of the possible change of premises of the "Royal" in the near future, it has often occurred to me that there is further scope for extension of its amenities in the formation of a luncheon club with club licence, where members could sit and chat in comfort over lunch or refreshment.

If this is of interest, your "Letters to the Editor" page might bring other suggestions on the matter.—Yours, etc.,

RAYMOND H. DUDLEY.

NUMBERING NEGATIVES.

SIR,—With regard to the difficulty experienced by Mr. Slade in finding a method of marking index numbers on negatives, may I point out to him that an ordinary pin will scratch on the film side of the rebate a number which is perfectly legible by transmitted light?—Yours, etc.,

W. O. WITTON.

BRITISH AND FOREIGN.

SIR,—I was recently told that to be successful in British photography one should either be a foreigner or go abroad for one's subjects. This I denied, but was forced to admit that my informant was apparently right, when faced with "The Year's Photography," the R.P.S. publication.

Of fifty plates, about forty are by foreigners, or of foreign subjects; of the other ten, about six are possibly British, and only one really British, Plate V.—Yours, etc.,

H. STUART MACKENZIE.

A PHOTOGRAPHIC HUSTLE.

SIR,—Some very excellent advice given in the first column of "Pictures of the Week," attracted me. There is a class of workers, however, that it does not touch. One belongs to a society such as the Royal, or British Archaeological Societies. I belong to both. Once a year a Congress is arranged lasting a week or more. A programme of visits to churches, castles, abbeys, etc., compiled, the time allowed for inspection of each church is limited, and often curtailed from a photographic point of view by a lecture. The distance from one's home is generally considerable. To secure photographic records of the churches, etc., visited, much ingenuity of procedure is necessary. I am writing after years of experience.

How one should secure photographs of interiors you often explain—focussing camera, with swing back, backed plates, several lenses, firm tripod.

Could any reader describe the best way to secure such photographs when: Forty minutes is the scheduled time of the visit; a lecture is given from the pulpit lasting twenty minutes; the church contains inside: 12th-century font, double piscina, fine stone screen, wine-glass pulpit; outside: a scratch dial, doorway in buttress, sanctuary knocker on door under heavy porch.

This looks almost impossible. I am astonished myself at the results I secure under such conditions.

Do any of your readers make the attempt, and with what results? What is it essential to possess in the way of apparatus in order to get passable photographic records in the time?—Yours, etc.,

FRED. J. BRAND.

MINIATURE CAMERA WORK.

SIR,—Mr. C. W. Martin advises Mr. Burr to use fine-grain developer and so rid himself of his difficulty in getting definition. Alas! I know from painful experience that the trouble goes deeper than that. Can you buy for £6 to £10 an f/2.9 miniature camera which will give definition sufficient for enlargement up to postcard size? Our own "W. L. F. W." recently reviewed one and was delighted with it, but his snaps were not at the full f/2.9 of the lens. Having tried three times I can tell Mr. Burr that it *can* be done, but only if he is lucky. These cameras are mass-produced, and the price does not allow of much testing. Anyone who buys one, especially a second-hand model, should carefully test it with camera rigidly supported, and at measured distance. If under these perfect conditions the definition is not good enough then it is useless, and though many of them are, the rest are excellent. But it is pure luck.—Yours, etc.,

R. E. DICKINSON.

How I make my EXHIBITION PICTURES

No.
CCLVII.

Mr. JOHN
KEANE.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"IT may stagger some of the younger photographers to learn that I started my photographic career with a whole-plate camera. Of course, to-day no amateur would dream of using such a heavy outfit, apart from the cost of plates; but plates and materials were not the same price years ago as they are to-day. It is worth remembering, however, that with a suitable whole-plate negative it is possible to make a direct print in any medium we may choose, and that the finished print is large enough to rub shoulders with bigger brothers on the exhibition walls.

"My next camera was a 5x4 Sanderson. Then the reflex caught on, and I joined the gay throng of its warm admirers. I have never wished to change it, in spite of the allurements of the attractive and practical little instruments now fast growing in popular

favour. The only alteration I have made is to get rid of some of the weight and bulk of my quarter-plate reflex by changing to a 3½x2½, and this size I find quite sufficient for all ordinary work, especially as I never make a contact print.

"As to sensitive material I have come to prefer the film pack, though I still have a liking for the plate; one can do so much with a plate in the way of intensifying, reducing, retouching or other modification that is not quite so easy with a film. And speaking of plates I might be expected to say that I invariably use panchromatics; but in fact I do not always use them, although I admit their fine qualities. I am not convinced that a pan. plate is the best under all conditions, and as I develop by (cautious) inspection it means desensitising first. Speaking for myself,

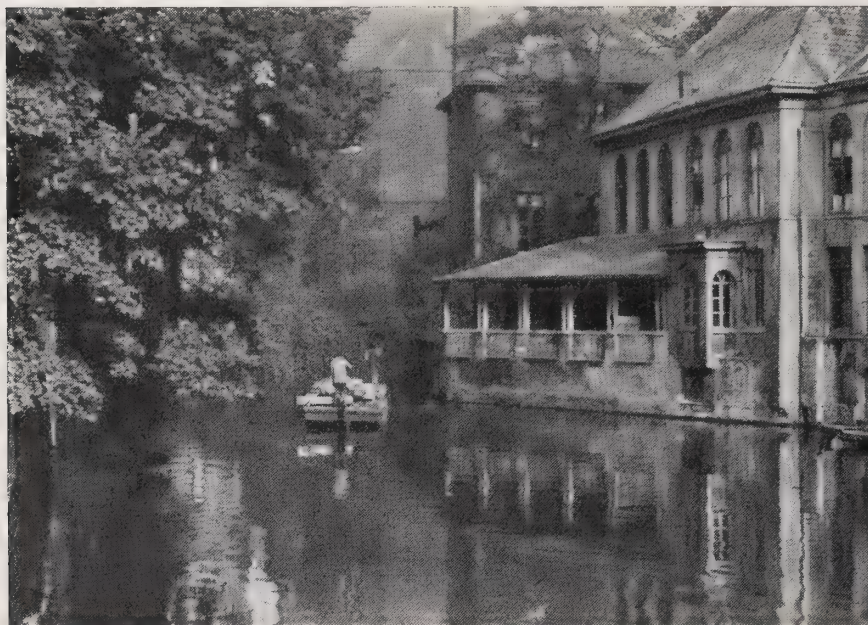
I doubt if one gets quite the same result after desensitising as by direct development without. That is as it may be. Again, the weight of several packets of plates, even in 3½x2½ size, becomes a consideration when one is going on a holiday, especially abroad.

"My negatives are developed slowly with Azol, and with the aim of getting plenty of delicate detail that will tell in enlarging. I think that anyone should be able to make a good negative; the trouble really starts when one begins to print.

"If I were asked what is my favourite printing process I should reply that it was the oil process; not that I use it very often, but that I think it gives the picture-maker more scope than any other process (including bromoil) to express himself by exercising control. But this means an enlarged negative; and the days are gone when ardent amateurs were content to work in a dark-room until the small hours of the morning, making transparencies and then enlarged negatives. Bromoil spares us this labour and expense, and so with me has practically replaced its fore-runner, oil.

"My usual and favourite size for a print is 15x12; and I find it best, having selected the most promising negative from the latest batch, to make a straight enlargement, pin it on a drawing-board, and consider it at intervals for a week or two before deciding on the final treatment. I say the latest batch because I find there is more zest and pleasure and inspiration in dealing with the newer ones before the novelty of them has worn off.

"There is no one process that meets the requirements of every subject, and most negatives are the better for a little editing; but occasionally nature is kind, and I get just the right thing; and then a bromide print gives me all I want, choosing either a cool-toned paper or a warm one, as the subject demands. The Carbro process is one to which I am also partial, since it gives an added strength and juiciness, as well as a long range of colours."



QUAI DE ROSAIRE, BRUGES.

John Keane.



DINAN.

By JOHN KEANE.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



"GO ON."

(From the Royal Photographic Society's Exhibition.)

By Miss M. EITNER.



DOUGLAS FAIRBANKS, JUN.

(From the London Salon of Photography.)

By DOROTHY WILDING.



1.—"Homeric."
By Miss G. M. Jones.

2.—"Home on the Evening Breeze."
By R. A. Mackintosh.

3.—"In Harbour."
By John E. Adams.

4.—"Herring Boats, Peel."
By J. Thwaites.

5.—"The Paddle Steamer."
By T. A. Thornton.

6.—"The Lighthouse Pier."
By B. M. Burton.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

LAST week, the theme under discussion was the adjustment of the printing paper to the contrasts of the negative. It was shown, *inter alia*, that the purpose of making such an adjustment was to enable the print to record all the tones of the negative, and, in so doing, to render the subject tones with due regard to truth; but, at the same time, it was mentioned that the degree of colour sensitivity of the plate or film had a great deal to do with the proper rendering of the tone values of the sky.

Tone and Colour.

The ordinary run of photographic emulsions is overwhelmingly sensitive to ultra-violet and blue. Orthochromatic emulsions are faintly sensitive to yellow and green, but practically insensitive to red. The photographic image, with emulsions of this nature, is therefore almost entirely attributable to light action from the ultra-violet and blue rays.

The human eye—to use the same term—is insensitive to ultra-violet, and equally sensitive to the three primary colours—blue, red, and yellow.

There must be, in consequence, a discrepancy between the tone values given by such emulsions and those seen visually, and this difference is chiefly manifested, as far as out-of-door work is concerned, by a rendering of the sky in too bright a tone. This may not be a scientifically accurate explanation, but it is near enough to afford a foundation for practical work and provide a principle to enable the process to be understood.

Nevertheless, the colour sensitivity of ortho emulsions has been greatly advanced in recent years, and, when the conditions are favourable they can—and do—give a modicum of tone in the sky, provided, of course, that this is not rendered unprintable by over-development of the negative or not recorded on account of the use of a too-vigorous printing paper.

Printable Skies.

One or other of these mischances has happened with Nos. 3 and 6 of the prints reproduced on the opposite page—"In Harbour," by John E. Adams, and "The Lighthouse Pier,"

by B. M. Burton—for the skies are devoid of tone, and everything points to either over-development of the negative or the use of a paper of too vigorous a character. The remedy indicated last week of substituting a softer grade of paper is the only way by which an improvement may be obtained, and such is recommended.

Both Nos. 2 and 5, "Home on the Evening Breeze," by R. A. Mackintosh, and "The Paddle Steamer," by T. A. Thornton, are appreciably better, and, if the tone of the clouds is not quite all that could be wished, it is probably as good as could be got with ordinary or orthochromatic plates and films, i.e., without a light filter. With a filter of medium depth, it is just possible that more of the finer gradations would be rendered, and, in general, the sky would be recorded in a deeper tone.

A filter, however, acts by cutting out those rays of light to which the emulsion is most sensitive. If its depth is enough to be of any use, it will cut out the whole of the ultra-violet and not a little of the blue, and, having regard to the low sensitivity of these emulsions to light of the remaining colours, the increase required in the exposure time is enormous.

Screens and "Pans."

The case is different when emulsions of the fully colour-sensitive or panchromatic type are employed. They are very much more sensitive to blue, yellow and red than the ordinary or ortho class, but are still over-affected by ultra-violet. The majority are also somewhat more sensitive to blue than yellow or red, though it is claimed that they are equally sensitive to all colours.

With them it is still necessary to use a light filter or screen; but while it may cut out all the ultra-violet and a portion of the blue, the increased sensitivity of the emulsion to the balance of the spectrum enables a comparatively short exposure to be given. Where, with ortho emulsions, a screen would require an increase in exposure of about twelve to sixteen times, it would only need multiplying by four if a plate or film of the panchromatic variety were chosen instead.

Moreover, the rendering of skies is greatly facilitated, and so great is the difference between No. 4, "Herring Boats, Peel," by J. Thwaites, and the rest on the page, that it would not be surprising to learn that a panchromatic emulsion, suitably screened, had been employed.

Modulation and Values.

The sky, in this case, is full of modulation, and is noticeably darker than the lights of the sunshine on the white paint of the boats in the foreground. This is as it should be, and as it would appear to the eye. The values seem true, and there is no sense of an exaggerated brightness attaching to the sky.

Having regard to the way the sunlight on the boats is rendered, it can be imagined what a gain there would be if, in the case of No. 1, "Homeric," by Miss G. M. Jones, a panchromatic plate or film had been employed. There is a perceptible difference, even now, between the tone of the white paint in sunshine and the blue of the sky against which it comes. It is, however, by no means comparable with either what the eye would see or the way in which it would be presented by a panchromatic emulsion, especially if used with a filter.

Beauty and Effect.

Had this been used, the tone of the sky would be appreciably darker, and the light would glow against it. The effect is one of considerable beauty; it has been very well seen; and it is something of a pity that the photographic rendering has fallen short of what it might have been.

There is, too, an unfortunate fog-marking on the right-hand side, probably arising from allowing the roll of film to become slack when loading or unloading. It is a fault that is easily avoided if precautions are always taken to prevent any such slackness occurring, and this should be done, for, to say the least, it is annoying to find a number of exposures ruined through carelessness in this direction.

There is no real remedy, apart from extensive local retouching, or very careful local extra printing.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"GO ON," by Miss M. Eitner.

TO make a satisfactory group of three figures in Indian file—the one following the other—is not an easy task, nor is it one that is attempted with any degree of frequency. The main difficulty is to keep the group coherent, or, perhaps, prevent it from seeming too dissociated; and another factor which provides a task is the adjustment of the relative degree of attraction of each figure, so that, while one is predominant, the others are not relegated into insignificance.

Relative Attraction.

It would obviously be undesirable that each of the three figures should claim an equal share of the attention, nor, in point of fact, would it be easy to accomplish. It would also be unwise, as a general rule, to show one figure so prominently that the other two exerted a negligible pull, for it would then involve a sacrifice of the qualities that a successful grouping affords.

Rather is it preferable that, while each of the figures should be endowed with a differing degree of attraction, one should be just sufficiently more prominent than the others to be decisively the chief; one should be a little less in importance, and the third should just fall short of the interest excited by the second.

That this progression has been achieved in this instance is apparent at a glance at the accompanying sketch. The most important is the leader (1). After him, the girl in the middle (2) takes the second place, while the other girl (3), as the last of the line, becomes the least significant. There are several reasons which account for the figures ranking in this order. In the first place, the direction of movement is upward and from right to left. As the figures occur in succession, the leader of this movement necessarily excites the greatest share of the

attention, the other two appealing in much the same degree as the order in which they appear.

Diagonal Composition.

A similar sense of order is suggested by the degree of contrast which is contained within the outline of each figure. The figure of the boy, with his black trousers and white shirt,

the relative order of attraction, and, besides, plays no small part in suggesting a sense of cohesion. This impression is very considerably aided by the fact that the three elements are shown hand in hand, by which means a real connection—as distinct from one that is imaginary—is established.

The connection so formed enables the figures to be considered as a group and not as a separate collection of divided entities. It co-ordinates the attraction of the three, and, while retaining a sufficiency of individuality in each element as well as the needed order of precedence, enables both the group and the picture as a whole to impart the very necessary suggestion of unity.

Another noteworthy feature of the arrangement of the composition is the reiteration of the diagonal lines, both in the line of the edge of the roof and the verges of the path.

Dominating Lines.

These lines dominate the composition. They make it exceedingly forceful and strong, but, lest they become over-assertive, the lines of the tiling to the right are introduced, and offer enough opposition to prevent any such suggestion. At the same time, they afford a certain sense of support, and, altogether, the composition is admirably managed.

There is just a sufficiency of shadow to make the sunshine evident, and the effect, too, is helped by the dark local colour of the grass in the foreground. The placing of the sunlit parts of the figures against the shadowed part of the wall is clever, and much of the success with which the effect is displayed is attributable to this cause. The work is undeniably well done, and not a little of its charm lies in its *naïveté* and the engaging insouciance of its spontaneous presentation. It is really full of good points.

"MENTOR."



offers a greater measure of contrast than either of the others. Between the two girls, perhaps, there is not so much difference, but No. 2 just seems to have it.

The composition, too, is arranged in the form of a diagonal. It is not very usual, but it is none the less forceful for that, and it has the tendency to direct the attention upwards and emphasise any item which appears at the top. This factor also stresses

November 28th, 1934

NEW BOOKS

that will appeal to the Photographer

"The Kingdom of the Camera," by T. Thorne Baker (G. Bell & Sons, Ltd., York House, Portugal Street, W.C.2, 7s. 6d.). A book that will appeal to every photographer, and also to those who do not practise photography, is this new volume written by Mr. T. Thorne Baker. It strikes a different note from the usual photographic handbook, and is one of Bell's Popular Science series which are issued under the inclusive heading of "Science for the General Reader." This describes it exactly, and Mr. Baker, whose name is well known to our readers as an authority on a variety of photographic subjects, particularly colour photography and emulsion making, has done his task well. The book presents the story of photography to the general reader in a most attractive manner. The story covers a large field and carries the reader pleasantly enough from one topic to another, including journalism, medicine, aviation, industry, crime, engineering, television, photo-micrography, radio-graphy, sound-films, etc., until at last the truth is apparent—that photography is one of the most important factors in the progress of the world to-day. Each of the phases referred to is dealt with in a readable fashion, and while it is in no sense an instruction book, it includes sufficient detail of applied photography to give the general reader a very good idea of each particular process. The book is admirably illustrated, and it is one that can be commended as a volume that will interest everyone who wishes to keep abreast with modern progress. We congratulate Mr. Thorne Baker on the production of this book.

"People I have Shot," by Jarché (Methuen & Co., Ltd., 36, Essex Street, W.C.2, 8s. 6d.). The average newspaper reader to-day is totally unaware how the up-to-the-minute photographic illustrations of current events get into the papers. The fact remains that they are there, and it has become such an everyday occurrence that the absence of pictures relating to topical events would probably be more noticeable than their inclusion. Their presence is largely due to the activities of the ubiquitous Press photographer, of which the author of this book may be regarded as the *doyen*. The amateur free-lance photographer will revel in this book. It is the autobiographical account of the adventures and "scoops" of one of the best-known Press photographers, James Jarché, who was attached to the *Daily Sketch*, and then became the "star" of the *Daily Herald*. The story is told in the most casual and unassuming manner, and makes attractive reading. Incidentally it discloses the amazing lengths to which the "live" pressman goes to secure news pictures at any cost, and

to beat his rivals. The author has led a full life, and describes his work in all parts of the world, and the strange places he has ventured with his camera. It is given with a wealth of anecdote that makes the book at times exciting, and always entertaining. Many of his shots are famous and historical in the annals of illustrated journalism, and it indicates that the successful Press photographer must have an adventurous nature and be untiring in taking risks; his camera must always be ready, and he must have a genius for anticipating events and seizing opportunities. "People I have Shot" is a book that could be taken up and read at any time with interest. It has a characteristic "foreword" by Hannen Swaffer.

"Last of the Wind Ships," by A. J. Villiers (George Routledge and Sons, Ltd., Broadway House, Carter Lane, E.C. 15s.). There are vast numbers of people in this country who love the sea, and to whom pictures of "wind-jammers" make a special appeal. In this volume *de luxe*, Mr. Villiers, who is already well-known for his pictures of this subject, tells his tale afresh and in a more complete form, both as regards matter and illustrations. It is the story of his voyage from Port Victoria, Australia, to Falmouth, round the Horn, and he recounts the record voyage of the four-masted barque *Parma* which covered over 12,000 miles in eighty-three days with a cargo of grain. She was one of the famous ships taking part

in the annual grain race from Australia, and the story is told with a simple charm that will appeal to every reader who likes an authentic book of adventure. Mr. Villiers points out that while in 1921 there were one hundred and forty of these beautiful sailing-ships afloat, barely a score are now available, the rest having disappeared; and he, with everyone who loves sailing-ships, deplors the fact that within ten years they will probably have become extinct. This will mean not only a loss to those who like beautiful things, but a very definite loss to the pictorial photographer whose ambition is to secure a picture of a windjammer at sea. The literary portion of this book, which occupies sixty pages, is admirably written, and is an epic of the sea which in years to come will have real historical value, particularly as the matter is followed with two hundred and eight illustrations which depict the voyage from start to finish with wonderful realism. They show the ship in calm and in storm, and are pictures of great charm and originality. A notable point the author mentions is that practically all the photographs were produced with an old Kodak (120) which he bought from a chemist's assistant in Port Adelaide in 1927 for thirty shillings. It has been four times round the Horn, and is a definite indication that it is the man behind the camera who is responsible for the pictorial results, provided the camera is a reliable working instrument, its cost being a secondary matter. The book concludes with numerous statistics regarding the fleet of ships and their activities since 1927, and refers to Captain Erikson, of Mariehamn, Finland, who is the owner of the majority of those afloat to-day. We can heartily commend this book to every reader who takes an interest in the sea and sailing-ships.

"The A.P." Monthly Competitions

AWARDS FOR OCTOBER.

THE additional activity that was engendered by our Annual Lantern Slide Competition is reflected in the print competition for October. A great number of the subjects that were sent in for lantern slides (and in some cases won prizes) appeared again as prints in the competition. Many of these prints are of high quality, and their producers are to be congratulated on being equally good with both slides and prints. The entries in all three sections were well up to the average, and the awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"The White Mantle," by John Muller, 53, E. 182nd Street, N.Y.C., N.Y.
Second Prize.—"Cottages Across the Creek," by H. Warwick Nevill, 207, Romford Road, E.7.
Third Prize.—"Thames Side," by Edward H. Brenan, 12, Avenue Rise, Bushey, Herts.
Mounting Prize.—"White Sisters," by Denis Whitlock, 44, Scotts Lane, Shortlands, Kent.
Certificates of Merit.—"Calm Before the Storm," by Edwin Broomer, Glendower, Falkland Road, Torquay; "A Sunlit Doorway," by Hugh Crawford, Kinvara, Castle Park, Belfast; "The Park Gates," by A. I. Fairbank, 11, Copers Cope Road, Beckenham, Kent.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3, respectively.

Those awarded Honourable Mention are as follows: W. J. Allam (London, E.C.); George C. Backhouse (Leeds); L. C. Blanchamp (Putney, S.W.); Edwin Broomer (Torquay); J. H. Clark (Camberwell);

(2) R. W. T. Collins (Worthing); W. T. Dawson (Wallasey); A. I. Fairbank (Beckenham); W. A. Hooker (Great Crosby); William Jackson (Hull); (2) C. W. Johnson (Harrow); Sorab J. Kharegat (Bombay); F. S. Matheson (Cornwall); H. Warwick Nevill (London, E.); Godfrey G. Phillips (Bedford Park); C. W. Rodmell (Hull); Chris. T. Salmon (Barry, Cardiff); A. R. Turpin (London, N.W.).

INTERMEDIATE SECTION.

First Prize.—"Sunshine Alley," by Frederic Finch, Norbreck, Adams Avenue, Tunstall, Stoke-on-Trent.
Second Prize.—"Youth," by G. Newby, 41, Luxor View, Harehills, Leeds.
Certificates of Merit.—"Tête-a-Tête," by Dr. S. D. Jouhar, The Hall, Byers Green, Co. Durham; "Autumn Sun," by G. Tschernochvostoff, 22 A 10, Idrottsgatan, Helsingfors, Finland; "The Night Boat," by H. N. Collinson, 16, Bath Road, Felixstowe; "The Open Shirt," by Fred Sheldermine, Road End, Greenfield, Near Oldham, Lancs.

BEGINNERS' SECTION.

First Prize.—"High Tide," by H. Bailes, 58, Lightwood's Hill, Bearwood, Birmingham.
Second Prize.—"A Labourer's Palace," by Mrs. D. Hall, The Nest, Brixham Road, Paignton, Devon.
Certificates of Merit.—"Wagon Wheels," by Louis Brown, 59, Colwyn Avenue, Derby; "Anne," by Harold Jackson, 1, Cumberland Villas, Egton Street, Hull; "Hammersmith Bridge," by George F. Lockwood, 119, St. John's Road, Walthamstow, E.17; "A Sussex Sentinel," by J. G. Restall, 93, Queen's Road, North End, Portsmouth; "The Fountain," by Jessie Wallace, 2625, Hemlock Street, Vancouver, B.C., Canada.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The second highest award in the ninth annual Kodak International Salon of Photography, which was opened in Rochester, U.S.A., to-day, was won by Mr. F. A. Gant, a member of the Kodak staff at Kingsway, London. The Salon, which was founded in England, and is held in a different country each year, is open only to members of the Kodak organisation, and hundreds of entries are received from all parts of the world. The premier award, the Eastman Gold Medal, was won by a Chicago worker, Mr. T. L. J. Bentley, of the Kodak Works at Wealdstone, was awarded a bronze medal, and Messrs. C. L. Clarke and J. Drake, of Kingsway, and Mr. W. Robinson, of Harrow, received certificates.

Camera Club Jubilee.—Following closely upon the heels of the Jubilee of *The Amateur Photographer*, the Camera Club, which was founded in 1885 by the then Editor of "The A.P.," will be celebrated in a "Jubilee Revel" on Saturday, 15th December, at 8 p.m. The Christmas Revels of the Camera Club are already well-established popular annual functions, but to celebrate its fiftieth year the Entertainments Committee is going to make this a very special affair indeed.

The twenty-seventh Salon promoted by the Scottish Photographic Federation will be held in Ayr from 20th April to 4th May, 1935. The Art Galleries of the Carnegie Library and Museum have been secured for the exhibition. No prizes are offered, but a highly successful Art Union (with the sanction of His Majesty's Board of Trade) is promoted, and under its agency many of the pictures exhibited are sold. Customs regulations, however, prohibit the sale of pictures from overseas. The various sections are as follows: (a) Prints, confined to Scottish workers at home

and abroad; (b) Prints, open to all other workers; (c) Lantern Slides, open to all workers; (d) Prints or Slides, of scientific or record interest, open to all workers; (e) Stereoscopic Transparencies, open to all workers. The Judges will be Mr. D. Dunlop, Mr. J. McKissack and Mr. W. W. Weir. The entry forms have now been issued. A postcard to the Salon Secretary, Mr. Arthur J. Nelson, 6, Hilary Crescent, Ayr, will bring an entry form by return.

"Life and Art in Photograph." Messrs. Chatto & Windus (97 and 99, St. Martin's Lane, W.C.2) have just issued three numbers of a new series of books with this general title. Each contains 100 reproductions from photographs, so ably selected that the subject dealt with is presented with extraordinary beauty and completeness. No. 1 is "The Italian Renaissance," with beautiful pictures of typical examples of the architecture, sculpture and painting of this amazing period. No. 2 is "The Polar Regions," an anthology of Arctic and Antarctic photographs of absorbing interest. No. 3 is "A Book of Dogs," in which are portrayed fine specimens of all well-known breeds, interspersed with pictures of hunting, beagling, greyhound-racing, and so on. Each volume is published at five shillings. If other volumes of equal excellence are to follow they will form a series of picture books of rare beauty and interest, and should find an honoured place in every well-ordered home. Incidentally, they provide a forcible object-lesson on the unrivalled merits of photography as a medium of beautiful and accurate pictorial representation.

We regret to have to record the death of Mr. J. A. Heir, who for many years has been chief photographer of Kodak, Ltd. He joined the Company in 1898

and was at first Sales Manager, and then head of the department for all photographic materials for specimen and advertising needs. He was also a painter-artist of considerable merit and his work has been shown in many exhibitions. He was a very popular personality to thousands in the photographic world and will be sincerely missed.

Electric exposure meters have come to stay, and many photographers, both amateur and professional, rely on these ingenious instruments for every exposure made. While certain variations are observable when comparisons are made, there is no doubt that in practical use they afford a very reliable guide. One of the best of the recent examples of these meters is the "Photoskop,"



supplied by Sands Hunter & Co., of 37, Bedford Street, Strand, W.C.2. The appearance of this little instrument is indicated in the illustration herewith, and it will be noted that it is an extremely simple piece of

apparatus free from projections or complications. It is entirely automatic in action, and by pointing it directly at the subject to be photographed the exposure required is indicated by a moving pointer directly on an engraved scale. The only adjustment is to set the scale before use to the speed of plate or film and the stop. The "Photoskop" can be used indoors in dull light or out of doors in brilliant sunshine, and for ciné and artificial light exposures. The price is £5 5s. complete in leather case with full instructions.

The Hackney Photographic Society will hold its 46th Annual Exhibition at the Central Hall, Hackney, from March 27th to 30th, 1935. Entry forms and all particulars are obtainable from the Hon. Secretary, Walter Selfe, 24, Pembury Road, Clapton, E.5.

Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in this issue.

Photographic Society of Ireland, Members' Annual Exhibition.—Open, November 26–December 1. Secretary, A. V. Henry, 34, Lower Beechwood Avenue, Ranelagh, Dublin.

Chicago International Salon.—Open, December 13–January 20. Entry forms from "Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A."

"Northern" Exhibition, City Art Gallery, Manchester.—Open, December 8–January 10. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 7, 1935. Particulars from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society (Photographic Section). Open Exhibition.—Entry forms due January 11; exhibits, January 17; open, January 28–February 16. Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

International Miniature Camera Exhibition, for prints and enlargements made from miniature camera negatives.—February 1–27, 1935. Latest date for entries, January 21. Entry forms and particulars from Exhibition Secretary, British Photographic Fellowship, 7, Aberdeen Mansions, Kenton Street, W.C.1.

South London P.S. Annual Exhibition.—Entries, January 22; open, February 16–March 16. Details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25–March 2, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

Ilford P.S. Annual Exhibition.—Entries, February 2; open, March 4–9. Hon. Exhibition Secretary, H. G. Haylock, 58, Windermere Gardens, Redbridge Lane, Ilford, Essex.

Birmingham P.S. Annual Exhibition.—Entry forms

due, February 9; exhibits, February 12; open, March 2–16. Secretary, E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

L.M.S. Annual Exhibition.—Entries, February 13; open, March 11–16. Secretary, A. J. Scrivener, Station Master's Office, Euston Station, N.W.1.

Barry C.C. International Salon.—Entries, March 8; open, March 18–23. Secretary, J. H. White, Carleion, 61, Pontypridd Road, Barry, Glam.

Scottish National Salon (Art Galleries, Ayr).—Entries, Overseas, March 9; Great Britain, March 23; open, April 20–May 4. Secretary, Arthur J. Nelson, 6, Hilary Crescent, Ayr, Scotland.

Brussels International Salon.—Entries, March 15; open, May 7–June 9. Secretary, M. Maurice Broquet, Rue du Sceptre, 77, Brussels, Belgium.

Antwerp International Salon.—Entries, March 15; open, April 27–May 12. Secretary, D. J. de Groot, Van Heystrelt-Straat, 19, Deurne-Antwerp, Belgium.

Hackney P.S. Annual Exhibition.—Entries, March 25; open, March 27–30. Secretary, Walter Selfe, 24, Pembury Road, Clapton, E.5.

Amateur Cinematography

Ready for Snow? By R. H. ALDER.

DECEMBER sunshine, thrown back by snow and ice, furnishes ideal lighting for sports scenes. The reflected light gives even illumination, while the low-hung sun provides natural cross-lighting.

Exposure needs careful consideration, particularly as to the range between long and close shots. "Expose for the high-lights and let the shadows take care of themselves" is an excellent motto for reversal film workers, but it is necessary to determine which high-lights form the criterion.

In long shots we are concerned with the play of light and shade on the snow itself. A small aperture will be justified, for there are no expanses of shadow to be clogged up. The reading of a photo-electric meter will need no correction.

The Important Details.

In medium and close shots the high-lights we want to record are those in the features. These are several tones darker than the snow.

Therefore it is not uncommon to find that the stop must be opened up to twice the diameter (half the f/number) required for longer shots—even more in the case of close-ups. By this the snow detail will be lost, but the figures will be correctly rendered.

In such cases both the photo-electric and the extinction meter are carried really close to the main subject, so that the large area of white background is excluded. A meter of any type, however, can be used in the usual position so long as the detail in the actual subject is observed, not that in the surrounding scene.

Colour against Snow.

For the same reason it is essential to use panchromatic stock and a pale filter to cut down the excess of blue light. In summer we have to deal with paler flesh tints against green backgrounds; in winter flushed cheeks are set in lucent white. Ruddy complexions come out unnaturally dark unless there is colour correction as well as adequate exposure.

Much of the sparkle of winter scenes may be lost if the lens-hood is omitted

from the regular equipment. The best type is rectangular, a full inch or more in length, and only just wide enough to avoid cutting the edges of the frame. Without it stray light will cause general fogging which flattens out the delicate detail.

Another cause of flatness is condensation on the lens. Once the camera has been taken out of doors it is not brought into a warm atmosphere until the day's work is done.

The camera-man carries round warmth and moisture himself. Even the felt-lined camera-case is suspect. A clean, dry waterproof square is the best protection for a small camera once it has come out of the house.

Improvisation.

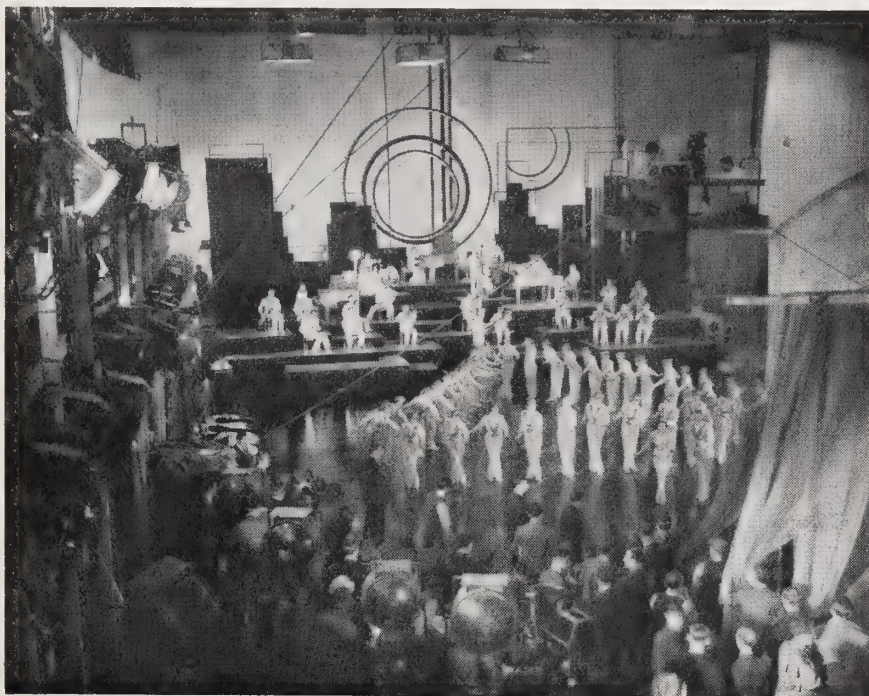
The scenario is generally a mere outline; so much depends on circumstances, and the chances are so brief

that detail must be left to the last moment. For this reason it is as well to plan out beforehand all the possibilities so that the urgency of shooting will not result in unbalanced shots.

Action is predominant always in winter—everyone moves, if only to keep warm. The camera-man must guard, therefore, against a plethora of "busy" shorts without relief.

The editor will want to build a rhythm of alternate movement and pause, so plenty of close-ups of skate-fixing, braziers and similar "semi-stills" may be included.

For tobogganing and skating a distant viewpoint and a telephoto lens are much to be preferred, because they minimise the angular movement of a swing shot. A short-focus shot of a toboggan, with the camera sweeping through nearly 180 degrees, gives a



At work in a film studio. This print will give the amateur some idea of the environment and masses of arc lights required in shooting a modern sequence. It was taken at the B.I.P. Studio, and is an incident in the making of "Radio Parade of 1935," which is being filmed in natural colours by the Dufaycolor process.

terrific impression of speed, but on the screen the sledge appears to take a sharp bend without any banking to help it.

Swing Shots.

One such unnatural shot will pass, but for the rest, if a short-focus lens only is available, it is better to rely

on fixed angles at the top and bottom of the hill. If there is a tricky bit of banking in the course of the run it is worth while to spend a few feet there in the hope of a spill.

Figure-skating is pre-eminently a subject for slow motion, if the light is good enough. One or two such shots, cut into the middle of some

swift work on the outside edge, will always provoke enthusiasm in the audience.

Finally, don't forget the possibilities of the thaw. A dripping icicle or a crumbling snow-man (if you are lucky enough to get him at the psychological moment) forms an effective fade-out.

Leads and Connections with the Household Mains

By
"ACTINOGRAPHER."

MODERN lighting equipment is so very efficient in itself that the majority of failures experienced can be traced down to faulty connections and other external factors.

One of the most puzzling of these failures is due to a "dead" point in the household mains system. Points may go dead for a variety of reasons that do not concern us here—although it is unfortunate that the fact is not often discovered until the lights or projectors have been connected up in readiness for working.

In most cases, it is a waste of time to attempt any remedies on the spot. The utmost that can be done is to test the point by directly plugging-in a lamp or another piece of apparatus, at the same time checking over the switch controls. Should the point prove to be in good order, connections to the original apparatus must be checked over; but should current still prove unobtainable no time should be lost in plugging into another mains point.

Losses.

In changing over from one point

to another, it may be necessary to use leads longer than those ordinarily employed. This may result in some loss of brilliancy or power—since very long leads always cause an appreciable drop in the voltage.

One remedy for this is to readjust the resistance, though it must be remembered that (as the apparatus is probably being overrun already) a lower voltage may be preferable to an excessive one.

Fluctuations.

Mains current may also tend to fluctuate apart from any of these considerations. During "business hours" in London, for example, it has been found impossible to approach within 10 volts of the normal rating; and *after* business hours an excess of 20 volts has been noted. Obviously, then, to adjust the resistance for the deficiency would lead to disastrous results if a further adjustment were not made to counter the increased pressure of 30 volts.

Many circuits can be overrun—some by 100 per cent or more—but this factor must be regarded as a safety valve and should never be assumed. For this

reason it is best to detach the plugs of electric fires, irons and other devices on the same circuit before drawing off the fairly heavy current required for ciné apparatus.

Avoiding Breakdowns.

All connecting fittings should be properly attached to their respective leads, since loose contacts are dangerous and are not always easy to find. In use, the leads themselves should be placed out of harm's way beneath carpets, etc., or clipped against the wall.

These things always appear rather simple when considered in a detached kind of way, but in actual practice they are often prone to assume troublesome dimensions. Perhaps the safest way to avoid breakdowns is to detail one person in particular charge of connections, leads, switches, etc. The fact that no other duties are assigned to him will show that there is all the difference in the world between such an arrangement and the confusion that occasionally arises when no real plans are made in preparing for a home ciné show.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING DECEMBER, 1934.

| DATE. | EVENT. | PLACE. | DATE. | EVENT. | PLACE. |
|-----------|--|-------------|-------------------|--|---------------|
| Dec. 1-6. | Cattle Show at Bingley Hall .. | Birmingham. | Dec. 26. | Bank Holiday—Boxing Day. | |
| " 1. | Inter-City Rugby Match .. | Glasgow. | " 26. | Steeplechase Race Meetings .. | Cheltenham |
| " 7. | Centenary of Edward Irving .. | Annan. | | | Spa and |
| " 10-14. | Cattle Show, Royal Agricultural Hall | London. | | | Kempton Park. |
| " 14. | Duke of York's Birthday. | | " 26. | Tideway and Richmond Charity Rowing Regattas | River Thames. |
| " 15. | First International Rugby Trial | Melrose. | " 31. | New Year's Eve celebrations. | |
| " 25. | Christmas Day. | | | Bonfire at Cross Knowe (burning out the Old Year) | Biggar. |
| | Ancient customs: Mediaeval Plays by Christmas "mummers" in Hampshire; "Guise Dancing" at St. Ives, Cornwall; The Holy Thorn Festival of Flowers at Glastonbury, Somerset, and Nativity Plays at St. Hilary, Cornwall, and Glastonbury. | | DURING THE MONTH. | Scottish National Fat Stock Show | Edinburgh. |
| | | | | Oxford v. Cambridge (Rugby) | Twickenham. |

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, November 28th.

Bethnal Green C.C. "Using the Club's Enlarger." J. Hendy.
Birkenhead P.A. Lecturettes by Members.
Birmingham P.S. (Ciné Section). Demonstrations on Sound-Film Equipment by Mr. Buckland (B.T.H. Co.).
Borough Poly. P.S. "Photomicrography." J. G. Miller.
Brighton and Hove C.C. Bromide Demonstration. F. Burfield Dyer.
Bristol P.S. "Night Photography."
Camberwell C.C. "The Beginner's Problems with an Enlarger." R. C. L. Herdson.
Chorley P.S. L. and C.P.U. Prints.
Coventry P.C. "Highways and Byways in Shakespeare's Land." Wm. A. Clark.
Croydon C.C. Print and Transparencies Competition.
Darwen P.A. "Titles—Suitable and Unsuitable." John White.
Dennistoun A.P.A. G.D.U. and S.P.F. Portfolios.
G.E. Mechanics Inst. P.S. Competition.
Handsworth P.S. "It Didn't Get There." R. T. Newman.
Ilford P.S. "Autolycus in East Anglia." G. E. W. Herbert.
L.M.S. (London) P.S. Slide-Making. H. W. Bennett.
Northallerton and D.P.S. "The Amateur Photographer" Prize Slides.
Partick C.C. G.D.U. and S.P.F. Slides.
South Suburban and C.P.S. "Colour Photography." F. P. Bayne.

Thursday, November 29th.

Accrington C.C. The Chloro-Bromide Process. Mr. Egan.
Ashton-under-Lyne P.S. "My Methods." G. J. Brown.
Aston P.S. Alliance Slides.
Bury P.S. "Bird Hunting with a Tramp." Rennie Woods.
Coatbridge P.A. "Mounting of Prints." E. C. Shaw.
Gateshead and D.C.C. "The Land of Sunshine." T. Charlton.
Gravesend and D.P.S. Alliance Slides.
Greenock C.C. Sashalite. J. C. Tannock.
Hammersmith H.H.P.S. "Photography in the Detection of Forgery." T. J. Ward.
Hull P.S. Criticism of Members' Prints. S. Bridgen.
Isle of Wight C.C. Cinema Films.
Keighley and D.P.A. "Cave Exploration in Yorkshire." H. W. Haywood.
Liverpool A.P.A. "Sailing Ship Days." Rev. S. Bradford.
Loughborough P.S. Slide-Making. J. O. Wilkes.
Newcastle and D.A.C.A. Films by Finchley A.C.S. and Wood House Pictures.
N. Middlesex P.S. "Lighting in Portraiture." Miss D. M. Woollons.
Oldham P.S. Monthly Meeting.
Richmond C.C. "Snapshots in Colour." H. Nelson Clarke.
St. Helens C.C. Exhibition.
Sheffield P.S. "Oxford: its Colleges and University Life." C. W. Rodmell.
Singer C.C. G.D.U. and S.P.F. Slides.
Stourbridge Inst. P.S. "Dark-room Dodges." G. C. Weston.
Twickenham P.S. "From Plate to Print." A. S. Farris.
Tynemouth P.S. Slide-Making. J. N. Lilley.
Watford C.C. Lecturette Evening.
Wimbledon C.C. "A Little Holiday in France." G. E. W. Herbert.
Woolwich P.S. "The Amateur Photographer" Prize Slides.

Friday, November 30th.

Bethnal Green C.C. "Photography and the Commercial Artist." F. H. Fradd.
Hackney P.S. National Gallery.
Harrogate P.S. "A Chat on Plates and Films." S. Bridgen.
Hinckley and D.P.S. Bromide Enlarging. T. H. Woodward.
John Ruskin C.C. Lenses and Shutters.
King's Heath P.S. "Norway, a Peep at Folk and Fjords." F. W. Pilditch.
Leigh Lit. Society P.S. "Colouring Slides." R. P. Battersby.
Leytonstone and Wanstead C.C. "London's Cup of Tea." G. W. L. Carter.
Royal P.S. Projection of Films in Connection with Cinematography Exhibition.
St. Helens C.C. Exhibition.
Sheffield P.S. "English Gothic Architecture." R. Nicols.
Shropshire C.C. "Common Faults in Handling a Camera." M. F. Thatcher.
Southend-on-Sea and D.P.S. Enlarged Paper Negatives. G. Crosby.
Wimbledon Ciné Club. Programme of Films by Seall F.S.

Saturday, December 1st.

St. Helens C.C. Exhibition.
Sheffield P.S. "Land of the Moors." J. C. North.

Monday, December 3rd.

Ashington and Hirst P.C. Copying. J. Crudace.
Blackpool and Fylde P.S. Open Night.
Bradford P.S. Lecturette Evening.
Chelsea P.S. "Home Portraiture." F. P. Bayne.
City of London and C.P.S. Slides by Contact and Reduction. J. E. Phillips.
Derby P.S. Bromide and Warm-toned Papers. H. R. Kershaw.
Dewsbury P.S. Alliance Prints.
Erdington and D.P.S. "The Amateur Photographer" Prize Slides.
Glasgow and W.S.P.A. Paper Negatives. James Thompson.
Gravesend and D.P.S. Practical Mounting. W. H. Banyard.
Hammersmith H.H.P.S. (Stereo and Colour Group). "Light Filters." J. A. Hall.
Ipswich and D.P.S. E.A.F. Slides and Prints.
Kidderminster and D.P.S. "Preparing the Exhibition Print." Fred Green.

Monday, December 3rd (contd.).

Kingston-upon-Thames and D.P.S. "The Mediaeval Church." E. Yates.
Leeds C.C. "Plates and Films." S. Bridgen.
Leeds University P.S. "Colour and Critics." C. F. Walker.
London County Council Staff C.C. "Art and the Camera." W. L. Shand.
Luton and D.C.C. "Romantic Italy." Alex. Keighley.
Newcastle (Staffs) and D.C.C. Nippon C.C. Portfolio.
Oxford P.S. "How to take a Photograph." R. Rose.
Plymouth Inst. P.S. General Discussion—"My Camera," by Members.
St. George Co-op. C.C. "Faults in Negatives." A. Osterberg.
St. Helens C.C. "The Doone Country." R. H. Lawton.
South London P.S. Criticism of Prints and Slides.
Southport P.S. L. and C.P.U. Slides.
Wallasey A.P.S. Lecture by N. F. Ellison.
Walthamstow and D.P.S. "An Introduction to Natural History Photography." R. Chislett.
Wolverton P.S. Enlarging. T. S. Eales.

Tuesday, December 4th.

Accrington C.C. I.C.P.A. Prints.
Basingstoke C.C. Print Evening.
Bedford C.C. "Romantic Italy." Alex. Keighley.
Birmingham P.S. "The Camera Cannot Lie?" Dr. D. A. Spencer.
Blackpool and Fylde P.S. "Infra-Red." Ilford, Ltd.
Bridge of Allan and D.P.S. Lecture by Miss A. F. Soutar.
Cambridge P.C. "Through the Chilian Andes." The Rev. H. S. Cuthbertson.
Dunfermline P.A. Criticism of Holiday Snapshots and Films.
Exeter C.C. Members' Evening.
Grimsby P.S. "Modernism in Art." A. E. Wade.
Guildford and D.C.C. Gaslight Printing. Mr. Hamilton.
Hackney P.S. "Negative and Print Improvement." W. Selfe.
Halifax P.S. "Home Portraiture." A. Wheelton and J. P. Oakes.
Hamilton P.S. "Paper Negative Making." I. Gordon.
Harrow C.C. "Lighting as Applied to Portraiture in the Home." Amyas Cox.
John Ruskin C.C. Enlarging.
Kilburn and Willesden P.S. "Home Portraiture." F. P. Bayne.
Leamington and D.P.S. Ciné Evening.
Leeds P.S. "Architectural Detail Photography." J. Crowther Cox.
Leicester and L.P.S. Enlarging with a Home-made Enlarger. W. N. Plant.
Liverpool A.P.A. Enlarging. J. L. McCarthy.
Manchester A.P.S. "Scenery and Flowers of the Wye Valley." George Grundy.
Monklands P.S. Enlarging. E. C. Shaw.
Morecambe, Heysham and D.P.S. Members' Lecturettes.
Nelson C.C. "Upper Wharfedale." A. Shackleton.
Newcastle and Tyneside P.S. Members' Print Competition Criticism.
Norwich and D.P.S. Negatives and their Development. R. Gaze.
Norwood C.C. "The Zoo Who's Who." C. Roberts.
Portsmouth Camera and Ciné Club. "A Continental Holiday." Dr. J. Ford Palser.
Preston S.S.P.S. Oil Pigment Reinforcement. Harold Brown.
Royal P.S. "A Holiday in Switzerland." F. A. P. Zacharias.
Rugby and D.P.S. The Negative and the Print. J. Donkin.
St. Bride P.S. Intensification and Reduction. G. M. Maynard.
Sheffield P.S. "Impressions of the Shetland Islands." Miss D. Austen.
Small Heath P.S. Alliance Slides.
South Glasgow C.C. Bromoil. Jas. Smith.
South Shields P.S. Members' Demonstrations.
Stafford P.S. "Pictorial Aims and Reality." F. W. Lawton.
Swindon and N. Wilts C.C. "Christmas Cards." Mr. Challice.
Tadmorden P.S. Slide-Making. T. B. Howell.
Walsall P.S. "The Amateur Photographer" Prize Slides.
Warrington P.S. L. and C.P.U. Portfolio.
York P.S. Y.P.U. Prints and Slides.

Wednesday, December 5th.

Bethnal Green C.C. "Composition." M. O. Dell.
Borough Poly. P.S. "Doing Denmark." E. P. Huddy.
Brighton and Hove C.C. "Three-colour Demonstration." L. W. Offord.
Bury P.S. "Lovely Lancashire." James Shaw.
Camberwell C.C. "Composition and the Beginner." R. C. L. Herdson.
Carlisle and County A.P.S. Beginners' Request Night.
Cheltenham A.P.S. "The Photographic Convention at St. Malo." E. J. Batstone.
Chorley P.S. "Butterflies and Moths of our Countryside." Mr. Dobson.
Coventry P.C. Mounting. Demonstration by Members.
Croydon C.C. "The New Forest." R. M. Fanstone.
Darwen P.A. "The Amateur Photographer" Prize Prints.
Dennistoun A.P.A. "Perfect Print Making." R. Tod.
Ealing P.S. Exhibition Print Making.
G.E. Mechanics Inst. P.S. Bromide Printing and Toning. H. W. Bennett.
Handsworth P.S. M.C.P.F. Slides and Portfolio.
L.M.S. (London) P.S. Society Outing Print Competition.
Northallerton and D.P.S. Annual Exhibition.
Phoenix Welfare C.C. G.D.U. Portfolio and Scientific Portfolio.
Rotherham P.S. Criticism of Members' Prints. S. Bridgen.
South Suburban and C.P.S. "In Kent with a Camera." A. E. Marden.
Worcestershire C.C. "Home Cinematography." W. Hodson.

An International Miniature Camera Exhibition.—In keeping with the great increase of miniature cameras amongst photographers to-day, the British Photographic Fellowship is holding an exhibition of work from these small-sized instruments in February next, in London.

All miniature workers, both British and foreign, are invited to submit their efforts for this open show, which is to be held at Foyle's Gallery in Charing Cross Road, from the 1st to 21st of February, 1935. The largest sized negative that is eligible for this show is

2½ × 2½ in., and all enlarging must be the work of the author. The last date for entries is January 21st, and forms may be had from the Exhibition Secretary, B.P.F., 7, Aberdeen Mansions, Kenton Street, London, W.C.1, upon receipt of a stamp.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquiry.

Sluggish Shutter.

The blind of my focal-plane shutter does not run right down on the slow speeds. Could you advise me?
R. V. E. (Reading.)

It is pretty evident from your description that the shutter wants overhauling, as such shutters always do at intervals. Any of the good repairers advertising in our columns would do the work, and if necessary quote a price beforehand.

Free-Lance Work.

I wish to take up photography in connection with free-lance journalism, and am told that a half-plate camera is best for the purpose. Is this so? I have little knowledge of photography, so would you tell me what books to buy, or would it be better to advertise for lessons?
M. P. (Sunderland.)

There is not the slightest need to use a half-plate camera for the purpose you name, and it would be very expensive to run. As you have little knowledge of photography you will stand a poor chance of succeeding with free-lance work, the competition in which is already very keen. We think your best plan would be to obtain through a dealer a copy of "Free-Lance Journalism with a Camera," by Rufus Mallinson, which is published at 3s. 6d. You would then get an idea as to what is required for such work.

Transfer Paper.

How can one prepare transfer paper for the Carbro process?
W. H. L. (London.)

If you care to experiment in preparing the final support papers you might proceed as follows: Soak 1 oz. of Nelson's gelatine in 20 oz. of water for an hour or so, and then dissolve by gentle heat. When solution is complete add gradually 12 grains of chrome alum dissolved in 1 oz. of water. This is then applied to the paper, either by floating or by means of a Blanchard brush.

Reproduction.

I have sold a photograph for reproduction as a birthday card, but not the sole rights. Can I offer the same photograph to other similar firms?
E. C. C. (Norbury.)

As your receipt says that the payment was for reproduction rights and not for sole reproduction rights there appears to be no reason why you should not offer the same subject to other firms. At the same time, there are few firms that would accept a photograph for reproduction if they were aware that it was being used by other firms as well, and it would be only fair to notify them of the fact at any rate.

Negative Failures.

I have a number of negatives showing curious markings as in the foliage of the enclosed specimen. The film is Agfa Isochrom, the exposure 1/15th at f/11, obtained from a Practos meter. All the films in question were taken on clear hot days between September 9th-16th. Selochrome film also shows the same marking. Films were developed by time and temperature in either Rytol or pyro-metol, about 14-20 days after taking. Camera, Ensign 1/2-plate reflex, Triotar f/4.5 lens. Can you account for the puzzling results?
L. H. B. (Neasden.)

The explanation of the trouble with your negatives is a very simple one; it is due to considerable movement of the camera during exposure.

Backing for Plates.

Can you tell me how to prepare a plate-backing for home application?
W. W. (Bath.)

There are many such preparations, but the choice of one depends to some extent on the kind of plate to be backed. You should refer to such a textbook as the "Dictionary of Photography" for recipes and the method of preparing them. You will find the backing of the plates rather "messy," and somewhat risky unless you have proper facilities for the purpose. On the whole, it is better to depend on commercially backed plates, as the extra cost is small.

Wynne Meter.

Among some odds and ends I bought is a Wynne meter, but I am at a loss as to speed numbers, etc. Can you give me an idea as to how to use it?
B. E. L. (Cardiff.)

You must get the little instruction book which should accompany the meter, and in which the speed rating is explained. You will probably also require a fresh supply of sensitive paper. Address: The Infalible Exposure Meter Co., Wrexham.

Bichromate Stain.

How can I expedite the removal of bichromate stain when intensifying negatives?
S. E. (London.)

After a preliminary washing immerse the negatives in a 5 per cent solution of potassium metabisulphite, and then wash again.

Blotting-Paper.

Is ordinary white blotting-paper suitable for putting prints between to dry?
L. L. F. (Norbury.)

You should on no account use ordinary blotting-paper even for surface drying the prints, and in any case it is not advisable to leave prints between paper at all. They should be freely exposed to air, so that they dry quickly. Any photographic dealer can obtain the right sort of blotting-paper for you; it is stout, absorbent and fluffless.

Iodine for Bromides.

How is iodine used for clearing up foggy and degraded bromide prints?
S. E. M. (London.)

Dissolve 30 grs. of potassium iodide in 10 oz. of water, and add 3 grs. of metallic iodine flakes. Soak the print first, and then pour the iodine solution over it, keeping the dish rocking gently. Presently the high-lights will turn blue. Rinse the print, fix in plain hypo, and wash thoroughly. Care must be taken, or the lightest tones, as well as the fog, will disappear.

Anhydrous Salts.

Will you explain why the weights of anhydrous salts used are different from the weights of corresponding crystals?
F. J. (Boston.)

Part of the weight of crystals is what is called water of crystallisation, the quantity of which varies. This water is absent in the anhydrous forms, which are therefore "stronger."

Wall for Projection.

I wish to prepare a portion of a wall (plastered) for projecting cine films. What kind of distemper would you advise?
S. I. B. (Exeter.)

We should not advise distemper at all. We suggest that you first apply a coat of strong size, followed later by a coat of white lead priming. Finally give two coats, at intervals, of flat (not glossy) white paint. This can be cleaned down from time to time with warm water and a sponge, and will wear better than distemper.

Blacking Iris.

The blades of an iris diaphragm have worn bright in parts; how can I black them?
H. R. (Lancaster.)

We strongly advise you to have the work done by a qualified repairer. It is no task for the novice, as you will soon find if you attempt it.

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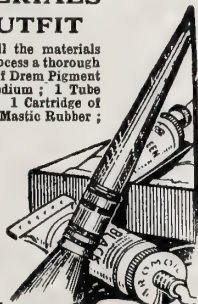
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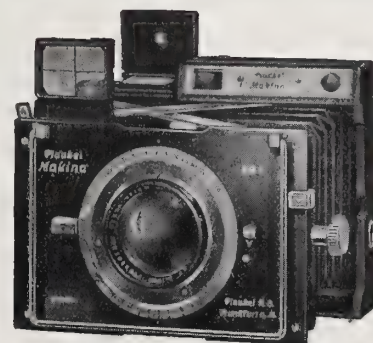
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From "Photograms of the Year, 1934-5"

PHOTOGRAMS OF THE YEAR

1934-5

THE ANNUAL REVIEW OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK

Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

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PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.
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REMITTANCES.—Cheques, etc., should be crossed and made payable to Illiffe and Sons Ltd.

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 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 2; 25b, Renfield Street, Glasgow, C.2.
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BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

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Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/8; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Illiffe and Sons Ltd.

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F/3.8 Zodel Special (3½×2½), D.A. Compur, leather case, 3 slides, F.P.A., set 3 filters, F.P. tank (Kodak); perfect condition, £5.—Spratley, 108, Railway St., Barnes, S.W.13. [4634]

EXAKTA, f/3.5 anastigmat, 1/25th to 1/1,000th, ever-ready case; new this summer; perfect condition, £12.—Webster, Beechwood Avenue, Darlington. [4637]

BARGAINS.—3½×2½ Ensign Special Reflex, Tessar f/4.5, F.P.A., 12 slides, 2 Ilford filters, leather case; cost £22; new condition, £7/10.—Below.

3A Autographic Kodak Special, Ross f/6.3, Compur, portrait attachment, pan. filter, excellent condition; cost £16; will accept £3/10, including Kodak developing tank, complete.—Below.

PORTABLE Dark-room, 2×2×2 ft., 12/-; Kodak Self-timer, 3/6; Auto-mask Printing-frame, V.P.K. to Postcard sizes, 3/9; 9.5 Cine Developing Outfit, new, 7/6; Bee Meter, 2/6; odd photographic sundries, very cheap.—Box 2259, c/o "The Amateur Photographer." [4645]

1-PLATE Goerz Tenax Double Extension, f/6.3, 4 Compur, 1 to 1/250th sec., slides, case, £3 or nearest.—Day, 26, Currock Rd., Carlisle. [4649]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

POSTCARD Outfit, perfect, cost over £26. 10×15 cm. and P.C. Zeiss Ikon Folding D.E. Maximar Camera, Zeiss Tessar f/4.5, Compur, £21/2/6; Six Slides with P.C. Adapters, Zeiss Ikon Wood Tripod, £11/6; Zeiss Ikon Softair Screen, £1/3/6; Vorschwing hood, Ensign Shadit hood, Klimax P.C. tank, good quantity P.C. folders, gaslight postcards, etc.; seldom used; selling because of accident; bargain, £17/10, or nearest reasonable offer.—Duncan, 24, Main St., Coalsnaughton, Tilticoutry, N.B. [4648]

FOR Sale, cheap.—1-pl. T.-P. Reflex, without lens, shutter requires slight adjustment.—Keighley, 158, Hadleigh Rd., Leigh-on-Sea. [4655]

CAMERAS AND LENSES

1934 3½×2½ Ensign Tropical Reflex, film and pack adapter, slides, f/3.4 Aldis lens, Dallmeyer 12-in. Telephoto, K 2 filters for both, infra-red filter for Telephoto; the lot £20; hardly used; would consider exchange for slow-speed Contax.—Stanley Brown, Meliden Rd., Prestatyn. [4658]

BARGAINS.—Kodak 1-pl. Reomaf Camera, Compur shutter, f/4.5, as new, for photographs taken see "Illustrated London News," October 27th, pp. 652-653, also tripod, 3 exterior detachable filters, and 37 super-sensitive panchromatic film packs; all half-price.—Box 2288, c/o "The Amateur Photographer." [4659]

1-PLATE Plano Reflex, f/4.5 Velos lens, shutter 1/2 to 1/1,300th, 2 double slides, neck strap, sound working order; rare bargain, 57/6; first cash secures.—Saxon, Town St., Marple Bridge. [4664]

SOHO Reflex, 1-pl., Ross Xpres f/4.5, 3 double plate-holders, changing-box for 12 plates, one F.P.A., 4-way swing front, magnifiers and solid black leather case; perfect condition and very little used; cost over £45; accept £30 or near offer; approval against deposit.—Porter, 47, Waterloo Rd., Bedford. [4668]

ZEISS Cocarette 3½×2½, Tessar f/4.5, D.A. Compur, leather case, as new, £6; Prism Binoculars 8×, by Watts, in sling case, £3/10; Reflex wanted.—6, Cambridge Avenue, Peterborough. [4672]

ENSIGN Roll Film 4½×2½, Aldis f/4.5, Compur, tropical model, leather case; wanted P.C. Reflex, lens immaterial.—Photographer, 7, Wringrose Place, North St., Rugby. [4680]

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P.C. Cameo, Ross Famous f/6.3, Compur, double ext., case. £3 17 6

9-pl. Minox Motocamera Luxe, f/3.5. Cost £10 10s. Snip £5 5 0

3 1/2 x 2 1/2 Etui Water Film, Zeiss Tessar f/4.5, D.A. Compur, double ext., rising front, wire-flinder, slides. £17 6 0

3 1/2 x 2 1/2 Zeiss Palnos Press, Tessar f/4.5, D. slides. £17 6 0

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4-pl. Kodak Graflex Reflex, f/4.5, slides, case. £8 17 6

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5 x 4 T.P. Reflex, no lens, latest D. slides. £3 17 6

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Practos 24 x 24 Vertical Super Enlarger. Cost £18. £11 11 0

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16-mm. Bell-Howell Wafer Camera, f/3.5. As new. £15 15 0

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8-mm. Kodak Camera, f/3.5, hardly used. Bargain. £6 17 6

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3 1/2 x 2 1/2 Cameo, f/3.5, D.A. Compur, latest clip slides. £9 17 6

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16-on-V.P. Fotot, f/4.5, 3 speeds, D. action. £2 7 6

3 1/2 x 2 1/2 Wigan Roll Film, f/4.5, 3-speed. As new. £2 5 0

CAMERAS AND LENSES

1-PLATE Thornton-Pickard Special Junior Reflex, 4 Zeiss Triotar f/4.5 lens, 6 slides, F.P.A., £5/5.—Hanscombe, Pathways, Tadworth. [4678]

SUPER Ikonta, f/3.5 Tessar, purse and ever-ready cases; unsoiled; cost £18; first £11/15. Below.

SOHO Precision Camera, 3 1/2 x 2 1/2, all movements, Zeiss Tessar f/3.5 lens, D.A. Compur, also 3-in. Cooke Primoplane lens, separate panel, 6 D.D. slides, F.P.A., case; outfit as new; cost approx. £35; bargain, £15.—Box 2296, c/o "The Amateur Photographer." [4681]

SNIP.—As brand new, Rollei-cope, f/4.5 Zeiss, patent leather case, lens hood, extension hood, U.V. filter, Justophot meter; cost £14; accept £6/10; giving up.—Box 2297, c/o "The Amateur Photographer." [4682]

VOIGTLANDER Prominent, range-finder coupled with focussing, exposure meter, for 3 1/2 x 2 1/2 or 4 1/2 x 6 cm., Heliar f/4.5 and delayed Compur, leather case, in almost new condition; cost £26/5; approval deposit, £15.—Box 2298, c/o "The Amateur Photographer." [4683]

3 1/2 x 2 1/2 Ensign Super Speed Cameo, finished 3 1/2 x 2 1/2, double extension, f/3.5 Dallmeyer Dalmac, rise cross, 7 clip-on slides and case; cost £20; condition equal to new; first £10.—Hothersall, 3, Heights Rd., Nelson, Lancs. [4693]

ROLLEICORD 2 1/2 x 2 1/2 Film Reflex, f/4.5 Zeiss Triotar, Compur shutter, 1934 model, very little used; equal to new; first £7/7.—Hothersall, 3, Heights Rd., Nelson, Lancs. [4694]

1-PLATE T.P. All-weather Press Focal-plane, 4 f/3.5 Dallmeyer, 3 D.D. slides, F.P.A., leather case; very good condition, £13.—James, 103, Peever Rd., Sheffield. [4696]

KODAK Special 2C, f/6.3 Kodak anastigmat and leather velvet-lined case, brand new condition, automatic focussing, superb instrument; owner purchasing cine camera; cost £15; perfect condition, £9.—Race, Westgate, Co. Durham. [4698]

12-IN. Dallon f/7.7, latest magnalium, 90/-; P.C. Panros, f/4.5 Xpres, 3 D.D. slides, F.P.A., leather case; perfect bargain, £7.—Below.

73-IN. Cooke Series III f/6.5, just as new, 35/-; 4-in. Paragon W.A. f/11.3, covers 1-pl., 12/6.—16, Bonsor Rd., Folkestone. [4699]

ZEISS Icarette Model 551/2 3 1/2 x 2 1/2 Folding Roll Film or Plate Camera, Zeiss Tessar f/4.5, latest delayed-action Compur shutter, double extension, rising front, brilliant and direct-vision viewfinders, focussing screen, 3 slides, F.P.A., leather case; guaranteed new condition; cost £18; accept £12/10.—Croft, Syddall Rd., Bramhall, Cheshire. [4700]

ZEISS Miraphot 9 x 12 cm., f/4.5 Tessar, as new; cash offers, or exchange 3 1/2 x 2 1/2 Special Sibyl Camera, Zeiss lens.—4, Market Place, Southwell. [4701]

UNUSED, £8/5 Voigtlander Reflex, f/4.5, 3 1/2 x 2 1/2, 12 on 8, Comp. shutter, 1 to 1/300th sec., reasonable offers accepted.—53, Victoria St., Desborough, Kettering. [4703]

LEICA II, Elmar 5-cm. f/3.5, slightly used; also Elmar 9-cm. f/4, new; in purses, £25 the lot.—Wallis, 6, Newborough, Scarborough. [4704]

LEICA III, Summar f/2, collapsible, in ever-ready leather case, complete angular reflector, stand and exposure meter; as brand new; cost about £36; quick sale, £26.—Box 2311, c/o "The Amateur Photographer." [4705]

3 1/2 x 2 1/2 (9.5 x 6.5 cm.) Tropical Nettel Deckroll, 12-cm. f/4.5 Tessar, 3 double slides, F.P.A., hide case; excellent condition, £14.—Walton, Parkgate, Wirral. [4710]

V.P. Roll Film, with removable mask, etc., for 16 on film, f/4.5 Meyer anastigmat, Compur, £3/5.—Howie, 19, Clarke St., Scunthorpe, Lincs. [4712]

ROLLEIFLEX, 6 x 6, f/3.8 Tessar, automatic model, gives perfect results, £12/12; Unused Latest Rollei-flex, 6 x 6, f/3.8 Tessar, automatic, in carton, £15/15; Etui 3 1/2 x 2 1/2, Tessar f/4.5, D.A. Compur, double extension, F.P.A., 3 single slides, satchel, one owner, perfect condition, £6/17/6; Folding Back Extension, tripod bracket, 3 double dark slides for 1-pl. Anschütz, 1 sheath missing, as new, £2/10; N. & G. Changing-box for plates, fit 3 1/2 x 2 1/2 Sibyl or Folding Reflex, £1/5; 3 1/2 x 2 1/2 Butcher's Plate Developing Tank, 6/-; 4-pl. Ditto, 7/-; Vest Pocket Ditto, for plates and film pack, 7/6; Aldis 3-in. Anastigmat f/6, as new, 10/-; Cooke 2 1/2 f/3.1 Lens, 10/-; above bargains for cash; no offers.—Box 2301, c/o "The Amateur Photographer." [4713]

PILOT 3 x 4 cm. Miniature Reflex, f/2.8 Tessar, Compur shutter, leather case, in very excellent condition, £14/12/6.—Box 2306, c/o "The Amateur Photographer." [4718]

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CAMERAS AND LENSES

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ABSOLUTELY Unscratched 9×12 Miroflex, Tessar f/4.5, 6 slides, F.P.A., hide case; cost over £50; accept £32/10 for quick sale.—Box 2307, c/o "The Amateur Photographer." [4719]

BALDAX, 16 on 2½×3½, f/4.5, Compur, as new September; cost £6/15; best over £4.—Box 2308, c/o "The Amateur Photographer." [4720]

LEICA Model II, Elmar f/3.5, in leather case; new condition.—Box 2313, c/o "The Amateur Photographer." [4721]

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LEICA f/3.5 No. 36097, Drem Self-timer, Leicascop Meter, Leica No. 0 Filter, Leather Cases; what offers or exchanges?—Box 2247, c/o "The Amateur Photographer." [4640]

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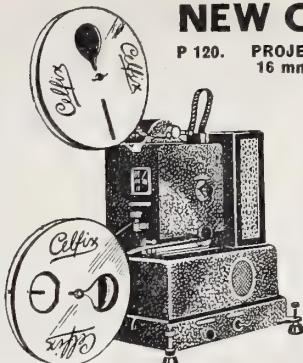
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16-mm. Ensign 180-watt Projector, motor drive, spools, case £16 0 0

9.5-mm. Baby Pathé Projector, super attachment, motor, dual resistance, all in carrying-case. £17 18 6

Rajah Vertical Enlarger, for miniature negatives, Leica, 3×4 cm., and 4×4 cm., f/4.5 anastigmat lens, condenser, electric fittings, baseboard £18 6

3½×2½ Alta Enlarger, f/4.5 anastigmat lens, electric light fittings, negative carrier, baseboard (diffuser type) £5 17 6

3½×2½ Ihagee Horizontal and Vertical Enlarger, f/6.3 anastigmat lens, electric light fittings, negative carrier (diffuser type) £3 18 6

3×4 cm. and Leica Size Vertical Enlarger, electric light condenser, f/2.5 anastigmat lens, baseboard, all adjustments £3 7 6

3½×2½ Mirax Enlarger, for use with own cameras, diffuser type, electric light fittings £2 5 0

3½×2½ Lancaster No. 2 Amplus Form A, Cameo fittings, with baseboard and negative carrier £2 2 0

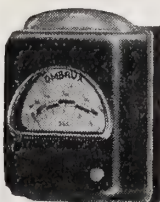
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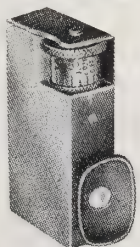
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ALLENS.—Dallmeyer 3½×2½ Film, Pentac f/2.9, £6/19/6; Kodak New Retina Camera, now in stock, £10/10; see other bargains in displayed advert.

ALLENS allow approximately two-thirds on modern used cameras, when purchasing new, subject approval.—168, Oldham Rd., Manchester, *4. (22 Car from Piccadilly.) [0087]

LOYD'S Clearance Sale; prior to removal—100 tons Photographic Apparatus of every description; 87, Lamb's Conduit St., W.C.1. 1-pl. Reflex, no lens, 15/-; Ditto, Postcard, 35/-; Ditto, 1-pl., 35/-; P.C. Roll Film Graflex, Aldis f/4.5, £4; 5×4 Focal-plane, Ross f/5.6, 27/6; Ditto with Goerz f/6.8, 35/-; Ditto, Postcard, £3; Ditto, 1-pl., 27/6; Lancaster Stereoscopic Field, R.R. lens, 37/6; 1-pl. Field, 17/6; Ditto, whole-plate, 27/6; Studio Cameras from £1; Walking Picture Cameras, 50/-; 3½×2½ and 1-pl. Cameras, 7/6; 1-pl. Sanderson, 30/- [4707]

CONDENSER Lenses: 4½-in., unmounted 10/- pair, mounted 13/6; 5½-in. 16/6, 5½-in. 18/-, mounted 22/-; all sizes, also for cinemas, lowest prices.—Below.

ENLARGING Lenses any focus cheap; anastigmat mats repolished as new; Mangin mirrors and lenses for every photographic purpose; enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [4709]

EXCHANGE AND WANTED

WANTED.—Twin-lens London Stereoscopic Co.'s Camera, 1-pl.—Box 2155, c/o "The Amateur Photographer." [4490]

WANTED.—9.5-mm. Cine-Nizo, fast lens in focussing mount, case and filter preferred; perfect condition essential; will give up to £10 for best offered.—Barton, Manora, Patching Hall Lane, Chelmsford. [4635]

WANTED.—Telephoto Lens, complete with speeded Compur shutter, to cover 1-pl.; please send full particulars, including diameter of back flange. Box 2246, c/o "The Amateur Photographer." [4639]

WANTED.—2-in. Focus Summar f/2 or equal lens.—Lowke, Albion Place, Northampton. [4642]

WANTED.—3½×2½ Folding Pocket Camera, f/7.7 or f/6.3.—Williamson, Studio, Scalloway, Shetland. [4643]

WANTED.—Small Treadle Lathe and Accessories, about 3-in. centre; exchange Dallmeyer f/4.5 Soft-focus Anastigmat, 6-in. focus, cost £5; cash adjustment.—Stonehenge, 99, Downlands Avenue, Worthing. [4644]

EXCHANGE 3½×4½ Plate Camera, cost 70/-; for Pathe Super Films.—3, The Parade, London Rd., Kingston-on-Thames. [4650]

MAINS Wireless Components, best makes, send for list; Ikonta, 3½×2½, f/6.3, perfect; wanted good Small Camera.—147, Murray Rd., Rugby. [4652]

EXCHANGE.—New Welta Perfekta Roll Film Reflex, f/3.5 Meyer, Compur, Proxar lenses, for plate reflex; sell, £10.—24, Laurel Avenue, Moss Side, Manchester. [4654]

WANTED.—Chromotropes, Mechanical and Children's Lantern Slides.—Chaplin, 109, Fisherton St., Salisbury. [4657]

WANTED.—1-pl. Camera, complete with stand, slides and case; full particulars to—Reid, 107, High St., Fort William. [4660]

EXCHANGE.—Pathe Home Movie Projector, super attachment, motor, ammeter, resistances, for Kid or Coronet Projector, and cash adjustment.—Jones, 10, King's Parade, Soham, Cambs. [4661]

N-S. Auto-Kine Camera wanted, and accessories.—Burnford, Kynaston Court, Harrow Weald, Middlesex. [4662]

WANTED.—Up-to-date Reflex Camera, without lens, 1-pl. or 3½×2½; must be in good condition and cheap.—Noxon, Highfield College, Leigh-on-Sea. [4666]

WANTED.—1-pl. Reflex Outfit, Voigtlander f/4.5 Heliar, Pressman or Ica; perfect condition essential; no dealers; deposit system.—34, Acomb Rd., York. [4663]

WANTED.—Moss Four-burner Acetylene Jet, tap adjustment; approval.—George, Birch Rectory, Hereford. [4666]

WANTED.—Contax, f/2.8 Tessar or f/2 Sonnar, cash.—8, Withy Grove, Manchester. [4667]

ZEISS Ikonta wanted, 16 on 2½×3½ film, f/4.5.—R. A. Hodgkin, Queen's, Oxford. [4673]

'ALTA' AUTO FOCUS VERTICAL ENLARGER

Indicator shows enlarging sizes. Instant focussing. Safety hinged orange cap. Dallmeyer anastigmat enlarging lens f/4.5.

3½ x 2½ **£7:12:6**
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WANTED on Appro.—1-pl. Reflex Focal-plane, this year model only, preference Soho, lens f/3.5 or larger (would consider f/4.5); state make; banker's or professional references; lowest cash; no dealers.—Cullen, Dental Surgeon, Fakenham, Norfolk. [4675]

WANTED.—1-pl. Reflex, revolving back, long extension, price limit about £5.—Robinson, 96, Ambleside Drive, Thorpe Bay, Essex. [4676]

QUICK Cash Sale, £4/10, or exchange, 1-pl. T.-P. Reflex, f/4.5, 12 slides, solid leather case, for Ensign Speed Reflex.—G., 47, Grimsar Avenue, Birkby, Huddersfield. [4679]

WANTED.—Large Second-hand Epidiascope or Episcopes.—Box 2299, c/o "The Amateur Photographer." [4684]

REFLEX Wanted, 1-pl., Zeiss Tessar or similar lens.—Southase, 69, Barnehurst Avenue, Barnehurst, Kent. [4685]

ENLARGER, 1-pl., electric fitting, all movements, and cheap, wanted by—Hamlin, 19, Grenville Place, Brighton. [4690]

WANTED.—Ombrux or Photoskop, must be reasonable.—Clark, 29, Kent Rd., Southsea. [4692]

WANTED.—3½ x 2½ Plate Camera, D.A. Compur, f/4.5 or larger.—Kindred, 33, Melville Rd., Ipswich. [4695]

WANTED.—Cine Kodak Camera, 16-mm., second-hand.—Write, 11, Shirehall Park, London, N.W.4. [4697]

WANTED.—Vertical Electric Autofocus Enlarger, 3½ x 2½ or 1-pl.—Davis, 79, Malmesbury Rd., Woodford, E.18. [4702]

WANTED.—D.D. Slides for Sanderson 1-pl.—Box 2303, c/o "The Amateur Photographer." [4715]

WANTED.—3½ x 2½ Plate Camera Body, double extension, rising and cross front, without lens and shutter; state price.—Box 2304, c/o "The Amateur Photographer." [4716]

WANTED.—1-pl. Reflex, cheap for cash.—Box 2305, c/o "The Amateur Photographer." [4717]

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PATHE Cine Cameras, Projectors and Films, any title, best prices paid.—Universal Camera Co., 19, Broad St., Golden Square, London, W.1. [0103]

WANTED for Cash.—Reflex Cameras, also Enlargers; state price and particulars.—City Photo Works, 119, Eastbourne Rd., Southport. [0003]

CINEMATOCGRAPH APPARATUS

PATHE 9.5-mm. Supers, loaned from private library; details.—BM/RJZX, London, W.C.1. [4594]

ENSIGN Silent Sixteen, 180-watt, all voltages, cost £28/10, as new, £12; Kodak Super BB, f/1.9, interchangeable lens mounting, two speeds, with two leather cases, sling and combination types, cost £30, as brand new, £13; also Ensign double splicer, titler, tilting and panning head.—120, Cavendish Rd., Balham. [4632]

BOLEX Projector, 9 and 16 mm., 250-watt, resistance, case; excellent condition; large silver screen, complete, £20.—A. Bonner, 38, Brymner St., Greenock, Scotland. [4646]

ZEISS Ikon High-intensity 16-mm. Projector, complete with rewind and resistance, £15; cost £26; in new condition; bargain.—Stanley Brown, Meliden Rd., Prestatyn. [4647]

LARGE Number Pathscope Super Reels from 7/6; good condition; stamp for list.—B. R. Hill, c/o Lloyds Bank, Kingston, Surrey. [4665]

FOR Sale.—Pathe Home Cinema, excellent condition, recently overhauled; cost £6/15; offers?—Taylor, Quarmly, Parkfield Rd., Bowdon, Cheshire. [4669]

OFFER invited for Kodascope Model D, 300-watt, all accessories; purchased from Kodak's July, 1934; owner buying larger installation; perfect order; can be seen working any time.—Cutler, 7, Woodlands Rd., Surbiton. [4686]

9.5-MM. Pathe Home Movie Projector, latest model, complete with dual resistance, ammeter, motor, super attachment; condition as new, £8/5.—Charnock, 61, Liverpool Rd., Burscough Bridge. [4687]

£16/16 Standard Portable Cinematograph, perfect, 90/-; Films, 2/6; sample 1/-.—12, Somerton Rd., Peckham Rye, S.E.15. [4688]

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- 5—2½×3½ Ensign Roll Film Speed Reflex, f/4.5 Aldis-Butcher. Cost £9 15s. New condition. £4 17 6
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- 7—3½×2½ Murer Reflex, f/4.5, revolving back, 3 slides, F.P. adapter. £5 7 6
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- 10—Pathe 9.5-mm. Cine Camera, f/3.5, motor attachment. Good condition. £1 19 6

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1-PLATE Vertical Ihagee f/6.3 Enlarger, electric, 4 £3.—Gipkin, Kentmere House, Castor, Peterborough. [4653]

3½×2½ Butcher Autoprint Enlarger, f/6.8 anastigmat, vertical, splendid working order, £4.—Miss Scott, 58, Chartfield Avenue, Putney, S.W. [4711]

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ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, Parade, Birmingham. [0082]

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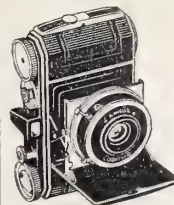
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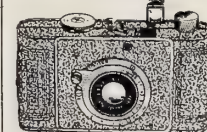
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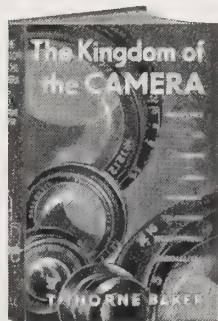
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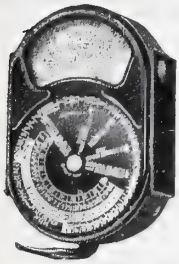
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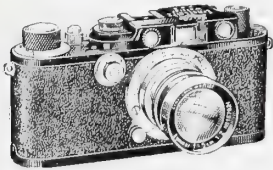
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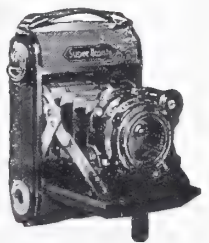


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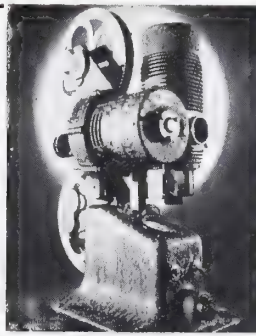
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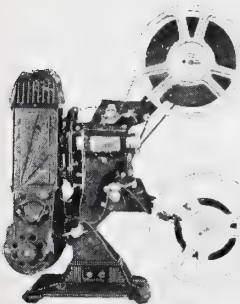
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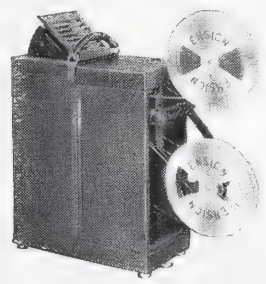
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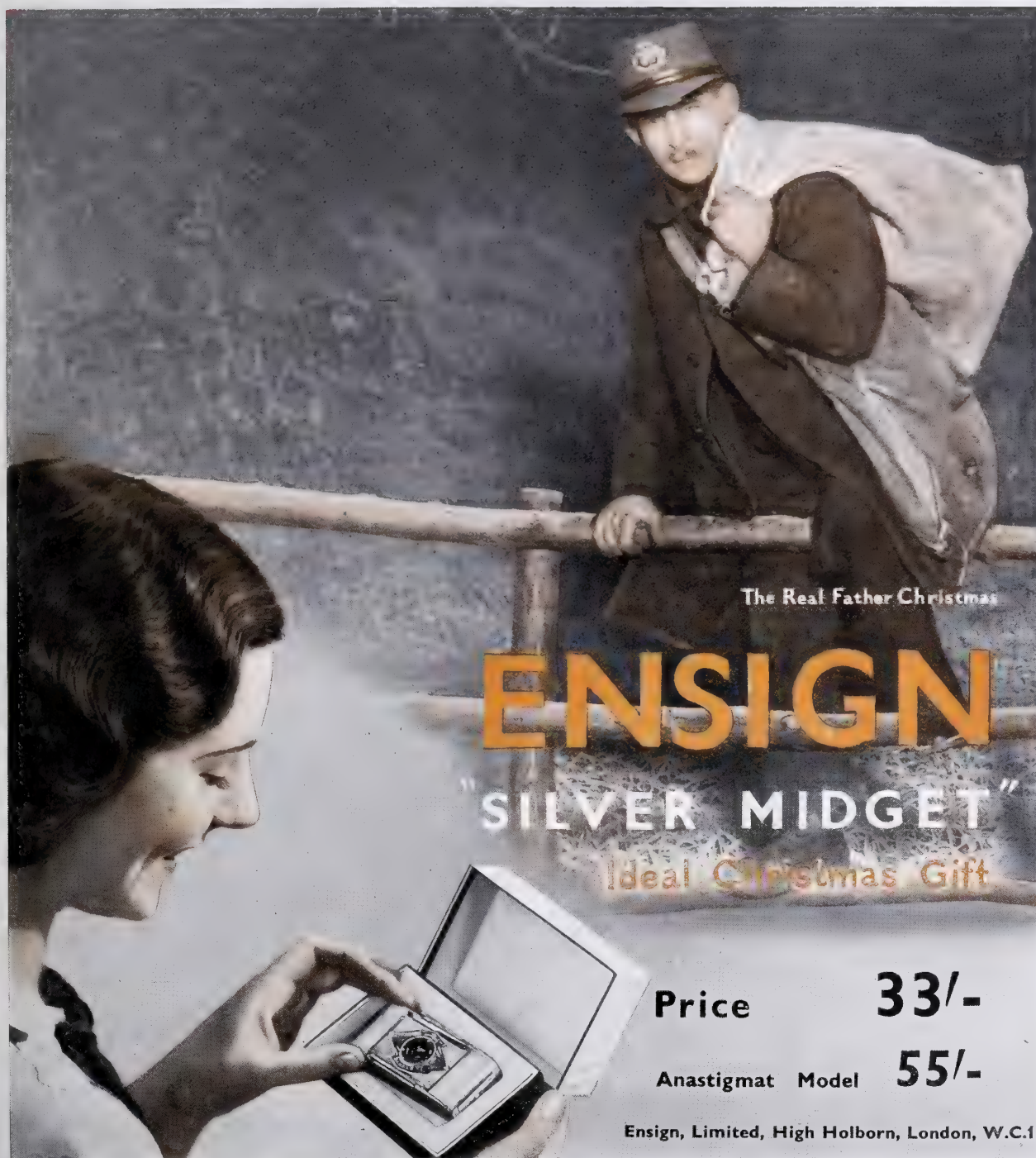
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Vol. LXXVIII.

Wednesday, December 5th, 1934.

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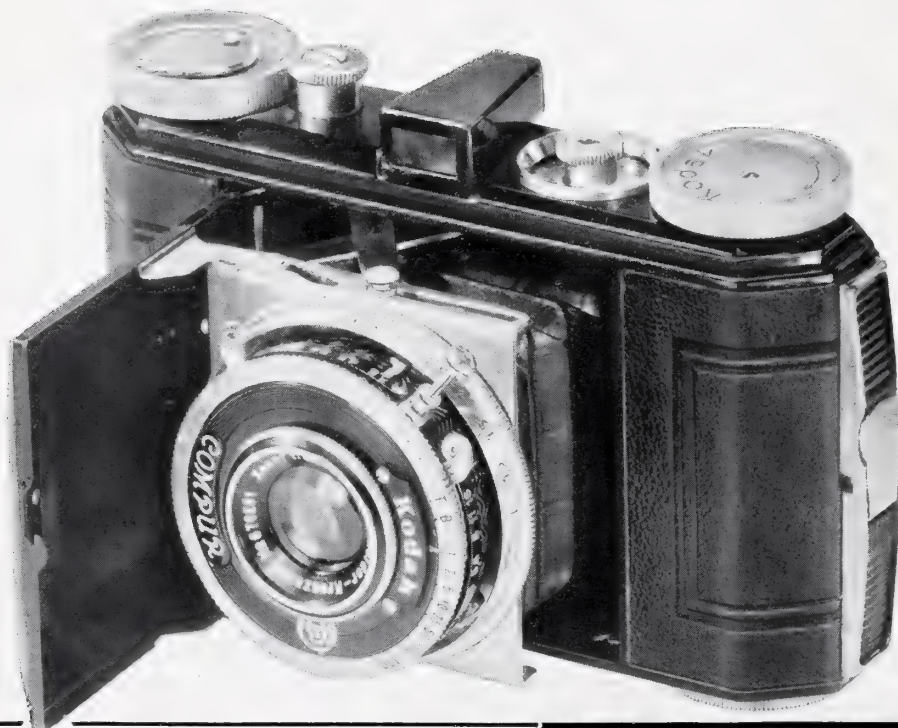
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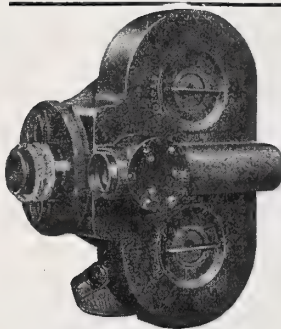
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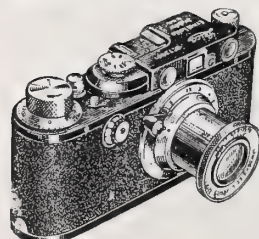
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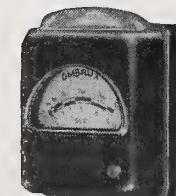


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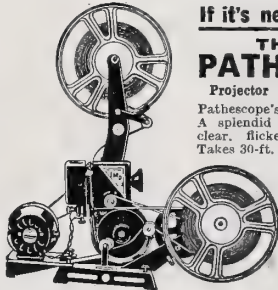
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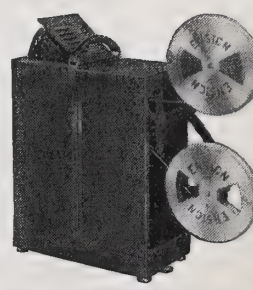


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Boxform 45×107 Viewer, complete with 12 modern French views. Brand new... 10s. 6d.

21-in. square Latest Pattern Rollei-flex, 1/3.8 Tessar, complete in leather case... £16 16 0

31×21 D.E. Cameo, 1/4.5 anastig. lens, speed shutter £3 15 0

31×21 D.E. Isarete, taking standard 120 film, 1/4.5 Tessar lens, D.A. Compur shutter, plate back, focussing screen, 3 slides, leather case. Cost over £17... £9 15 0

1-pl. Rack Extension Folding Plate, 1/6.3 Carl Zeiss anastig., 1/100th fully-speeded shutter, 4 single slides... £1 19 6

31×21 D.E. Cameo, 1/7.7 Velos anastig. lens, Lukos fully-speeded shutter, 3 slides... £1 15 0

9×12 Voigtlander D.E. Folding, 1/6.8 double anastig. lens, Compur shutter, 6 slides... £2 5 0

V.P. Saxe Focal-plane, 1/4.5 anastig. lens, 6 slides, F.P.A. New condition... £3 5 0

31×21 Ernemann Focal-plane, 1/3.5 Erno anastig. lens, self-capping shutter, speeded to 1/1,000th, 3 double slides, F.P.A., leather case. As new... £16 16 0

1-pl. S.C. Goetz Anschütz Focal-plane, recent model, 1/4.5 Cooke Aviar anastig. lens, 2 double slides, F.P.A. and case... £12 17 6

5×4 Adams' Vindex de Luxe, revolving back, quick-wind shutter, 1/4.5 Cooke, 3 double slides, leather case... £9 9 0

31×21 T.P. Reflex, 1/2.9 Anticomar lens, revolving back, 6 slides and case... £9 17 6

31×21 Latest Model T-P. Horizontal Reflex, 1/4.5 Dallmeyer anastig. lens, 6 slides, leather case... £6 2 6

31×21 Blocknote, 1/6.3 Tessar lens, 6 slides... £2 15 0

1-pl. D.E. C.B. Field, R.R. lens, 2 double slides, tripod and case £2 12 6

Coronet Cine Camera and Projector, complete for use off voltages from 100 to 250... £3 3 0

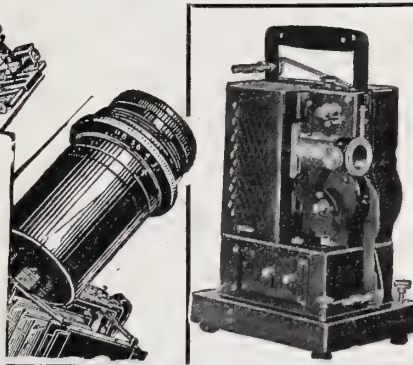
Pathescop Model B Cine Camera, 1/3.5 anastig. lens, Kid Projector, complete with added resistance. List price £9 1s... £8 7 6

Deiko Cine Camera, 1/1.9 Dallmeyer lens, complete in travelling case. Unopened... £8 2 6

Double-claw Pathe Projector, motor driven, with twin resistance. List price £11 1s. Perfect condition... £7 5 0

Bolex 9.5-mm. Projector, 250-watt lamp, complete with resistance and travelling case. List price £28... £19 5 0

V.P. Roll Film, 1/3.5 Trioplan anastig. lens, Compur shutter, taking the standard full V.P. film... £5 2 6



SIEMENS HOME PROJECTOR

Has a light value of 60 lumens, giving a brilliant picture up to 6 ft. wide. Similar in specification to the standard model.

£36

Nine monthly payments of £4 4s. 0d.

STANDARD MODEL

for 16-mm. films. Special optical system produces a light intensity of 30 lumens.

£60

Nine monthly payments of £7.



FILMO J.S. PROJECTOR

The world's best and most powerful home ciné. Has 750-watt illumination, aero cooled. Entirely gear driven. Ask to see it demonstrated... **£84 : 0 : 0**

Nine monthly payments of £9 16s. 0d.

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LONDON Phone: CITY 1124/5 E.C.2

16-mm. Ensign Autokinecam, 1/2.6 Cinar anastigmat, 3 speeds, hand crank, motor drive and case... £8 17 6

9-mm. Complete Pathe Outfit, comprising Projector, motor, super attachment and resistance... £7 17 6

16-mm. Model C Kodascope, motor drive, still picture movement and resistance and case... £11 12 6

9-mm. Pathe Lux Projector, motor drive, with adjustable resistance... £11 17 6

16-mm. Siemens Projector, motor drive, for use direct on to mains, complete in case... £40 0 0

9-mm. 250-B Pathe Projector, 250-watt lamp, motor drive, motor rewind, for use direct on to mains... £11 12 6

9-mm. Pathe Motocamera de Luxe, 1/2.9 Zeiss Triotar, motor drive, direct-vision finder and case... £7 17 6

9-mm. Pathe Double-claw Projector, complete with adjustable resistance... £4 12 6

Ombrux Photo-electric Exposure Meter, in leather case £3 0 0

5×4 Dallmeyer Hand and Stand, 1/6.3 Dallmeyer, flex shutter, 1 to 1/100th sec., double extension, rising front, reversing back, 3 slides... £23 3 0

1-pl. Popular Pressman Reflex, 1/3.4 Aldis anastigmat, long extension, rack focus, focal-plane shutter, 1/15th to 1/1,000th, reversing back, 6 slides, F.P.A. and case... £8 17 6

31×21 Saxe Horizontal Enlarger, 1/7.7 anastigmat, 41-in. condenser, electric fittings... £2 15 0

1-pl. Miraphot Enlarger, 1/4.5 Zeiss Tessar anastigmat, focussing, electric fittings and enlarging board... £2 17 6

1-pl. T-P. Horizontal Enlarger, 1/6.8 Aldis anastigmat, 61-in. condenser, rack focus, diffusing screen. New condition £5 5 0

Leitz Model I Leica, 1/3.5 Fimar anastigmat, focal-plane shutter, 1/25th to 1/3,000th, with range-finder and leather case... £3 17 6

Leitz Model II Leica, 1/3.5 Fimar anastigmat, coupled range-finder, self-capping shutter, 1/25th to 1/3,000th, with over-ready case... £15 15 0

THE HOME OF HOME MOVIES.

Bolex Model D Projector, taking 9.5 and 16 mm. film, 250-watt lamp, reverse and still movements, complete with resistance... £27 17 6

6×6 Rollei-flex, 1/4.5 Zeiss Tessar anastigmat, focussing, Compur shutter, 1 to 1/300th sec., full-sized top screen, with leather case... £7 12 6

31×21 Nettel Focal-plane, 1/4.5 Zeiss Tessar anastigmat, self-capping shutter, 1 to 1/2,500th, micrometer focussing, direct-vision finder, 3 D.D. slides, F.P.A. and leather case... £9 17 6

31×21 No. 6 Carbine Roll Film, 1/6.5 Cooke anastigmat, Acme shutter, 1 to 1/300th sec., rising front, radial focussing... £2 5 0

31×21 Ensign Special Reflex, 1/4.5 Zeiss Tessar anastigmat, rack focussing, self-capping shutter, 1/15th to 1/1,000th, revolving, back 6 slides, F.P.A., and leather case... £11 5 0

IF IT'S NEW—WE HAVE IT!

ENSGN MAGNAPRINT

The latest super-speed condenser enlarger for Ensign Midcut, half-V.P., Leica and other similar size negatives. With combined condenser diffused light system, making for speed, fine definition and contrast. Gives rapid exposures, 2 secs. for 2½×3½, 8 secs. for 1½×2½, 15 secs. for 15×12 in. Metal throughout. Ensign 1/6.3 enlarging anastigmat. Chart giving all sizes up to 15×12 provided on baseboard. Complete with all-electric fittings (without lamp).

£4 : 10 : 0

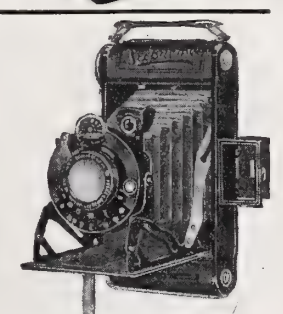
3½×2½ size, £7 : 10 : 0



'SALEX SUPREME'

An all-the-year-round camera, with slow-speed shutter and 1/4.5 anastigmat lens, new pattern film wind, focussing scale, brilliant reversible and frame finders. Hinged back, nickel-plated lock-nut struts. Self-erecting rock - rigid front... **76/9**

Nine monthly payments of 9/1.



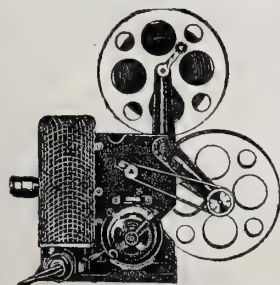
KODASCOPE 'D'

16-MM. PROJECTOR

Complete with 300-watt lamp. Fan-cooled. Automatic rewind. Beautifully finished in bronze. Gives silent, clear and flickerless projection.

£25

Nine monthly payments of 58/4.



An all-the-year-round outfit for the serious worker!

'SALEX DE LUXE' 3½×2½ FOLDING POCKET

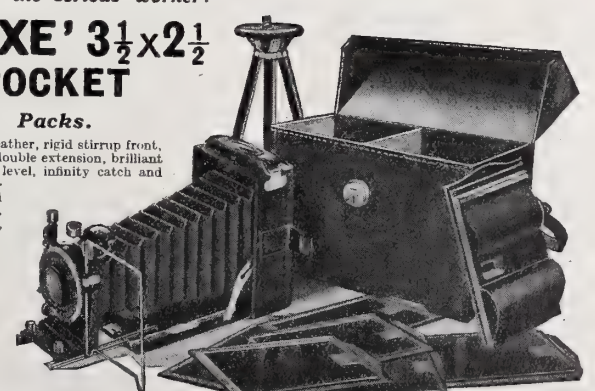
For Plates and Film Packs.

Light steel body, covered in fine-grain morocco leather, rigid stirrup front, with rack rising and rack cross adjustment, full double extension, brilliant reversible and direct-vision frame finder, spirit level, infinity catch and focussing scale. Meyer 1/3.8 anastigmat, fully-corrected in Compur sector shutter, with delayed action, hooded focussing screen, bushed for tripod. Complete with 6 single metal slides, F.P. adapter, telescopic tripod and leather case.

Only £6:15:9

Nine monthly payments of 15/11.

A similar outfit, but camera fitted with 1/4.5 lens... £5 17 9



EXCHANGE UNITED

GET IT AT "THE WESTMINSTER" YOU CANNOT DO BETTER

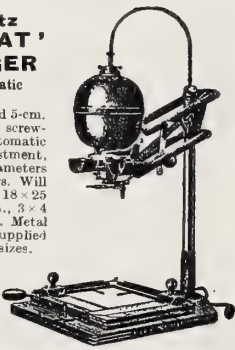
The Leitz 'FOCOMAT' ENLARGER

With Automatic Focusing.
Takes the standard 5-cm. focus Leica lens, screw-in fitting, automatic focusing adjustment, scaled from 2 diameters up to 10 diameters. Will take negatives 18x25 mm., 24x36 mm., 3x4 cm., and 4x4 cm. Metal masks can be supplied for any of these sizes.

(Write for Leaflet.)

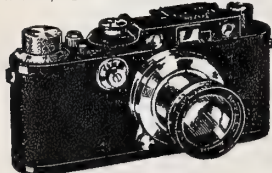
£13:19 0

Nine monthly payments of 32/7.



LEICA MODEL III

With F/2 Summar in Collapsible Mount.



Self-capping focal-plane shutter, speeds 1 to 1/500th sec., T. and B., automatic focusing, interchangeable lens mount, chromium plated. **£35:5:0**
Nine monthly payments of 82/3. **£27:0:0**
Fitted with f/3.5 Elmar anastigmat. **£27:0:0**
Nine monthly payments of 63/-.



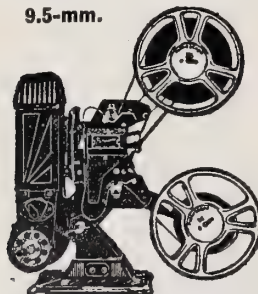
The Multi-Speed EXAKTA

Self-capping focal-plane shutter, speeds 12 secs. to 1/1,000th, T. and B., delayed action, 1/10th to 6 secs.

Fitted f/2.8 Zeiss Tessar anastigmat, metal focussing hood, with magnifier, simple focussing, 3 ft. to infinity. Takes standard V.P. films. Double exposures an impossibility. **£26:0:0**
Nine monthly payments of 60/8.

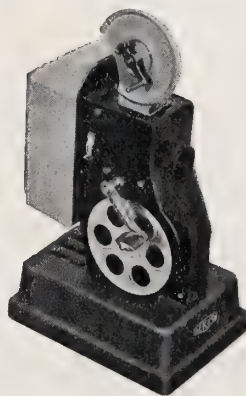
PATHÉSCOPE 200-B PROJECTOR

9.5-mm.



OUTSTANDING FEATURES:

Fitted with highly efficient 250-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamp-house. Simple threading. Universal tilting movement. Motor rewind for use on A.C. or D.C. supply, complete with lamp and motor drive for use on any voltage from 200 to 250 volts. 300-ft. empty reel and flex. Please state voltage when ordering. **£15:0:0**
Nine monthly payments of 35/-.



THE DEKKO

The New DEKKO 9.5-mm.
Hand-driven Projector.

Exceptional balance, silence and long life, due to the introduction of spiral gears and bronze bearings. Cast metal base for solidity and steadiness. The resistance is housed in this base, suitable for voltages from 110 to 250. Aluminium lamp-house designed to dissipate heat. Double the illumination of similar models, invaluable for dark and under-exposed films. New type of shutter between the lamp and film to eliminate burning and buckling of the film. Simplicity of threading and rewinding. Attractive appearance and finish. Price.... **65/-**

Complete with Lamp and Resistance.
Carrying-case, 5/- extra.

SECOND-HAND OUTFITS at

(FULLY GUARANTEED)

CAMERA HOUSE, 62 PICCADILLY, W.1

3x4 cm. Zeiss Ikon Kolibri, f/3.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£7 12 6**
3x4 cm. Zeiss Ikon Baby Ikonta, f/4.5 Novar anastigmat, speeded shutter, 1/25th, 1/50th, 1/75th sec., T. and B. **£2 19 6**
3x4 cm. Rolloroy, f/3.5 Elmar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B., complete in leather case **£3 17 6**
Leitz Leica Model II, f/2.5 Hektor anastigmat, self-capping focal-plane shutter, speeds 1 to 1/500th sec. and Bulb, complete in ever-ready case. **£20 15 0**
10.5-cm. f/6.3 Elmar Long-focus Lens, coupled for Leica. **£7 10 0**
13.5-cm. f/4.5 Elmar Long-focus Lens, for Leica, not coupled. **£7 5 0**
2 1/2 x 2 1/4 Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£12 17 6**
5x6 Automatic Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£18 5 0**
Leitz Leica Valoy Enlarger, adapted to take the lens of your camera. **£5 15 0**
Leitz Leica Projection Lantern, for projecting positive films. **£4 7 6**
Weston Meter 617/L, for Leica Cameras **£6 12 6**
3 1/2 x 2 1/4 Agfa Speedex, f/8.8 Agfa anastigmat, speeded shutter, 1/25th, 1/50th, 1/100th sec. and Bulb. **£1 8 9**
3 1/2 x 2 1/4 Voigtlander Inos Roll Film, f/4.5 Skopar anastigmat, delayed-action shutter, speeds 1 to 1/250th sec., T. and B. **£5 17 6**
3 1/2 x 2 1/4 Agfa Roll Film, f/4.5 Heliostar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension, panel for plates. **£7 5 0**
3 1/2 x 2 1/4 Zeiss Ikon Ikonta, f/4.5 Dominar anastigmat, delayed-action Telma shutter, speeds 1/25th, 1/50th, 1/100th sec., T. and B. Shop-soiled only. **£5 15 0**
3 1/2 x 2 1/4 Zeiss Ikon Icarette, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. Shop-soiled only. **£10 5 0**
2 1/2 x 2 1/4 Ica Ideal, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension, complete with 3 single metal slides and F.P. adapter. **£10 12 6**
3 1/2 x 2 1/4 Zedeilar, f/3.8 Zedeilar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension, complete with F.P. adapter. **£6 17 6**
3 1/2 x 2 1/4 Naxel No. 10, f/6.8 Nagel anastigmat, speeded shutter, 1/25th, 1/50th, 1/100th sec., T. and B., complete with 6 single metal slides, F.P. adapter and leather case. **£2 12 6**
4 1/2 x 3 1/4 Sanderson, f/6 Dallmeyer Series II Stigmat, Acme shutter, speeds 1 to 1/300th sec., T. and B., complete with 3 double slides. **£4 17 6**
3 1/2 x 2 1/4 Voigtlander Avus, f/4.5 Skopar anastigmat, delayed-action Compur shutter, speeds 1 to 1/200th sec., T. and B., double extension, complete with 3 single metal slides, F.P. adapter and leather case. **£7 17 6**
2 1/2 x 2 1/4 Voigtlander Brilliant, f/6.3 Voigtar anastigmat, speeded shutter, 1/25th, 1/50th, 1/100th sec., T. and B. As new. **£3 5 0**
2 1/2 x 2 1/4 Voigtlander Brilliant, f/7.7 Voigtar anastigmat, speeded shutter, 1/25th, 1/50th sec. and Bulb. As new. **£1 17 6**
2 1/2 x 2 1/4 Rolleicord, f/4.5 Zeiss Triotar anastigmat, Compur shutter, speeds 1 to 1/250th sec., T. and B. As new. **£5 17 6**
B. & H. Filmo Projector, 16-mm., 2-in. Projection lens, motor drive, forward and reverse, 400-watt lamp, complete in case. **£37 10 0**
Model C Kodascope Projector, 16-mm., 2-in. Projection lens, motor drive, claret control, complete in metal carrying-case. **£10 17 6**
Model D Bolex Projector, 9.5-mm. or 16-mm. Films, 1 1/2-in. Projection lens, motor drive, forward and reverse, 250-watt lamp, complete with resistance for use on all voltages 110 to 250, and carrying-case. **£26 0 0**

Second-Hand Apparatus sent on Seven Days' Approval against full cash deposit.
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The EXAKT ENLARGER

Fitted f/4.5 Steinheil Cassar anastigmat, complete with condenser and orange filter. Very simple adjustment to obtain size of enlargement required.



Model Ia for 2.5-10 times linear enlargements from 4x4 cm. negatives **£13:10:0**

Nine monthly payments of 31/6.
Model II for 2 to 7.8 times linear enlargements from 6x6 cm. negatives and sections of 1-pl. **£18:0:0**

Nine monthly payments of 42/-.

THE ROLLEICORD

A Low-priced Reflex.

12 pictures 2 1/2 x 2 1/4 on Standard 3 1/2 x 2 1/4 Roll Film.

£10:10:0

Nine monthly payments of 24/6.

F/4.5 Zeiss Triotar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B.



The "OMBRUX" EXPOSURE METER

For still cameras **84/-**

The "BLENDEX" EXPOSURE METER

For cine cameras **84/-**
Nine monthly payments of 9/11.

The PATHÉSCOPE HOME MOVIE PROJECTOR

9.5-mm.



Gives a perfectly clear, brilliant and nickerless picture, 4 ft. x 3 ft., 12 ft. from the screen. Complete with mask, plug adapter and 12-volt lamp, for use on 110 volts. **£6:15:0**
Nine monthly payments of 15/9.

THE AMATEUR PHOTOGRAPHER



& CINEMATOGRAPHER



EDITOR
F.J. MORTIMER

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"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

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VOL. LXXVIII. No. 2404.

THE Christmas Number of *The Amateur Photographer*, which will be published next week, will be more than a special issue containing extra pages of pictures and reading matter; it will be a Christmas Presents Number. Every year the problem of the Christmas present becomes more difficult to solve. But every year there is ample proof that the number of amateur photographers and others who are interested in photography has increased to an amazing extent. To all these a present that is photographic in character will appeal, and one of the functions of "The A.P." Christmas Number is to supply just that information and guidance that will render the path of the present-giver an easy one. Photographic gifts of all sorts, and to suit all pockets, will be described and illustrated in the course of many pages in this issue. At the same time, the other features that have made "The A.P." Christmas Numbers so popular and attractive in the past will not be overlooked. The number will be well worth getting, and readers should make sure of getting it early. It will be published on Wednesday next, December 12th.

Modern Photography.

Slowly but surely the various impediments that hampered the camera worker of the past are being overcome; the modern Press photographer is but one of those who owe a debt of gratitude to the clever work of the chemist and experimenter in the service of the photographic manufacturer. In the search for speed and then still more speed, other attributes for perfection are being attained. In carrying panchromatism to its extreme, infra-red photography has benefited, and

TOPICS of the Week



Fog.

A typical winter day in Town, with great pictorial possibilities. To make the most of such subjects if the fog effect is to be retained, the fastest non-pan. plates or films should be used without a filter.

is now rapidly becoming the accepted ally of the everyday provider of news pictures. The recent Royal Wedding is a case in point. The dull and foggy atmospheric conditions that obtained on the morning of the pageant, and the adverse lighting of the interior of the Abbey, would have rendered the production of adequate action pictures taken in a fraction of a second an almost hopeless proposition, if not impossible, a few years ago. Yet on this occasion, with the help of the magnificent plates, films and large-aperture lenses now available, not only were high-speed shots of perfect quality obtained of all phases of the procession and the ceremony, but they were presented to the public within an hour or so in the afternoon papers in the form of pages of perfect reproductions. While much credit is due to the skill, enterprise and activity of the Press photographers responsible, and much to the remarkable organisation of the various departments of the newspapers concerned, we feel that the greatest praise should go to those who have made the photography and the ciné pictures of such events possible at all. It is a matter that is apt to be overlooked by the general reader, who takes the marvels of to-day for granted.

Pity the Projectionist.

Every audience turns its back to the lanternist and generally dismisses him from its thoughts. In the same way, the film projectionist behind his portholes is very little regarded, but he has his point of view, as Mr. S. T. Perry, of the Guild of British Cinema Projectionists and Technicians, told an audience at the Cinematography Exhibition in Russell Square last

week. The change-over to the talking film has not been without its tribulations for the projectionist. The projection equipment in the average cinema usually consists of two projectors equipped with sound apparatus, together with, in many instances, an ordinary lantern for slides, and where an organ and stage show are used, one or two "spot" lights. Cleanliness is of first importance, dust being the mortal enemy, not only of the film and projector, but of the sound equipment also. Film mutilation, which is the cause of stops during projection, and of scratches in the picture and defective sound transmission, is due, above all things, to oil and dirt and dust being allowed to get on to the film. Print density is another ticklish subject.

What is badly required is a standard printing density and also a standard illumination. Some pictures are over-illuminated, killing all the high-lights; others do not get enough light on the screen. In every case, in order to provide the best possible results on the screen when the film is running, the projectionist has to deal with the matter.

Hazardous Adventure.

The world, as we have often said, does not know all its heroes, and some of them carry, not a sword, nor a pick-axe, but a camera. When the editor of the Pathé Pictorial was talking the other evening about the "interest" film we thought at first it was a purple passage in which he described how, in order to get pictures for the public, men would

cleave the skies and descend into the bowels of the earth, would brave the hot desert and the cold Arctic, and would stand in the path of motor-cyclists in a speed contest or prowling beasts in a jungle. But he went on to tell of one photographer—who had never been down a coal mine before—who went down a Yorkshire mine the other day to photograph a blasting operation. The fuse was laid, and the miners at the signal retreated, but the photographer remained, like the boy on the burning deck, standing by his camera while it got a record of the explosion at twenty feet. And because a lump of coal hit his camera, so that he feared it had upset his picture, he waited for the next blasting, and did it again. That's the stuff!

"The Amateur Photographer" EXPOSURE TABLE—December

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m., or from 2 to 4 p.m. double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

| SUBJECT. | Ordinary. | Medium. | Rapid. | Extra Rapid. | Ultra Rapid. |
|---|-----------|-----------|-----------|--------------|--------------|
| Open seascapes and cloud studies | 1/20 sec. | 1/30 sec. | 1/60 sec. | 1/80 sec. | 1/100 sec. |
| Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes .. | 1/10 " | 1/15 " | 1/30 " | 1/40 " | 1/50 " |
| Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes | 1/4 " | 1/6 " | 1/12 " | 1/15 " | 1/20 " |
| Landscapes in fog or mist, or with strong foreground, well-lighted street scenes .. | 1/3 " | 1/4 " | 1/10 " | 1/12 " | 1/15 " |
| Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage | 3/4 " | 1/2 " | 1/4 " | 1/5 " | 1/6 " |
| Portraits or groups taken out of doors, not too much shut in by buildings | 2 secs. | 1½ " | 1 " | 1/2 " | 1/3 " |
| Portraits in well-lighted room, light surroundings, big window, white reflector. .. | 6 " | 5 secs. | 3 secs. | 2 secs. | 1½ " |

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups which approximately indicate the speeds referred to above. The hyper-sensitive panchromatic plates and films require less exposure than the ultra-rapid

| Ultra Rapid. | | Rapid. | |
|--------------------------------|-------------------------------|------------------------------------|-----------------------------|
| AGFA, Special Portrait. | ILFORD, Golden Iso-Zenith. | BARNET, S.R. Pan. | BARNET, S.R. |
| " Super Pan. Film. | " Iso-Zenith. | " Studio Ortho. | " Self-screen Ortho. |
| " Super-speed Film. | " Hypersensitive Pan. | ENSIGN, Roll Film. | ILFORD, Screened Chromatic. |
| " Isochrom Film. | " Plates and Films. | GEVAERT, Filtered Ortho. | " S.R. |
| " Ultra Special. | " Portrait Film (Ortho | " Chromosa. | " Commercial Ortho. Film. |
| BARNET, Press and Super Press. | " Fast). | " S.R. | IMPERIAL, Non-Filter. |
| " XL Super-speed Ortho. | " Monarch. | " Regular Cut Film. | " S.R. |
| " Soft Panchromatic. | " Press. | ILFORD, Auto. Filter. | " S.R. Ortho. |
| " Studio Fast. | " S.S. Ex. Sens. | " S.R. Pan. | KODAK, Cut Film. |
| " Ultra Rapid. | " Zenith Ex. Sens. | " Pan. Film. | Medium. |
| EASTMAN, Par Speed Cut Film. | " S.G. Pan. | " Rapid Chromatic. | ILFORD, Empress. |
| " S.S. Cut Film. | ILLINGWORTH, Fleet. | IMPERIAL, Non-filter (new series). | " Chromatic. |
| " S.S. Pan. Film. | " Super Fleet. | " Eclipse Pan. B. | Ordinary. |
| GEVAERT, Super Sensima. | " Super Fleet Ortho. | " S.S. Ortho. | BARNET, Ordinary. |
| " Sensima Fast. | " Pan. Fleet. | KODAK, Roll Film and Film Pack. | GEVAERT, Ordinary. |
| " Sensima Ortho. | IMPERIAL, S.S.S. Press Ortho. | PATHE, Roll Film. | ILFORD, Ordinary. |
| " Super Chromosa. | " Eclipse. | SELO, Roll Film. | " Rapid Process Pan. |
| " Roll Films and Packs. | " Eclipse Ortho Soft. | ZEISS IKON, Roll Film and Film | IMPERIAL, Ordinary. |
| | " Eclipse Soft. | " Pack. | " Pan. Process. |
| | " Eclipse Ortho. | | |
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The Visiting Lantern-Lecturer

In the following seasonable article the subject of the lantern lecture is dealt with from another angle. While it will appeal to every lecturer who visits a photographic society, it is intended more for the guidance of the Hon. Secretary or others responsible for the lecturer's visit.

ABOUT this time of year it is usual for articles to appear, giving advice to actual or would-be authors of lantern lectures on what to aim at or avoid.

It seems reasonable that a few hints and suggestions should also be given to secretaries of clubs and others who organise such entertainments, as to what best makes for the lecturer's enjoyment and comfort.

At first it may appear a little ungracious to attempt to do so, since the intention in all cases is so obviously hospitable and kindly; but since, in spite of this, the results experienced are so varied, those in control must often err merely through ignorance of the ideals to aim at.

The First Step.

A reminder of the fixture is, of course, essential, and if the lecturer is paying his first visit full directions as to how to reach the lecture room should be sent him; in addition, where the room is not easy to find, things will be much simplified for him if someone is told off to meet him at the station. Prolonged groping through badly-lit streets—possibly on a wet night—is not a pleasant prelude to the evening.

Something to Avoid.

Except in cases where it is absolutely unavoidable, an ordinary general meeting of the club should not be held before the lecture begins. It is unsatisfactory for the lecturer, who has perhaps made an effort to arrive in time, to find that he is expected to wait after the advertised hour, not only until a sufficient audience has drifted in, but beyond that through the transaction of uninteresting routine business. Meanwhile he becomes more and more conscious that his prospect of reaching home in any reasonable time is becoming momentarily more remote. Meetings should, of course,

start to time—some do; but to urge this as general practice is perhaps to expect too much from human nature.

Securing Comfort.

The most important points of all are those which minister to the lecturer's comfort during the actual delivery of the lecture. It may seem obvious that he should be so placed that he has a secure foothold and can reach the screen when necessary. Yet it is often the case that he can with difficulty move without entangling himself in the flex of his reading-lamp, or stepping off the edge of the platform. In one case we recall, the lecturer was placed on a high platform and the screen on another—the pointer provided being too short to reach across the gulf. After one attempt at crossing this without disaster in the dark, he was compelled to resign himself to pointing vaguely at the screen from a distance.

As far as loose flex is concerned, a little thought only is generally required for this to be led safely to the reading-lamp on the side away from the screen, although due allowance must be made for the cramped space available in many lecture rooms.

Lamp and Signal.

While he may not wish to read his lecture—and many will maintain that no lecture should be read in its entirety—the lecturer may reasonably expect to make use of a few notes, so that not only a lamp, but a proper reading-desk will be required. Should he be tall, and the lamp be placed, as it often is, on an ordinary table, he is in the unfortunate position of having repeatedly to stoop and peer at his notes; a most disastrous thing from the point of view of continuity. The ideal desk should be adjustable for height.

Again, unless it is quite impossible,

some form of electric signal to the lanternist should be provided. The clicks and bangs otherwise required are, at the least, distracting. But while the lanternist should always be alert for the signal, and prepared to change slides promptly, to be too early in doing so is often as bad as being too late. In one case the mere movement of the lecturer's hand towards an electric push produced a change of slide, and since he happened to be relying upon the appearance of each slide at the critical moment in his sentence, the intended effects were largely spoilt, in addition to half his attention being diverted towards defeating his over-zealous assistant.

Generally speaking, he should be left free to think of nothing but his slides and of what he intends to say about them. The distraction of his attention in any other direction is bound to spoil the lecture, more particularly if his experience is not very great.

Subsequent Proceedings.

After the lecture itself is over there are various ways of closing the proceedings, of which probably the best is for the chairman to invite questions, and when these have been answered, to propose a vote of thanks himself. It is not always easy for a lecturer who does not see his audience to be sure of the effect he is producing; but a series of questions will leave him assured that he has interested them.

Similarly, a habit prevalent in some clubs of applauding any slides which are considered particularly good, will prove a great encouragement during the course of the lecture. In the case of one of a popular type the response to points upon which he counts to raise a laugh will give the lecturer some indication; but with one of the

more serious kind it is only by the silence and absence of coughing and feet-shuffling that he will get an idea if he is completely holding his audience's attention.

The practice frequently followed of calling upon a particular member to propose a formal vote of thanks is seldom really successful. If he is not used to speaking, his thanks may not carry conviction, while—far worse—if he is, he may quite likely deliver a miniature lecture himself, which is bound to prove an anti-climax for the rest of the audience, unless it be an improvement on the lecture, when it is even more undesirable! In either case,

few speakers like to be lectured on their own subject.

Finally, the hon. secretary or treasurer should always discreetly inquire what the lecturer's out-of-pocket expenses may have been, and if any question of fee has arisen (and every visiting lecturer should be asked as a matter of course if he requires a fee) this should be handed to him at a convenient moment before he leaves, or a cheque sent within a day or two.

While it is no doubt a fact that, unless they enjoy showing and talking about their slides, lecturers would not put themselves to the often considerable inconvenience,

and travel long distances, to do so, yet—as anyone who has been lecturing for some years will probably agree—there are visits to certain clubs and societies which are marked with red in his memory. Places where everything seemed to go smoothly and with the minimum of effort; where his slides were perfectly handled—and showed no finger marks; where they were really adequately illuminated; and where he felt that his trouble in coming had been appreciated, and not merely accepted as part of the routine of the ordinary weekly meeting. It may well be the aim of every secretary to make his society one of these.

Smoking in Portraiture

By D. G. WRAITH.

IT is a curious thing that few amateur photographers take their friends in the act of smoking. At no time is a man, if not a woman, more natural than when smoking. Not only are the necessities, the pipe or cigarettes, matches, and tobacco pouch or cigarette-case, interesting things to have along with a portrait of a friend, but the actual expression during smoking is prone to yield results at once charming and characteristic, and out of the ordinary.

There are many types of smoking

pictures. There is the kind where the man or woman is about to light up, and is posing in characteristic attitude. Then there is the picture, which is virtually a snapshot, showing one's friend in the act of waving the match out, after lighting up and drawing that first delightful draw. I have known a friend of mine to have a far more delightful portrait taken in this way than was ever taken at a portrait studio.

The difficulties are not many. It is essential in most cases that the sitter be actually smoking, and the



A good attempt, but would be better for a darker background, and if the man looked at his pipe instead of the camera.

times for exposing will vary, some being taken long after the last puff and just before the next one; some actually during the puff of smoke as it passes the sitter's face, some during conversation with pipe held in hands, and so on. An old man looks splendid with a pipe, even if it is an inverted clay, and to ask him to remove his pipe to have his portrait taken is a ridiculous proceeding.

The background should be chosen to show up the smoke, and the photographer may neglect the light of the match altogether. The negative should be developed a little on the thin side, and panchromatic films or plates give an enhanced result. Great care should be taken when photographing a subject who is lighting up, that the hands do not come too far in front of the face, and become blurred and out of focus.



The first puff.

Landscape or Portrait?

AN INTERESTING WINTER
EVENING EXAMINATION.

By D. S.

HAVING occasion recently to supply a number of illustrations which had to be of portrait shape and a certain type, I was compelled to conduct a careful examination of my reference prints. Before filing, these are



always trimmed to what I consider the best proportions, so that the exact picture may be seen at a glance.

In searching for my special subjects I found a number were of landscape dimensions, but, experimenting with the two L-shaped pieces of card so often recommended in the columns of *The Amateur Photographer*, I was surprised to find how many of these would become "portraits" by simply trimming from each side. I completed my set, and, necessity having shown that my previous decision as to the picture shape from any

given negative was too arbitrary, I settled down to a thorough study of a number of prints.

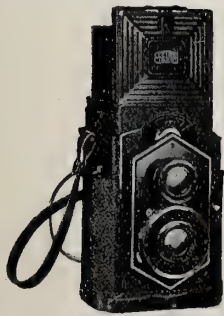
I then found that I had a number of each shape which would easily trim to the opposite. This was both interesting and useful information which should be recorded, so, for quick reference, I shall in future trim to one shape and mask the second by means of two ruled lines, thus saving time and trouble of making another print.

This case is brought to the attention of readers because it was not just a matter of searching for a small picture within a large print, but a straightforward trim from one or both ends which made a world of difference to the presentation of the finished enlargement. It is such a simple yet interesting experiment that a pleasant and profitable hour could be spent in the depths of an arm-chair examining one's prints. Whatever the result, it should be time well spent, for—particularly with beginners—trimming is an art which receives too little attention. And trimming can make or mar a picture.



THE IKOFLEX MINIATURE "REFLEX"

ANY new camera from the firm of Zeiss Ikon is always interesting, and their latest introduction, the "Ikoflex," has many outstanding qualities that will at once appeal to the miniature camera user, particularly those who prefer the twin-lens type and the $2\frac{1}{4} \times 2\frac{1}{4}$ size picture.



The "Ikoflex" has an all-metal die cast body, leather covered, is extremely strong but very light, and is a remarkably well-made piece of apparatus with many points in its favour for the practical worker. It is of the twin-lens type, which shows the picture in the top viewing screen, brilliantly clear, and the right way up. The hood, which springs into

position, is furnished with a magnifier, so that perfect focussing can be secured. Two anastigmats are used with the "Ikoflex" of precisely the same focal length and aperture. The view-finder screen gives a particularly brilliant image due to the use of a special condenser lens embodied beneath the ground glass. This increases the illumination to the corners of the picture.

All the scales on the "Ikoflex," such as shutter speeds, diaphragm, depth of focus scale, can be read from above—that is, from the position for taking the picture. Focussing is conducted by a single lever movement for both lenses, and an automatic depth of focus scale is fitted which shows the range of focus for any particular spot. The everset shutter is the Zeiss Ikon three-speed Ikoflex, giving $1/25$ th, $1/50$ th and $1/100$ th, as well as "Time" and "Bulb."

To load the camera, the interior is released and comes away from the bottom in one piece and the film is

then loaded in the usual way between the spool clips. After the first number on the film has appeared the remainder of the exposures (twelve can be obtained from an ordinary $2\frac{1}{4} \times 3\frac{1}{4}$ film) are indicated on a counting dial at the side of the camera.

The changing of the film is actuated by a lever. Provision is made for film spools on wooden cores and those on the smaller metal cores. Focusing is done by a movement of the focussing lever which is conveniently placed for the left hand, while the right hand can be used for holding the camera, using the right thumb for the shutter release.

The camera works extremely smoothly both in film-changing, focussing and exposing. It is supplied with Novar f/6.3 anastigmat at £6 10s. or with the Novar f/4.5 at £7 10s.

Further particulars and illustrated booklet concerning the "Ikoflex" are obtainable from Messrs. Zeiss Ikon, Ltd., Mortimer House, 37-41, Mortimer Street, London, W.1.

WINTER in

By R. M. FANSTONE.



A liner being towed into dry dock. 1/50th sec., f/6, 'Chrome Film.

DOCKLAND offers the photographer many and varied opportunities for picture-making at all periods of the year, but especially during the winter season. At this time of year at many docks at various places round the coasts of the British Isles there are more vessels in port than during the summer months, and there are greater possibilities for pictures, in spite of the limited number of hours of daylight available.

It is during the winter months that many ships are given their annual overhaul, some while still afloat, while others go into dry dock, and there is activity on all sides that will provide endless subjects for exposures. There are also those effects of mist and sunshine, often in effective combination, which will prove helpful to the picture-maker.

Those photographers who are attracted by the so-called "modern" movement in photography will find plenty of subjects for experiment along the quaysides. There is abundant scope for pictorial treatment of the commonplace objects of dockland when these are seen from new angles.

Individual ships, as such, will not be so attractive as records for the

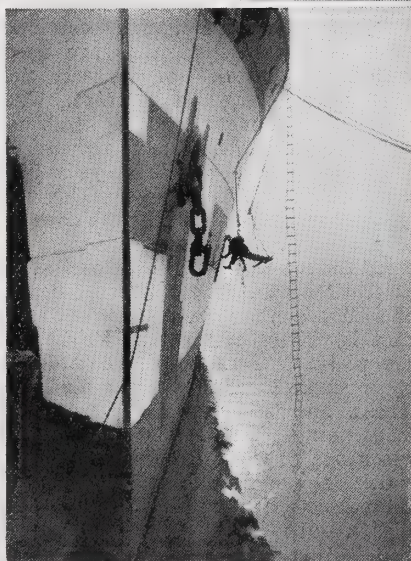
photographer as for the varied subject matter they provide. It will be found that in many cases the part is greater than the whole, and some "bit" of a vessel, seen against a good sky, or a mass of mooring ropes in the foreground, will be more effective material for picture-making than the entire ship.

There are also such things as coal barges, bollards and cranes which make for pictures of novel character, especially under unusual lighting conditions.

The morning is usually the best time for dockland pictures, as there is generally more activity between



In dry dock. At work overhauling the propellers of a liner. 1/25th sec., f/3.5, S.S. Pan. Film.



The bow. Painters at work. Misty winter morning. 1/50th sec., f/6, S.S. Pan. Film.

9 a.m. and 12 o'clock than at other times, and at this time of year the light is then at its best.

Dockland is constantly changing, and the same quayside will provide a constant variety of subjects. Ships arrive and depart, and the tugs and barges change their positions, the composition differing each hour, while the lighting and cloud effects are similarly ever new.

In addition to the activities of dockland, there are the quiet days, when the reflections of vessels moored can be caught in the quiet waters of some basin. It is not always the busy days that provide the best pictures, although the arrival or departure of vessels attended by their tugs, the latter

DOCKLAND

generally providing plenty of suggestion of action by the steam and smoke that they emit, will attract many photographers.

For most of these subjects almost any type of camera can be used, but, after wide experience, I prefer a camera of the ever-ready type, which is inconspicuous and unobtrusive in action, used at eye-level. The camera I use is a "miniature," giving negatives of 4×3 cm. size.

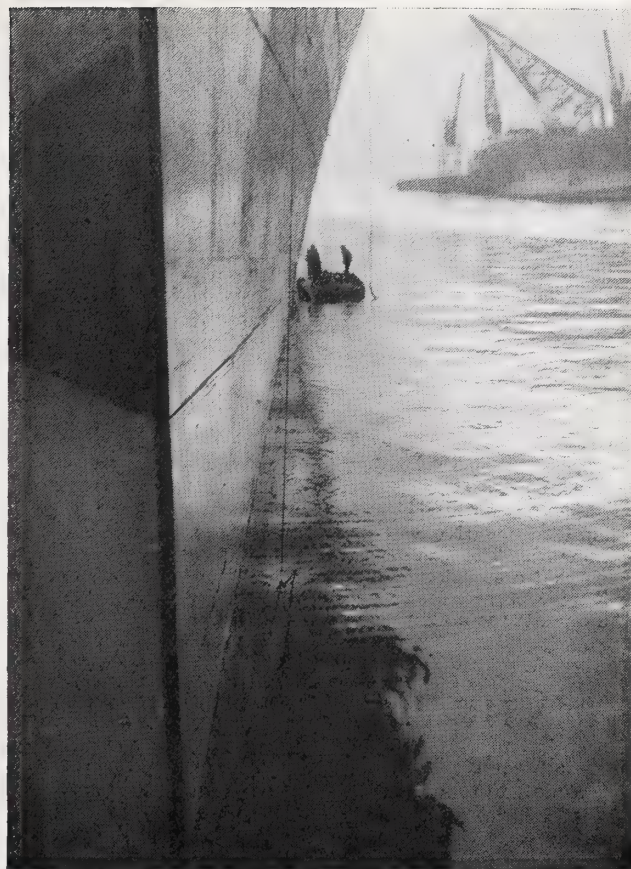
Large lens apertures can be used, ensuring full exposure in the case of those subjects which present masses of shadow, yet which, on account of possible movement, demand an exposure of $1/25$ th of a second or less. There is plenty of depth of focus permitted with a camera of this type, even at $f/3.5$.



A coat of paint. $1/50$ th sec., $f/6$, 'Chrome Film.

As many of the most attractive subjects are seen "against the light," an "all-round" lens-hood is necessary if bright negatives are to be secured. A sky shade is insufficient, as in most cases the water in the foreground reflects as much light as the sky.

The modern high-speed "chrome" or, better still, panchromatic films of the double-coated type are excellent for these subjects. They retain the quality of the water, which may be easily lost through halation. If plates are used they must be backed.



Winter sunshine in the docks. $1/50$ th sec., $f/3.5$, S.S. Pan. Film.

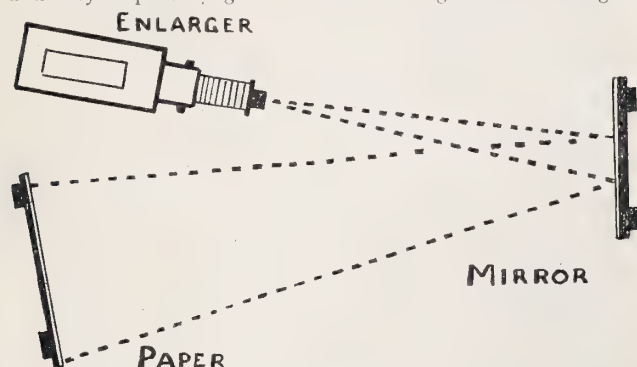
Lastly, it is well to point out that dockland is usually private property, and, if photographs are to be taken, permission should be obtained beforehand from the general manager or the docks superintendent. This will at least save the photographer from obstructions by lesser fry, and permission will be readily granted if the photographer states to the proper authority the nature and purpose of the work to be done.



Moorings. November midday. $1/25$ th sec., $f/3.5$, S.S. Pan. Film.

AN ENLARGING HINT

MANY workers who use both miniature and normal size cameras have to use an enlarger designed principally for comparatively large negatives, and experience difficulty in producing the full-sized enlargements that a good



miniature negative will provide with the apparatus at their command. The size of the ordinary dark-room is not always such that a sufficiently long throw can be obtained, and even if it were, correct focussing when the image is several feet from the operator is no simple matter.

There are two methods of overcoming this difficulty, short of buying a special miniature enlarger. The first is to provide a lens of short focus which can be interchanged with the normal enlarger lens, or alternatively to fit a portrait attachment or supplementary lens to the enlarger lens, thus shortening its focal length. This method, however, has the disadvantage that it may be found impossible, owing to the construction of the enlarger, to centre the lamp at the correct distance from the condenser to secure an even disc of illumination for printing.

The second method need entail no expense, and is simple to arrange. It consists merely of providing a mirror, of good quality, and fixing it securely to reflect back the projected image from the enlarger to the easel which has been placed to receive the reflection.

The sketch illustration should make the arrangement clear, and it will be noted that the enlarger and easel must be arranged at angles to the normal of the mirror that are at least approximately equal to each other.

The negative must, of course, be reversed in the carrier if the print is to appear the right way, and care must be taken that no extraneous light from the enlarger lamphouse is allowed to reach the paper.

This method has the advantage that the operator can be quite near to both the enlarger and the easel while focussing, whatever the length of the throw.

THE "RETINA" MINIATURE CAMERA

The New Kodak for
35-mm. film.

IT appeared inevitable that the Kodak Company would sooner or later enter the field with a miniature camera taking thirty-six exposures on 35-mm. film, and the "Retina" now makes its appearance.

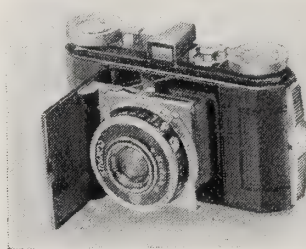
The "Retina" is a remarkable little production in many ways; it frankly caters for those who, in the first place, wish to pay a moderate price only for a camera of this type, and at the same time do not wish to learn a new technique in the handling of the instrument itself.

The "Retina" is founded on the methods of handling that have become familiar throughout the world in the use of the ordinary type of folding Kodak. The back of the camera is opened and the film spool inserted in the way with which millions of photographers are accustomed. The shutter is set independently and the winding is independent of the shutter. In this way, the Kodak user has nothing new to learn, and he has the advantages offered by a soundly made instrument of precision which will take a standard spool for thirty-six pictures 24×36 mm. on a perforated 35-mm. Kodak film. This film is supplied in daylight-loading cassettes in both the well-known Kodak grades of "Panatomic" and Super-Sensitive Panchromatic.

The "Retina" itself when closed is a very pleasing little camera to handle. It is small, comparatively light, and is beautifully finished. It has an all-metal body, leather covered,

and is of the baseboard type which snaps open, bringing the lens, shutter and camera front into position. When closed these vital parts of the instrument are protected by the closed baseboard.

The lens fitted to the "Retina" is a Schneider Xenar $f/3.5$ anastigmat, with good covering power and great depth of focus, coupled with the finest definition. The small negatives made with this lens at full



aperture when sharply focussed are capable of considerable enlargement without loss of image detail.

The lens is fitted in the well-known Compur shutter with speeds up to $1/3000$ of a second which, coupled with the large aperture of the lens, is sufficient for the fastest moving objects that the amateur is likely to attempt. The shutter gives intermediate speeds down to one second, and also "T." and "B."

The focussing is admirably controlled by the movement of a pointer on a large outer ring holding the shutter,

and the shutter release is very conveniently placed for both upright and horizontal pictures. A sensible feature is that the scales are repeated on the barrel of the shutter, so that they may be read whether the camera is held vertically or horizontally. In conjunction with the focussing arrangement is an independent depth of focus scale which tells at a glance exactly how much in front and behind the object is in focus.

The view-finder is particularly worthy of note as being an enclosed direct-vision box-type, very small and neat, giving a definite magnification and a clear-cut image.

In use, the film is very simply loaded into the camera similarly to an ordinary daylight-loading Kodak. It is then wound forward for each exposure and is checked when sufficient of the film has been changed. The exposures are automatically indicated on a counter.

After the entire film has been exposed, the winding mechanism is reversed and the film is wound back into the original cassette, which can then be removed in daylight from the camera for development. In this respect it is simplicity itself.

It is a delightful little camera to use, and not the least of its attractions is its price, which is ten guineas only, and at this figure is likely to have a very extensive sale among amateurs who are interested in modern miniature camera work.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

A PHOTOGRAPHIC CALENDAR.

SIR,—I should like to draw your attention to the paragraph appearing in "Topics of the Week" of 21st November, regarding "A Photographic Calendar" published in Germany.

As this paragraph may lead the British (photographic) public to believe Germany leads in such publications, might I point out that, while such may apply to England, it does *not* apply to Scotland.

Surely you have overlooked the magnificent picture calendar which has been published for a number of years by the proprietors of *The Scotsman*, Edinburgh. This calendar contains fifty-two pictorial photographs—each 8×11 in.—of the best views, etc., in Scotland. The 1935 Calendar is on sale everywhere in Scotland, and the publication may, as usual, be sold out soon.

I have also seen other photographic calendars published in Scotland, but not of the same quality.

I may say I have no connection with *The Scotsman*.—Yours, etc.,
"SCOTLAND AYE LEADS."

ANASTIGMAT LENS.

SIR,—In his comments upon anastigmat lens, Mr. K. M. Bevins has unfortunately chosen the wrong explanation.

When we focus our lens it is usual to rack the lens nearer to the plate as the object focussed gets farther away. Therefore to comment that the image of the farthest point of the wall falls on to that part of the plate farthest from the lens is rather misleading. It is only natural to suppose that this point will be very much out of focus.

As a matter of fact the screen plane (i.e., the plane at which the image is sharply focussed) is, in an ordinary lens, actually a curve. This is corrected in a modern anastigmat by the opposing curvatures of the components of the lens, and also by judicious use of finest optical glass, having suitable refractive indices.

Such problems and the methods used to solve them make the modern anastigmat lens a marvel of human ingenuity.—Yours, etc.,
H. S. BURDETT.

MINIATURE PLATES AND PACKS.

SIR,—Miniature workers do not all use roll film. Is the small plate ($4\frac{1}{2} \times 6$ cm.) user at a disadvantage regarding emulsion range on small plates and flat films? In spite of the marvellous progress in the different emulsions on plates, one important coating is missing. I refer to the wonderful grainless Panatomic or ciné film pan. emulsion. Using $4\frac{1}{2} \times 6$ cm. flat films and plates or film packs, it seems to me the most valuable emulsion is not available. Can we V.P. plate-users have a flat film or pack with Panatomic emulsion? Or is there some difficulty about this?

Enlarging from miniatures the utmost definition is essential. Do we all realise the difference in results between working with full aperture on the enlarger and stopping down to quite a small stop? I have not heard this stressed, and would like to hear general opinion.—Yours, etc.,
W. H. CLARKSON.

D. & P.

SIR,—May I utilise your columns once again, in order to ask Mr. H. Simons to re-read my letter of the 14th November. My "bone of contention" is directed especially against the small D. & P. man.

I ask that any person offering to develop and print films be equipped so as to turn out same free from mechanical defects.

It may be of interest, if not new to Mr. Simons, to learn that even advanced amateurs are sometimes glad to avail themselves of the service offered by D. & P. men. Then it becomes most disappointing to find that such people cannot turn out work of their own standard.

I regret that I have no information concerning "invisible clips" or of determining when the image will appear.

If I should happen to come across either, I shall ask the use of your columns again, in order to pass the tip on.

Through the medium of this paper I have obtained invaluable assistance since starting photography. I should always be delighted to pass on—through the same medium—anything of use to my fellow-workers.—Yours, etc.,
W. H. LEWIS.

MINIATURE CAMERAS.

SIR,—Mr. Burr is indeed unfortunate in his choice of miniature cameras. I have been using a Rolleicord, taking negatives $2\frac{1}{2}$ in. square, for some time, and find no difficulty in obtaining perfect enlargements up to whole-plate and bigger; in fact the enlargements in the bigger sizes are sharper and of better quality than those I have previously obtained from glass quarter-plate negatives, using a large swinging-mirror reflex. Recently I exposed a spool on three or four budgerigars, from inside their cage, and enlarged some of the resulting negatives about five times linear (equivalent to prints nearly a foot square). The enlargements were perfectly sharp, and could not easily be distinguished from contact prints, the detail shown in the eyes being remarkable. All the negatives were taken at full aperture (f/4.5), with normal film and after-treatment. As with all miniature cameras, it is essential to keep the instrument rock-steady during exposure, and I find it a distinct advantage to use a long cable release and, if possible, a tripod.—Yours, etc.,
A. T. WALKER, M.Sc.

DEVELOPING TANKS.

SIR,—I have read Mr. Stirling's letter and that of Mr. Bayley, in your issue of 21st November, with much interest, as I have had similar trouble through the backing-paper of certain panchromatic films sticking to the film itself after development. Eventually I wrote the makers of the film I was using, and they confirmed my impression that it was due to the adhesive nature of the back coating on the celluloid film.

I do not think that Mr. Bayley's explanation would overcome the trouble so far as these particular films are concerned, as the backing-paper itself naturally gets soaked with developer and so adheres most tenaciously to the film.

Two months ago I was introduced to the new Agfa roll-film developing tank, which separates the backing-paper from the film before insertion in the developer. So far I have developed about eighteen spools in this tank—all without trouble, save one which was my own fault through not pulling the backing-paper out exactly as instructed. The Agfa tank is in every way ideal for Agfa pan. films, which are on a fairly substantial celluloid base; but I have been told that these tanks, which depend on grooves only to support the film, are not so suitable for films the celluloid of which has a "flimsy" body.

On page 445 of your issue of 14th November you review the "Optichrom Automat," which apparently performs somewhat similarly to the Agfa tank, but of the Optichrom I have no experience. If Mr. Stirling is a user of Agfa films, he cannot do better than use an Agfa tank, and his troubles will quite disappear.

I write from quite a disinterested point of view so far as Agfa are concerned.—Yours, etc.,
LESLIE WALLACE.

SIR,—After winding the film and apron into the holder of a Kodak tank, and securing with rubber band, I immerse the whole in a jug of water—raising and lowering the while—for a full minute. After removal, the surplus water is let run out, and development proceeds as usual. This method gives ideal results.

Once a panchromatic film did stick to the backing paper. I placed film and paper, excepting the two ends, in a large acid fixing bath. The film fixed, the paper came off; the blue backing completely disappeared!

Some Continental films have no adhesive tag at the lower end. I therefore pin the latter to the paper, preferably in the dark-room. This works admirably.—Yours, etc.,
A. TROWBRIDGE.

With the Beginners

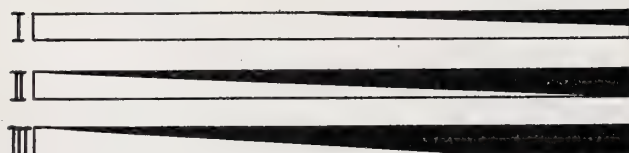
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

POINTS ABOUT DEVELOPMENT.

LAST week I considered a negative of a black-and-white drawing, showing how this negative would have to produce in the print white paper for the high-lights, black silver for the darkest touches, and the whole series of intermediate greys. I represented these tones by numerals from 0 to 10. Now I suggest them by diagrams. Both methods are merely symbolical, and do not, of course, represent the complicated disposition of the tones by which the final picture is reproduced.

In the diagram, Fig. I represents the under-developed negative. There is considerable unaltered emulsion, and only a short range of densities, the deepest of which does



not go through the emulsion as it should. Fig. II represents the complete range, from clear gelatine to a deposit that goes right through the emulsion, representing a density that will completely withstand the printing light, and give white paper in the print.

Fig. III represents what happens if development is carried too far. There is full density not only for the highest lights, but for the lighter tones as well. These delicate tones will therefore be lost in the print, and there will be white paper where there should be a varied range of light greys. Such a print is "chalky" and unsatisfactory.

Now for a few words about the time and temperature method to which I referred last week. The facts I am going to use to illustrate the points are quoted from the latest edition of the Burroughs Wellcome Diary. The seven development times given in each case are for temperatures of 45, 50, 55, 60, 65, 70 and 75 degrees Fahrenheit, respectively, and in each case the time quoted is in minutes.

Tabloid Rytol, normal: $8\frac{1}{2}$, 7, 6, 5, $4\frac{1}{2}$, $3\frac{1}{2}$, 3.

Tabloid Rytol, one-third normal strength: 34, 28, 24, 20, 17, 14, $11\frac{1}{2}$.

These figures at once show two things: first, that temperature has a marked effect on development time; and, secondly, that mere dilution of a developer also makes a great difference.

Tabloid Tancol, normal: 17, 14, 12, 10, 9, 7.

Now we can see that much depends on the character and composition of the developer, apart from mere dilution. This is shown further by the figures for the other developers following.

Tabloid M.Q., normal: $5\frac{1}{2}$, $4\frac{1}{2}$, $3\frac{3}{4}$, 3, $2\frac{1}{2}$, 2, $1\frac{3}{4}$.

Tabloid Pyro-Metol: 3, $2\frac{1}{2}$, 2, $1\frac{1}{2}$, $1\frac{1}{4}$, 1, $\frac{3}{4}$.

Tabloid Hydroquinone: 11, $8\frac{1}{2}$, 7, $5\frac{1}{2}$, $4\frac{1}{2}$, $3\frac{1}{2}$, 3.

Tabloid Metol: $10\frac{3}{4}$, 9, $7\frac{3}{4}$, $6\frac{1}{2}$, $5\frac{1}{2}$, $4\frac{1}{2}$, $3\frac{3}{4}$.

There is surely sufficient variation in times here, as the result of different kinds of developing solutions, and of

the temperature at which the operation is carried out. But this is not all. These times apply only to certain plates and films, which are named. All other plates and films are divided into four different classes, necessitating the following modifications of the development times:

- Increase the time by one-half.
- Double the time.
- Decrease the time by one-third.
- Halve the time.

So that we see that another important point to be taken into account is the character of the emulsion.

Still this is not all. The times given above are for the production of thin, delicate negatives, suitable for contact printing on normal gaslight paper, or for enlarging by weak artificial light. If negatives are required for bromide or chloro-bromide printing, or for enlarging by daylight or strong artificial light, the development times should be increased by one-half to give greater contrast. So that another factor to be considered is the purpose for which the negative is required.

And we have not finished yet. The original times given are for the production of negatives of normal contrast, with a certain range of tones from high-lights to shadows. If the subject is dull and flat, and it is desirable to strengthen and brighten the result, the development time may be increased by one-quarter. If, on the other hand, the subject has strong contrasts of light and shade, and these are not to be over-emphasised, the time should be decreased by one-quarter.

We must also remember that the result in any and every case is affected by the exposure given; and, finally, that the development times given are worked out to produce the kind of negatives which Messrs. Burroughs Wellcome consider suitable for their various purposes. It follows that they may not suit the methods and ideas of others, and this will involve a further modification of the time—increasing it to secure greater strength and contrast; or decreasing it for greater softness and delicacy.

All this is surely sufficient to demonstrate the absurdity of the question I quoted last week: "How long should a negative be left in the developer?" This is not an imaginary question, either. A more sensible question is: "What are the development times for a pyro-soda developer?" This can certainly be answered, but only at considerable length. The answer depends on various other questions: What is the composition of the developer, and, particularly, how much bromide does it contain? What plate or film do you propose to use? What is the character of the various subjects? For what purpose do you require the negatives?

When all the factors are duly considered, the best average results are obtained even when plates are developed in one batch in a tank, or a spool of film as a whole. But it is evident that in many cases it is an advantage to give differential treatment, and this is only possible when negatives can be handled singly.

W. L. F. W.

The Novice in the Enlarging Room

THE novice who succeeds in getting bright contact prints from his negatives sometimes gets flat and disappointing results when he tackles enlargements.

Prints are frequently over-exposed, and subsequently under-developed, owing to the use of a too-high-powered lamp. Sixty watts is sufficient to give good results with a rapid bromide paper. A very short exposure gives no time for local shading, and produces harsh tones.

When making test strips, choose carefully an important portion of the negative, containing the extremes of light and shade, and expose two strips in succession over the same portion of the negative, giving one strip rather more and the other rather less than the estimated exposure. These two strips should then be developed together for the same time, and examined in full light after fixing.

It then becomes apparent, not only what is the correct exposure, but also whether shading will be necessary

to obtain detail in the high-lights.

When developing, give a full minute longer than the time recommended by the makers of the paper in use.

If the negative is on the dense side, focussing with a horizontal enlarger can be very trying to the eyes. It is a good plan to keep a stock negative, very thin and dead sharp, to focus on. The dense negative can be substituted when focussing is complete.

Another cause of eyestrain is having to watch the clock and the paper more or less simultaneously. A metronome, set to beat sixty times to the minute, is easy to count, and removes a very real source of fatigue.

When enlarging from an under-exposed negative a much brighter print can be obtained by using a smaller stop and increasing the exposure. Use double-strength developer to which a few drops of potassium bromide have been added.

To avoid ugly stains on the backs of your prints, wash both sides carefully between developing and fixing.

This is especially necessary when using double-weight paper.

Having found a brand of printing paper you like, stick to it.

You can then develop all your negatives to suit the paper, the necessary time of development for the negative being found by experiment. This is a great time and labour saver, besides obviating the necessity of stocking innumerable grades of paper.

If you glaze your prints and wish to avoid a pitted appearance, don't let dust or french chalk fly about the room wherein they are.

The only sure cure for stained fingers is never to dip them in the developer. If you find this a counsel of perfection, apply nail varnish before beginning. Afterwards, apply more varnish, and immediately wash in warm water. All the varnish will be removed and the stain with it.

Finally, get everything you can, except pinholes, into your negatives. After-work is interesting, but lengthy.

W. D.

Don't Overlook the Trade Papers

DAY after day I hear of free-lance photographers who complain that they cannot find markets for their wares. Almost at the same moment editors sigh heavily and regret that they cannot get the photographs they require.

This seemingly contradictory statement is explained by the fact that the free-lance photographer always sends his pictures to the popular Press and always ignores the trade papers.

Editors of trade papers are always wanting photographs of three types—portraits of men in the news, pictures of interesting and attractive window displays, and pictures of newly-opened shops.

If you can produce pictures falling into these three categories you should get in touch with the local correspondents of the papers to which you wish to contribute. It is more satisfactory to work in co-operation with

A NOTE FOR THE FREE-LANCE AMATEUR PRESS PHOTOGRAPHER

the local correspondent, who will usually welcome the suggestion.

As I am forced to take my own photographs I know that the photographs required are easy to take. I am a journalist, not a photographer, yet using a cheap camera I can get photographs which reproduce well.

For the man who knows his job, there is good money to be made in free-lance trade paper photography.

J. F. B.



The above photograph was taken at Wallace Heaton, Ltd., City Sale and Exchange, Master Photo Finishers' Annual Staff Dance and Social, held at the Portman Rooms, Saturday, Nov. 24th. Over 400 were present, and an exhibition of pictorial work by members of the staffs of the various branches was on view. Prizes were given by Messrs. Agfa, Ensign, Ilford, Kodak and R. F. Hunter. The Editor of "The Amateur Photographer" judged the prints and made the awards.

How I make my EXHIBITION PICTURES

No.
CCLVIII.

Mrs. B.
RODNEY
BRYANT.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"PICTURES of exhibition standard are, at any rate in my own case, previously visualised, though unexpected opportunities do occur which provide material for pictorial studies. The vogue for soft focus, with foreground much out of focus, appears to me unnatural; and if such views were seen by the eye as they appear in the finished print, most of us would immediately hasten to the optician.

"The high state of perfection reached to-day by camera manufacturers, together with the various devices for timing exposures and developing negatives to a time-table, would appear to create a tendency to become mechanical; but the experienced operator finds it unnecessary to resort to (shall I say?) automatic devices.

"While a first-rate outfit is very helpful in obtaining excellent results, it is only the experienced hand that can make full use of the possibilities it affords; and though I have a large range of cameras of all descriptions, many of my successes have been gained with apparatus that could not be described as expensive. As an example of this I may mention my recent success in the Champion Class of *The Amateur Photographer Slide Competition*. The study of a tiger, 'Bella,' was made with an old quarter-plate 'Klito' camera, aperture f/11, on an Imperial Press plate, speed 850 H. & D., with the aid of a Sashalite bulb held nine feet from the subject.

"There is no doubt that we all have our favourite subjects, and I find natural history subjects are particu-

larly fascinating. Others to whom they also appeal will find the management and staff of such institutions as the Belle Vue Gardens, Manchester, and the North of England Zoological Society, Chester, ever ready to afford every facility. Studies of animal life are to be found at all the leading exhibitions, but the enthusiast is always out to do something better, and a really good picture will not fail to attract some attention from the judges.

"Hunting scenes in a lane, from a picturesque point of view, have always had an appeal for me, but if you are favoured with sunshine there is the difficulty of heavy shadows to overcome. I have also photographed gulls in flight, which, by reason of the constant change in formations, present ever-changing pictures. Fox cubs at play and salmon leaping have also given much that is interesting, but they cannot be recommended as subjects for exhibition, as it is not difficulties that appeal to the judges so much as balance, tone and lighting.

"Snow scenes always make very attractive prints, as the brightness makes up for the lack of colour, which seems so essential when one visualises the country bathed in those wonderful autumn tints which cannot be reproduced in a print.

"While I only commenced entering for exhibitions four years ago, I have been an enthusiast for a considerable time. I must confess to a preference for plates. Iso-Zenith or Imperial S.S., according to the subject in hand, are my usual selection; and dish development, usually with pyro-soda. The judicious use of the air-brush, with a little retouching and spotting, help to make the finished print approach the heights of perfection; and the experience gained in oil and water-colour work is of great assistance in adding these finishing touches."



BELLA.

B. Rodney Bryant.



WINGED BEAUTY.

BY MRS. B. RODNEY BRYANT.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



THUNDERSTORM.

BY

B. MOISER.

(From the Colonial and Overseas Competition.)



RETOUCHER.

(From the Advanced Workers' Competition.)

By C. PETERS.



1



2



3



4



5



6



7

1.—"The Worker."
By J. Miller.

2.—"A Worm's Eye View."
By W. A. Player Shute.

3.—"My Lady Leisure."
By Edward Jenkins.

4.—"The Cottage Staircase."
By John Giddings.

5.—"Sea Breezes."
By B. S. B. Tucker.

6.—"Portrait of a Child."
By J. W. Walters.

7.—"An Old Jew from Kurdistan."
By S. J. Vella.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

NO. 1 of the prints on the opposite page—"The Worker," by J. Miller—is quite an excellent piece of characterisation, but it is rather a pity that the work upon which the figure is engaged does not permit his face, or the major portion of it, to be seen.

Subjects at Work.

The fact that he is at work, of course, does provide a sort of justification for the omission, but, nevertheless, there is a suggestion of something missing that would have been avoided had it been found possible for the features to have been shown.

They so naturally are looked for as the focal point of interest that their lack is felt, and the representation loses point. On the other hand, it is recognised that any attempt to make the figure alter his pose would probably be fatal. Camera consciousness and a consequent loss of spontaneity would intervene, and, in nine cases out of ten, the attempt at remedying the defect would be worse than the disease.

The idea is to get the features without loss of spontaneity, and, having regard to the position imposed by the nature of the work, it will become pretty clear that it is practically impossible from a viewpoint so directly frontal. The only thing to do, therefore, is to adopt such a standpoint as will give either a profile or a three-quarter view, and if, at the same time, the camera were lowered, the chances are that the rendering would be appreciably improved.

On the whole, and as far as can be judged from the present arrangement, it would be better for a direction to the left of that now assumed to be employed, for not only would the figure seem to fall into a happier pose, but the baskets, as accessories, would appear in a receding, and much improved form.

Looking Upwards.

In dealing with figures, it is often useful to adopt a viewpoint that is lower than normal. In most cases it seems to add to the height, with, perhaps, a gain in impressiveness, and, in the case under review, other

advantages accrue as well. In No. 4, "The Cottage Staircase," by John Giddings, it adds height and dignity to the little figure, and a consequent gain in impressiveness is conferred. Here, again, it would have been better if it had been arranged for part of the profile to be shown, but to do so would have involved the co-operation of the sitter.

The probability, although there is nothing to say so, is that the figure was posed, and, in that event, it would have been wiser for the child's attention to be directed to something outside in the opposite direction to that in which she is now looking.

Nevertheless, as the print now stands, it strikes one as very well managed, though a little more vigour in the presentment would not be out of place. No. 3, "My Lady Leisure," by Edward Jenkins, affords a further example of the choice of a viewpoint that is looking upwards. The added qualities of height and dignity are again in evidence, and the print itself displays a vigour that is particularly welcome after the somewhat exaggerated softness of No. 4. Possibly, printing might be carried a stage or so farther without losing the shadow gradation, and the consequent improvement in the rendering of the lighter tones would make the trouble well worth while.

Exaggerated Viewpoints.

The same expedient might be applied, again, to No. 2, "A Worm's Eye View," by W. A. Player Shute, where the lighter portions are almost devoid of tone. The upward viewpoint, here, has been carried to excess, and, having regard to the comparatively short focus of the lens, has resulted in an apparent distortion in the perspective that is decidedly not flattering to the sitter.

In the other cases that have been mentioned, there has been a reason and a justification for the adoption of a lower than the usual viewpoint. The end has justified the means, but, in this instance, the effect is so exaggerated that its object, if anything but an expression of eccentricity, has been defeated. It cannot be said to have any especial purpose, nor, except as

a freak, has it any claim upon the attention.

In comparison, No. 5, "Sea Breezes," by B. S. B. Tucker, strikes a more pleasing note, and, here, the justification for the low viewpoint level is to be found in the fact that it has enabled the head of the figure to be shown against the setting of the sky.

Figure and Setting.

Had the head come against the sand dunes, it would scarcely have been so well displayed. As it is, and also having regard to its excellent placing, it claims its due measure of attention as the centre of interest. In point of fact, the way in which the head stands out invites the expression of an opinion that, in all probability, a finer picture would have resulted if the figure had been posed on the top of the hillock in the rear, so that the whole of her figure came against the sky instead of the head alone.

However, the suggestion affords a line for experiment in the future, and will doubtless prove fruitful. Meanwhile, it might be as well to try and get a little more quality in the print, which, at present, seems inclined to flatness.

When heads alone, as distinct from figures, are dealt with, the lower viewpoint is seldom advisable, unless, for example, it is desired to emphasise the chin and lower portion of the face. It is better, as a general rule, to arrange for the camera to be on the same level as the sitter's eyes, and this appears to have been appreciated when Nos. 6 and 7—"Portrait of a Child," by J. W. Walters, and "An Old Jew," by S. J. Vella—were taken.

Outdoor Portraits.

Both are good examples of portraiture out of doors, and in both the lighting and arrangement have been capably handled. The heads, perhaps, are on a rather large scale, and, in consequence, there is just a slight suggestion of exaggeration in those features which are nearest the camera. Much of this could be avoided if the figure were not permitted to come nearer than twelve feet, and, in future efforts, this limit should be kept well in mind. "MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THUNDERSTORM," by B. Moiser.

THE effect of storm—and the promise of sunshine to come—are powerfully conveyed in this picture, yet it is notable that the success it achieves in the transmission of these effects has been attained by a conventional arrangement of the composition, and no recourse has been made to those tricks of placing and viewpoint that are so prevalent in the modern school.

Tradition and Arrangement.

Everything which goes to make up the arrangement has been handled in accordance with the traditional rules of composition. In the first place, and in view of the fact that the main interest lies in the sky, the latter has been allotted the major proportion of the picture space.

It occupies about five-sixths of the total area, and the remaining sixth is devoted to the landscape. For a subject of this class, the relative amounts are calculated in accordance with the traditions imposed by centuries of landscape printing, and the reason is self-evident in view of the comparative attractions of the two sections. For similar reasons, the landscape is not allowed to sink into insignificance, but attains just a sufficient interest to maintain its due function in the picture and to provide a set-off and adequate balance for the immensity of sky above.

Its tones are varied as much as may be, but, on the whole, are on the dark side. That is necessary on account of the great weight of tone at the top of the picture, for, otherwise, a sufficient degree of stability would not be ensured. As it is, the tone at the base is barely enough, and, without questioning the truth of the presentment, it is doubtful if a somewhat less assertive degree of tone in the upper

portion would not provide a better æsthetic impression.

Over-Assertion.

The rendering may be strictly accurate, but, artistically, a lesser depth of tone would be more pleasing and would not display the present suggestion of over-assertion.

At the same time, it must be admitted that the feeling of luminosity—

principal item of interest, and supplies the foundation of the composition.

It forms the keynote, and, as will be seen, occurs close to one of an intersection of divisions of thirds, i.e., it is sufficiently off the centre to avoid any suggestion of undue formality and far enough from the edge to obviate any feeling of weakness. Its strength is emphasised, on the right, by the two trees (2), and, on the left, by the small group (3). These form balancing accents, and not only set each other off, but, by an implied comparison, enhance the scale in which the tree (1) is shown.

The shadows of the clouds in the atmosphere, which happen to fall in radial formation, lower the tone of the sky towards the margins. Their function is twofold. They both help to retain the interest within the picture and prevent the line of the horizon from becoming too assertive—a thing which might easily have happened had the line been as strongly marked throughout as it is just behind the tree.



A Dramatic Effect.

In that position, the contrast is justified because it stresses the suggestion of light, but, if the line were continued in the same degree of contrast it would seem much too hard and persistent, whereas, under the present arrangement, that suggestion is entirely avoided.

The effect is highly dramatic, and the implication of the title is exceedingly well sustained. It is a fine piece of work, and except for the over-assertion above referred to, exceptionally well managed. It is just possible, however, that a slightly greater degree of concentration might be secured by the expedient of using a narrow black margin, suitably softened and shaded off, all round the edges. "MENTOR."

on which the pictorial appeal depends—is appreciably heightened by the contrast of tone between the darks at top and bottom and the light behind the tree. The feeling of light provides the motive, and any alteration that would tend to diminish its effect could not lightly be adopted. Still, the touch of exaggeration exists, and, in order that it may be avoided, some little adjustment might be made.

This, however, should be restricted severely to the top of the print and not permitted to encroach upon the tree (1), which, as the most prominent dark in the scheme, has much to do with the successful transmission of the effect. Moreover, by its placing, depth of tone, and proximity, it provides the

Amateur Cinematography

The Amateur at the Cinema

By M. A. LOVELL-BURGESS.

WHEN the ciné amateur goes to the cinema—and even the loftiest browed amateurs do so at times—he should set himself a series of cinema exercises. It was George Herbert who, in another sphere of thought—that of religion—said that if the sermon was poor God took the text and preached patience. And following the same line of thought I believe that the poorest professional film can teach the ciné amateur something if the amateur will condescend to study it intelligently. But he must *study* it.

The ciné amateur keen on his job watches a professional film with the same intentness with which a musician listens to a musical composition, disentangling, in his mind, the theme, and the recurring *motif* and devices. And one of the first results of such study is a realisation that to achieve emphasis you must have contrast, and that contrast is mainly secured by the use of environment and of speed.

Take, for example, a plot as old as the hills. A rough, simple child of nature, a born leader of men, hears of the murder of his friend, sits quietly bowed in grief until there comes the inevitable reaction—the cry for blood-revenge, and he arises strong in his wrath and sense of outraged justice to summon a desperado army as an instrument of rough justice. You get that situation—as you will know if you read your Bible—when Gideon hears of the death of his two brothers at the hands of the Midianites, and raises three hundred of his retainers in the sacred cause of blood-revenge. You get the same theme in the Wallace Beery picture, “Viva Villa.”

“Viva Villa” is an average film, of the type easy to dismiss as Hollywood melodrama, somewhat reminiscent of the full-blooded Western cowboy days. Yet analyse it, and you will find it full of subtle touches. It is safe to say as much of the average professional film.

How would a competent novelist deal with the theme which I have just outlined? He would aim at contrast between the man's quiet despair and his mood of angry determination; between the little daily happenings that had previously made up the man's life, and the wild exaltation of hatred that proves strong enough to sweep an army into battle. He would get the right *tempo* by means of long paragraphs, deliberately rhythmic, changing to short

sentences and staccato utterances. Even so, the film director has corresponding devices.

In “Viva Villa” we are shown the exiled leader of a peasant army asleep on a tumbled bed. When the news of his friend's death is brought to him he sits with his head buried in his hands, and across his bowed head, seen through the window, an electric sign on the other side of the street flashing in and out, in and out, emphasises the quality of everyday orderliness in the environment. The same effect could have been obtained by a shot of a couple of people gossiping at an open door, or a man crying his wares in the street below. For the rightness of such devices, look back on your own moments of deep emotion and remember how you became suddenly aware of trivial sounds: the rustling of a paper, the closing of a door, the sound of a car changing gear, of a clock ticking away indifferently. Yes, a clock ticking could be used to emphasise grief, especially if its bright pendulum

could be linked up with earlier and happier associations. Do not be afraid to introduce significant touches into your own films. Remember that little touches show a large imagination.

In the film I have selected for analysis the scene suddenly changes. The exiled outlaw leader is keyed up for action, and skilful cutting speeds up the *tempo* of the film. Villa is on his horse. He has summoned his lieutenants. They speed from village to village, summoning Pancho Villa's men. “Villa needs you.” The title is imposed, in very small type, over the picture, over the quick glimpses of Mexican faces, with dark, alert eyes. “Villa needs you.” The words are larger now, white on a dark, moving background of galloping horses, of guns being taken in haste, by toil-worn hands, from under mattresses, from kitchen walls, from old barns. “Villa needs you.” As big now as the last test of the optician. And the peons are coming from every road and field and village at the call of their leader, and the speed of the film



A good topical action subject for the amateur cinematographer can be secured on a turkey farm. There are many to be found in different parts of the country.

and the sound of their song is one with the rhythm of the cutting.

We cannot expect to find players like Wallace Beery in the average amateur ciné society, and perhaps we should not quite know what to do with them if we did, but we can introduce well-thought-out incidents that to a certain extent compensate for indifferent acting. In "Viva Villa," a boy wants to join Villa's army, and on being told that he is too young, he runs and buys a bugle, and after that it is his proud privilege to ride by Villa's side and sound the "Advance." One morning he is shot down. Villa dismounts and holds the dying boy in his arms. And the boy, gathering together his ebbing strength for one last effort, raises the bugle and sounds a last, tremulous "Advance."

Well, of course, if you think that's "sob stuff" you're like a detective who thinks policemen and handcuffs ridiculous. You ought not to be in the business. When Pancho Villa, shot by an assassin, lies dying in the arms of his friend, Johnny, a hard-boiled newspaper man, he asks, with childlike curiosity, what the papers will say of him when he is gone. And the newspaper man, to beguile away the time while the doctor is being called, humours the dying man, bringing into play all his descriptive powers, telling how Villa's last words were, "Forgive me, Mexico," how the peons came crowding quietly round him, a tattered multitude, until, looking up, the newspaper man sees that his bedtime story has become a running commentary on the actual scene, except

that the dying Villa forgets to say, "Forgive me, Mexico," and falters, "Forgive me, Johnny."

Look over the plot of your next film, over that go-ahead, straightforward scenario, think out for yourself a few simple, human touches, and put them in.

Remember, in filming, that shadows can sometimes be more terrible than reality. Try presenting your introductory titles against an animated background appropriate to your film, imposing them on shots of aeroplanes, moving clouds, armies on the march, a Bank Holiday crowd, a sports meeting, a merry-go-round, cartoons, wireless masts, tumbling seas, and so suggest wide horizons.

You are dealing with a medium that knows no margins.

NEGATIVE CARE MEANS POSITIVE SUCCESS

By A. CHAUNCEY.

THE length of a negative's useful life depends largely upon our treatment of it.

This summer I was asked by some amateurs to look through their stock of films and choose some for enlargement. I did so, and of several hundreds found only a few fit to use owing to stains, scratches and pinholes. These were due variously to insufficient fixation or washing, dust, drying or finger-marks.

These are errors easily avoided if a little more care is taken all along the line. The stains, for instance, show that the film was either not fixed properly or else not washed sufficiently. Fixing must be thorough and so must washing, else in a very short while our haste—not to call it

negligence—will find us out (I know, because I was found out long ago!). It is true that after a change or two of water, films look clean, but they are not necessarily so, and it is always best to err on the side of safety.

Negatives have thin skins and do not like much to be handled. When inspecting a wet film it is always best to hold it by the edge, or better still, if possible, by a clip fixed to the edge. Clips may be of the wooden clothes-peg variety, or else of metal. Either of them are obtainable at any "general" shop for two a penny.

Drop-marks on a film look more doleful than tears and are less easily remedied. They will be avoided, however, if the film immediately before being hung up to dry is carefully

wiped on both sides with a soft piece of damp chamois leather that has been well washed and is free from grit.

Neither when wet nor when dry must dust be allowed to come in contact with the surface of a negative, else scratching or pinholes will result. It is an excellent practice to keep films singly in transparent envelopes. They will then be handled without fear of leaving finger-marks, and will be preserved free of dust.

In the dark-room care should be taken that negatives are not handled with wet fingers, or laid down upon a wet table.

These points may all seem very elementary, but they are nevertheless important if we wish our negatives to live usefully to a healthy old age.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Ninety-six examples of modern British commercial photography, mostly by the younger men and women, will be included in the Regent Exhibition of 1934, which will be held at Dorland Hall, Lower Regent Street, from December 12th to 22nd. They are entries in a competition for the best photographic presentation of the theme "Happiness"—one that is much favoured by advertisers. Among other attractions Stereoscopic Processes, Ltd. are showing illuminated transparent plates, hand coloured, by which they produce three-dimensional effects.

Pathéscope Ltd., of 5, Lisle Street, Leicester Square, London, W.C.2, announce the introduction of a new projection outfit. This is the "Imp" Model, a machine for the projection by hand of all 30-ft. and 60-ft. reels, and

supplied complete with resistance for all voltages up to 250. Price £4 12s. 6d. The "Imp," which has a perforated lamp-house, is convertible to a motor-driven model for showing 300 ft. of film, and, if bought complete, it costs £7. On the other hand, the Motor and Super Attachment can be bought as separate units at £1 15s. and 17s. 6d. respectively. Further details will be given later, but in the meantime all interested readers should apply to the above address for particulars.

A correspondent has drawn our attention to an error in a recent issue in which a picture was referred to as the "Brig o' Balgowrie." This should be Balgowrie. As well as being a very famous bridge, it is still a first-class bridge for traffic, although built in 1346. It is situated in old Aberdeen.

The Birmingham Photographic Society are celebrating their Jubilee, the Society having been founded in the same year as *The Amateur Photographer*. They are proposing to organise a special exhibition of work with a historical basis and are preparing a volume concerning the Society's history in detail from its commencement.

The Finchley Amateur Ciné Society inform us that the address of their studio is Dollis Mews, Dollis Park, Church End, Finchley, N.3. The Hon. Secretary is Mr. E. E. Thompson, of 266, Hale Lane, Edgware, who will supply all information to ciné workers in the neighbourhood who are interested.

The L.M.S. (London) Photographic Society are holding an exhibition at Euston Station in March next. A class is open to employees of all railway companies in Great Britain. Entry forms and prints are due on February 13th, 1935. Entry forms are obtainable from the Hon. Secretary, Mr. A. J. Scrivener, Station Master's Office, Euston Station, N.W.1.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, December 6th.

Aston P.S. Slide-Making. Bernard Moore.
Greenock C.C. Mount Everest Climbing Film.
Hammersmith H.H.P.S. Jumble Sale.
Hull P.S. "The Amateur Photographer" Prize Slides.
Isle of Wight C.C. Slide Display. E. C. Warry.
Keighley and D.P.A. "Hints and Tips." W. Speight.
Liverpool A.P.A. "Western Wirral from Shotwick to Hilbre." T. J. Smith.
Loughborough P.S. Slide Exhibition by Members.
Medway A.P.A. Ciné Evening. Agfa, Ltd.
Newcastle and Dist. A.C.A. Film by York Movie Makers.
N. Middlesex P.S. Competitions. Members' Queries.
Oldham P.S. "The Romantic Landscapes of Alex. Keighley."
Scarborough A.P.C. Competition Prize Distribution.
Stourbridge Inst. P.S. M.C.P.F. Portfolio and Slides.
Sunderland P.A. Bromoil. Robert Chalmers.
Twickenham P.S. Print Criticism.
Tynemouth P.S. Finlay Colour Process. H. Rutherford.
Watford C.C. Monthly Competition and Discussion.
Wimbledon C.C. "From Hyro to Exhibition Picture." J. H. Clark.
Woolwich P.S. "Chemical After-treatment of Bromide Prints." A. H. Redman.

Friday, December 7th.

Ashton-under-Lyne P.S. "Holiday Reminiscences in Colour." E. S. Maples.
Bath and County C.C. "Sensitisers, Filters and Panchromatism."
Bethnal Green C.C. Finishing the Print.
Brondesbury Ciné Society. Meeting.
Harrogate P.S. "Composition: Essential and Pictorial." C. S. Good.
Hinckley and D.P.S. "Where is that Picture?" W. K. Bedingfield.
Ilkeston A.C. "A Holiday in Belgium." L. and N.E. Railway.
John Ruskin C.C. Practical Work.
King's Heath P.S. Alliance Slides.
Photographic Society of Ireland. Developing and Printing. Harry Braine.
Photomicrographic Society. "Trypanosomes and their Story." Col. A. E. Hamerton.
Royal P.S. "Camera Work in the Theatre." C. Pollard Crowther.
Southend-on-Sea and D.P.S. Lantern Lecture Competition.
Wimbledon Ciné Club. "Dufaycolor." G. H. Sewell.

Monday, December 10th.

Ashington and Hirst P.C. Chairman's Night.
Bath P.S. "Cornwall, its History and Romance." Rev. W. Gregory.
Bexley Heath P.S. "Pictorial Essentials." R. H. Lawton.
Blackburn and D.C.C. "With a Camera in the English Lakes." R. A. Johnson.
Blackpool and Fylde P.S. Slide-Making.
Borough Poly. P.S. Annual Exhibition Opens.
Bournemouth C.C. Colouring Lantern Slides. S. J. Beckett.
Bradford P.S. Slide Night.
City of London and C.P.S. "Bromoil—Why, When and How." R. E. Tarrant.
Dewsbury P.S. Criticism of Members' Prints. A. Greenwood.
Edinburgh P.S. Alliance Prints.
Erdington and D.P.S. Ciné Evening by Members.
Glasgow and W.S.P.A. S.P.F. Slides.
Gravesend and D.P.S. "Luddesdowne." Mr. Mitchell.
Hammersmith H.H.P.S. (Portrait Group). "Back Lighting." E. Orton.
Kidderminster and D.P.S. "Photography and the Night Sky." N. T. Williams.
Leeds C.C. "Peeps into Birdland." W. Farnsworth.
Manchester P.S. "The Finished Picture." R. E. Glover.
Newcastle (Staffs) and D.C.C. "The Fascination of the Photographic Album." E. J. Warrilow.
St. George Co-op. C.C. Flashlight Photography. R. Marshall.
Sheffield and H.P.S. Contact Print Competition.
South London P.S. Portraiture Evening.
Southport P.S. "My Photographic Experience, 1934." R. C. M. Kermode.

Monday, December 10th (contd.).

Wallasey A.P.S. Alliance Slides.
Walthamstow and D.P.S. "Correct Development by the Azol Method." Johnson and Sons, Ltd.
Wolverhampton P.S. "Successful Photography for Beginners." E. A. W. Cave.

Tuesday, December 11th.

Belfast C.P.A.C.C. Chloro-Bromide Printing and Toning.
Birmingham P.S. "Summer Outings." G. G. Heathcock.
Cambridge P.C. Ladies' Evening.
Cardiff N.S.P.S. "A Glimpse of Sunny Lands." Miss Daisy Snoddy.
Doncaster C.C. Bromoil. D. Bagnall.
Dunfermline P.A. "Modern Aspect of Pictorial Arrangement." D. W. Gunn.
Exeter C.C. Alliance Prints.
Hackney P.S. "A Corner of Kent." Harold Rose.
Hammersmith H.H.P.S. (Stereo. and Colour Group). "A Colourful Dinner." E. F. Linssen.
Harrow C.C. Bromide Printing and Toning. E. Gordon Barber.
John Ruskin C.C. Enlarging.
Kilburn and Willesden P.S. "Gevallux." R. S. Beck.
Leeds P.S. Oil Reinforcement. David Holmes.
Leicester and L.P.S. "Flower Photography." T. A. Ward.
Morecambe, Heysham and D.P.S. "Plates and Films in Relation to Pictorial Photography." S. Bridgen.
Nelson C.C. L. and C.P.U. Prints.
Newcastle and Tyneside P.S. Photomicrography. K. Heslop.
Norwood C.C. Negative and Print Making. Norman Button.
Nottingham and Notts P.S. Display of Members' Ciné Films.
Portsmouth Camera and Ciné Club. Print and Slide Competition.
Preston S.S.P.S. "Holidays with a Camera in Belgium." Henry Riley.
Rugby and D.P.S. Survey and Record Work.
St. Bride P.S. "Lights of London." G. A. Slight.
Sheffield P.S. "The Amateur Photographer" Prize Slides.
Singer C.C. "Photograms of the Year 1933."
Small Heath P.S. Print Competition.
South Shields P.S. "The Lowlands of Scotland." W. Maitland.
Stafford P.S. Printing. W. G. Langshaw.
Whitehall C.C. "Tales of Travel." By Members.

Wednesday, December 12th.

Basingstoke C.C. Exhibition Opens.
Bethnal Green C.C. Practical Work.
Brighton and Hove C.C. "25,000 Miles on a Tramp Ship." H. Powys Adams.
Bristol P.S. Folio Exhibition.
Camberwell C.C. Monthly Print and Slide Competition.
Carlisle and County A.P.S. Northern Federation Slides.
Chelmsford P.S. "The Compleat Slide-Making." Rev. H. O. Fenton.
Chorley P.S. "Faults in Negatives." Ilford, Ltd.
Coventry P.C. "Snowden and its Pictorial Possibilities." J. Ainger Hall.
Croydon C.C. "Reminiscences of 100,000 Miles Sea Voyage." S. G. Klitz.
Darwen P.A. "The South Downs." T. B. Howell.
Dennistoun A.P.A. "Portraiture." W. W. Weir.
Derby Rly. Inst. P.S. "Highlands and Islands of Scotland." J. A. Hodges.
Ealing P.S. "Three Weeks in Holland." G. H. Dannatt.
Handsworth P.S. "The Camera's Eye." A. G. Cox.
Ilford P.S. Mounting and Finishing the Exhibition Print. Messrs. Lines, Vizard and Sams.
L.M.S. (London) P.S. "Entrances and Exits." T. D. Nunn.
Northallerton and D.P.S. Annual General Meeting.
Partick C.C. Bromoil. J. W. Combe.
Rochdale P.S. "A Chat on Making the Exhibition Print." S. Bridgen.
South Suburban and C.P.S. Competition Evening.
Stockport P.S. Criticism of Exhibition Prints by J. P. Chettle.
Worcestershire C.C. "The Wonderland of Photography." C. L. Clarke.

Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. —Entries, December 31. Rules in the issue of November 28.

Chicago International Salon.—Open, December 13–January 20. Entry forms from Salon Committee, Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Open, December 8–January 19. Secretary, J. Chapman, 25, Radstock Road, Stretdford, Manchester.
Western International Salon.—Open, December 10–15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.
8th International Christmas Salon of Photography, Antwerp, 1934–35.—Open, December 23, 1934–January 7, 1935. Particulars from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Entries, December 10. Particulars from the Secretary, Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain.
Preston Scientific Society (Photographic Section). Open Exhibition.—Entry forms due January 11; exhibits, January 17; open, January 28–February 16. Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

International Miniature Camera Exhibition, for prints and enlargements made from miniature camera negatives.—February 1–21, 1935. Latest date for entries, January 21. Entry forms and particulars from Exhibition Secretary, British Photographic Fellowship, 7, Aberdeen Mansions, Kenton Street, W.C.1.

South London P.S. Annual Exhibition.—Entries, January 22; open, February 16–March 16. Details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25–March 2, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

Ilford P.S. Annual Exhibition.—Entries, February 2; open, March 4–9. Hon. Exhibition Secretary, H. G. Haylock, 58, Windermere Gardens, Redbridge Lane, Ilford, Essex.

Birmingham P.S. Annual Exhibition.—Entry forms due, February 9; exhibits, February 12; open, March 2–16. Secretary, E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11–16.

Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

L.M.S. Annual Exhibition.—Entries, February 13; open, March 11–16. Secretary, A. J. Scrivener, Station Master's Office, Euston Station, N.W.1.

Cannes Photo-Club International Salon.—Entries, February 20; open, March 31–April 7. Entry forms from Secretary, Photo-Club of Cannes, Boite Postale 105, Cannes, France.

Barry C.C. International Salon.—Entries, March 8; open, March 18–23. Secretary, J. H. White, Caerleon, 61, Pontypridd Road, Barry, Glam.

Scottish National Salon (Art Galleries, Ayr).—Entries, Overseas, March 9; Great Britain, March 23; open, April 20–May 4. Secretary, Arthur J. Nelson, 6, Hilary Crescent, Ayr, Scotland.

Brussels International Salon.—Entries, March 15; open, May 7–June 9. Secretary, M. Maurice Broquet, Rue du Sceptre, 77, Brussels, Belgium.

Antwerp International Salon.—Entries, March 15; open, April 27–May 12. Secretary, D. J. de Groote, Van Heystrelt-Straat, 19, Deurne-Antwerp, Belgium.

Hackney P.S. Annual Exhibition.—Entries, March 25; open, March 27–30. Secretary, Walter Selfe, 24, Pembury Road, Clapton, E.5.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

M.Q. for Gaslight.

Will you give me an M.Q. developer suitable for developing gaslight prints? S. C. (London.)

With any paper you buy you will find instructions for its use, and these will almost certainly include such a formula. A typical all-round solution for the purpose is:

| | |
|---------------------------|---------|
| Metol | 8 grs. |
| Hydroquinone | 30 grs. |
| Sodium sulphite | 3 oz. |
| Sodium carbonate | 4 oz. |
| Pot. bromide (10 p.c.) .. | 20 min. |
| Water | 10 oz. |

Rytol.

I have seen several references to Rytol as a developer. Can you give me suitable formulae for developing negatives and prints respectively? W. B. T. (Dublin.)

Rytol is a complete developer in itself, and is made in tabloid form by Messrs. Burroughs Wellcome. Any photographic dealer can supply it. The tabloids are dissolved in pairs in a quantity of water suitable for the purpose in hand, and instructions on this point are given on the carton. Fuller information on the use of this developer is contained in the Burroughs Wellcome Diary.

Focal-plane Shutter.

I am told that a focal-plane shutter is more efficient close to the plate than if it is farther away. Why should this be so? One would think that the same amount of light would pass through the slit however far from the plate it was.

T. W. (Bingley.)

We regret that we cannot enter into a lengthy scientific explanation of the efficiency of focal-plane shutters, but you may take it that the fact stated is correct. It may be sufficient if we point out that if you had the focal-plane shutter close behind the lens, using a narrow slit, the full aperture of the lens would at no time be operating.

Medium for Prints.

Some time ago you published a formula for a mixture for rubbing into prints. Can you repeat it? What should I mix with the pigment for darkening? W. I. B. (Sydenham.)

You might first rub the following mixture well into the print with cotton-wool, and afterwards remove as much as possible with clean wool: Mastic varnish one part, linseed oil one part, turpentine two parts. You can then apply the pigment, thinned down either with the same medium or with any other medium suitable for oil painting.

Flashlight Failure.

In the enclosed flashlight group why are all the faces featureless? M. B. T. (Wallingford.)

It is pretty evident that the trouble with your negatives is that the faces were not only exposed to the full effect of the light, but that the amount of powder used caused over-exposure. If you reduce the amount of powder and see that the light does not fall so fully on the faces you should get much better results.

Book for Amateur.

Can you recommend an all-round book giving practical hints on carrying out the various operations undertaken by the amateur?

E. L. J. (London.)

There are many books which would give you the information you want, and we have confidence in recommending "Photography Made Easy," by R. Child Bayley, price 2s. 3d. post free from our publishers.

Finger-Print.

Is it possible to remove a finger-print from the emulsion side of a negative? A. G. J. (Finchley.)

If you mean that the finger-print is due to pressure on the soft gelatine there is no possible means of removing it. In some cases retouching may be a remedy.

Lantern as Enlarger.

Can a standard size projection lantern with a 12-in. lens be used for enlarging from $3\frac{1}{2} \times 2\frac{1}{2}$ negatives? F. C. (Huddersfield.)

Speaking broadly, it is not possible to have any instrument that is equally suitable for enlarging and for projection, as the requirements in the two cases are so different. As the condenser of the lantern will probably cover your negative there is no reason why you should not put such negatives in the carrier. With a 12-in. lens, however, you will find the distances for enlarging are too great to be convenient, and you will probably find also that there is not sufficient scope for adjustment of the illuminant. It would help matters if you substituted for the projection lens a shorter focus lens which would satisfactorily cover the size of negative being used.

Making Slides.

I want to make a collection of lantern slides from my negatives. Should I make them on glass or film? What size should they be?

W. J. H. E. (Ammon.)

You will have to make your lantern slides on proper plates made for the purpose, the size being $3\frac{1}{4}$ in. square. You must get some guidance as to how to set to work, and we suggest that you obtain the N.P. Handbook, No. 6, "Lantern Slides," by Dr. B. T. J. Glover. This is published at 1s., plus postage, and you can get a copy from Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, London, W.C.2.

Hardening Prints.

When glazing prints what should be the strength of the alum solution for hardening the prints? How long should the prints remain in the solution? M. H. H. (Godalming.)

We think you will do better to use formalin rather than alum for hardening your prints. Buy some ordinary commercial formalin solution, and use one ounce of this to 9 oz. of water. At the end of the final washing give the prints about three or four minutes in this solution, keeping them moving all the time, and transfer straight to the glazing slabs without further washing. The solution can be used repeatedly.

Modifying Prints.

On the enclosed print you will see that details in the background spoil it. Can you give me a method for removing them? T. A. T. (Derby.)

We should strongly advise you not to attempt to deal with the prints, but to have the modification made by skilful retouching on the negative, a matter which can be dealt with at a reasonable price by a professional retoucher.

Contrasty P.O.P.

Can you recommend a P.O.P., self-toning or not, which is appreciably more contrasty than Seltونا Vigorous? T. H. M. (Sutton.)

It is not practicable to secure the same variation as to soft, normal and vigorous grades with printing-out paper, although it is easy in the case of bromide and gaslight paper. We regret that we know of nothing that will meet your requirements. The only course in this case is to make negatives suitable for the paper.

WINTER CONDITIONS

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* 3 DIARIES for 1935



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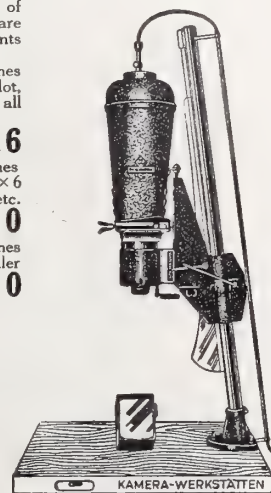
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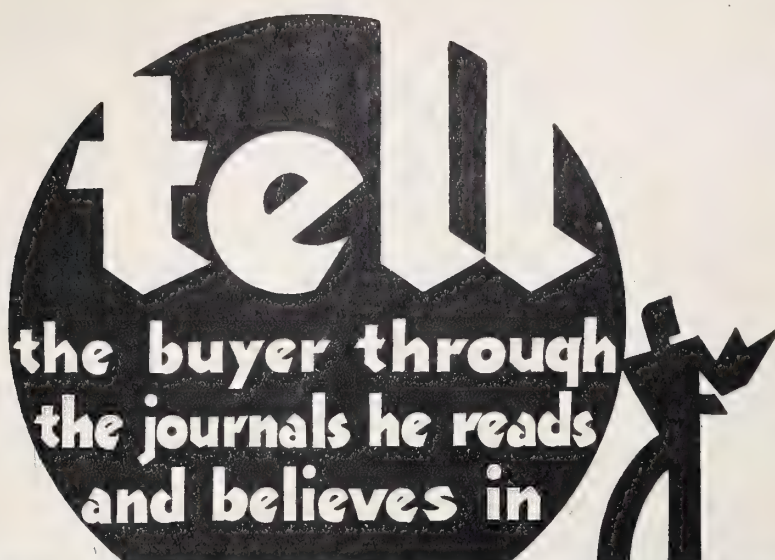
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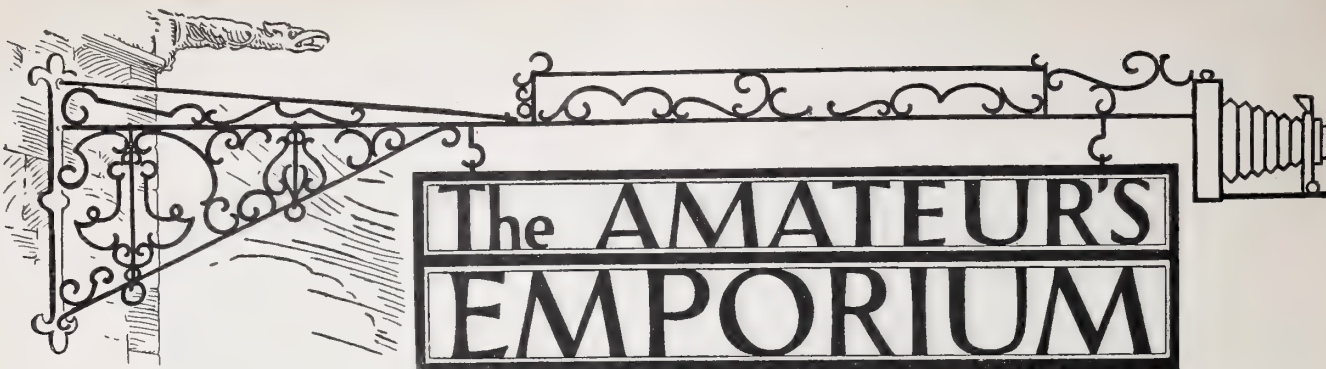
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LEICA III, Summar f/2, collapsible, in ever-ready leather case, complete angular reflector, stand and exposure meter; as brand new; cost about £36; quick sale, £26.—Box 2311, c/o "The Amateur Photographer." [4705]

SPECIAL Bargain.—Exakta V.P. Film Reflex, f/3.5 Tessar, focal-plane shutter, 1/25th to 1/1,000th, new condition, with ever-ready case, £12/17/6.—Below.

ANOTHER Bargain.—9×12 Ernemann Focal-plane, 6-in. f/2.7 Ernstar, just overhauled and fitted new blind, F.P.A., leather case, £16/12/6.—41, Glenmoor Rd., Bournemouth. [4725]

UNWANTED Gift.—Etui Wafer, 4-pl., f/4.5, as new, £5/5; offers.—Thompson, 1, St. Michael's Crescent, Luton, Beds. [4726]

CONTAX, Tessar f/2.8, perfect condition, with hood, sports view-finder, filter, Proxar lens; cost £30; quick sale, £18.—Merrett, Cambridge Villa, 4, Clarence Rd., Sidcup. [4732]

VOIGTLANDER Prominent Super Roll Film Camera, coupled range-finder, exposure meter, f/4.5 Heliar, D.A. Compur, leather case; cost £26/5; as new, £15; exchange and cash adjustment considered.—177, Sayer St., S.E.17. [4739]

ZODEL de Luxe 3½×2½, f/3.8 lens, D.A. Compur, double extension, 6 slides, F.P.A., filter, £12 outfit for £5/10.—Z., Smith's Library, Mutley Plain, Plymouth. [4745]

WHOLE-PLATE Field Camera, 3 double slides, T.P. shutter, in solid leather case, perfect order, £5; Eastman's Roll Film 4-pl. Kodak, f/4 lens, perfect, £2/10; Brand new ×8 Prism Binoculars, in case, £4/10.—McInnes 42, Clincart Rd., Mount Florida, Glasgow. [4762]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ENSIGN Reflex, Popular 4-pl., lensless, reversing back, 6 slides, leather case, £3/3; Ensign Carbine de Luxe 4-pl. Roll Film and Plate, Hoffmeister Jena f/4.5, Compur, slides, £4/4; both lightproof.—Below.

GOERZ 5-in. Dager f/6.8, Koilos, 30/-; Watson W.A. 10×8, 10/-; Double Anschütz 4-pl. Slide, 10/-.—Box 2352, c/o "The Amateur Photographer." [4741]

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CAMERAS AND LENSES

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LEICA Model II, with f/3.5 Elmar lens, ever-ready case, range-finder and filter, £15.—Below.

6×13 Rollei-doscope Stereo Camera, with 3-in. f/4.5 Zeiss Tessar lens, Compur shutter, 1 set of Proxars, filters and case; splendid outfit, £25; in new condition.—Robert Simpson, Amatola Hotel, Gt. Western Rd., Aberdeen. [4744]

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1-PLATE Etui, double extension, Zeiss f/6.3, 4 2× Distar, filter, Compur, 6 slides, 3½×2½ roll-holder, case, £6, or offer.—R. Kilgour, 44, Alnwickhill Rd., Edinburgh. [4752]

BOX Tengor, 3×4 cm., wire release, leather case, printing frame; cost 28/-; as new, 15/6.—Farnworth, 35, Briar Rd., Blackburn. [4755]

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NEW June, 1934, T.-P. Reflex, revolving back, 3½×2½, Dallmeyer f/4.5 lens, 6 slides, T.-P. reflex magnifiers, leather case; best offer takes the lot.—W. Eyre, 2B, Shaftesbury Rd., Birkdale, Southport. [4769]

CAMERAS AND LENSES

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1-PLATE Sanderson, f/5.6 Ross Homocentric, 4 3 D.D. slides, F.P.A., case, £2/10.—Below.
1-PLATE Sanderson Condenser Enlarger, to fit 4 above camera, £2; both £5/—.—Below.

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T.P. Junior Special 4-pl. Reflex, Cooke f/4.5 lens, £4/15; Cooke 5-in. Series XIII f/2.9 lens, £5/10.—Mills, 161, Dudley Rd., Birmingham. [4750]

LEICA II, Elmar f/3.5, case, accessories.—L. Knowers, Gibraltar Cottage, Common, Tunbridge Wells. [4764]

BARGAIN.—Ensign Reflex 4-pl., S.C. shutter, rev. back, Zeiss f/4.5, 6 slides, F.P.A., case; perfect condition, £5.—Liddle, 2, Batchelor St., Chatham. [4768]

1-PLATE Sanderson, triple extension, all movements, f/6.8 Goetz Dagor Convertible, Kilois, 1 to 1/300th, Lancer wide-angle lens, set of 3 Wratten filters, 4 book-form slides, £7/10.—Below.

31×2½ Regular Ensign Roll Film and Plate.
34 Ross f/4.5, Compur, rise and cross, 2 finders, £4.—Shaw, St. Jean, Elmbridge Rd., Gloucester. [4770]

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1-PLATE Regular Sanderson, Aldis f/6, 3 double plate-holders, £3/15; Justophot, 15/—; illness reason selling; offers; call or write.—Reeve, 41, Commerce Rd., Wood Green, N.22. [4771]

GOERTZ Anschütz 4-pl., Dogmar f/3.5, latest type, F.P.A., 5 D.D. slides, £12/10.—20, Woodford Rd., Watford. [4772]

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ZEISS Icarette Roll Film 3½×2½ Model 500/2, Zeiss f/4.5, D.A. Compur, Wratten ×2 filter, leather case; camera indistinguishable from new, £8.—Mennell, 24, North Park Avenue, Leeds, 8. [4787]

ZEISS Icarette 551/2 3½×2½ Roll Film, plate back, Tessar f/4.5, delayed-action Compur shutter, double extension, rise and cross front, brilliant and D.V. view-finders, new, £10.—Below.

NAGEL Recomar 18 3½×2½ Double Extension Plate, f/4.5 Elmar, D.A. Compur shutter, R. and C. front, F.P.A., 3 slides; new, £8.—J. T., Ashleigh, Crescent Rd., Shepperton. [4791]

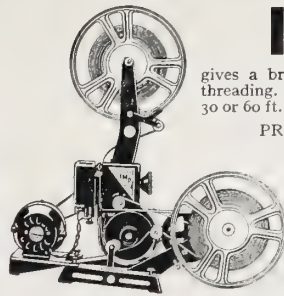
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SUPER Ikonta 3½×2½, case, £14/5; Dremoscopy, Proxar, filter, lens hood, £2/5; new condition; dealer's report; cost £20/10 recently; cash offers only; write full particulars.—Box 2360, c/o "The Amateur Photographer." [4797]

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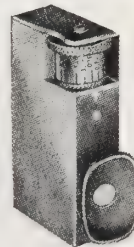
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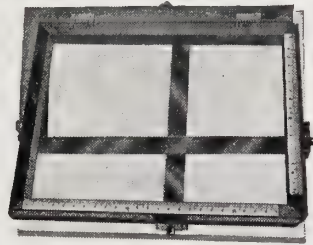
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CAMERAS AND LENSES

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Trade.

NEGRETTE and ZAMBRA, 122, Regent St., W.1, camera specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

520 Zeiss Ikon Ikonta Roll Film Camera, taking 16 exposures on 3½×2½ roll film, fitted Zeiss Tessar f/3.5, Compur shutter; list price £10/12/6; our price £6/12/6.

POSTCARD 3a Autographic Kodak Roll Film Camera, rising and cross front, reversible Universal shutter, 1 to 1/100th and time, leather case, £2.

4½×6 Vest Pocket Ernemann Focal-plane Camera, direct finder, quick-wind focal-plane shutter, 1/20th to 1/1,000th and time, fitted Ernemann Ernastar anastigmat f/1.8, focussing, 3 slides, F.P.A., leather case, £14/17/6.

VEST Pocket Ihagee Weeny-Ultrix, direct-vision finder, fitted Zeiss Tessar f/3.5, focussing mount, Compur shutter, 1 to 1/300th and time; list price £14/2/6; our price £7/10.

3½×2½ Wirgin Folding Pocket Camera, double extension, high rack rising and cross front, reversible and wire-frame finder, spirit level, fitted Wirgin Zeranar anastigmat f/3.5, D.A. Compur shutter, 1 to 1/200th and time, 3 slides, leather case; fine order, £5/17/6.

3½×2½ Ihagee Folding Reflex, cross front, deep focussing hood, quick-wind focal-plane shutter, 1/15th to 1/1,000th and time, fitted Zeiss Tessar f/4.5, focussing mount, 4 slides, F.P.A., leather case, £11/5.

45×107 Verascop Stereo Camera, direct finder, reflex finder, fitted pair R.R. lenses, T. and I. shutter, 6 slides, £12/12/6.

DEVRY Automatic Cine Projector, 16-mm. films, fitted Dallmeyer f/1.8 Projection lens and carrying-case; shop-soiled, £10/10.

4½×6 Newman & Guardia Baby Sibyl, focussing adjustment, rising and cross front, direct finder, also N. & G. reflex finder, fitted Tessar f/4.5, speeded shutter, 1 to 1/200th and time, also Dallon Telephoto f/6.5, 1 D.D. slide, F.P.A., £15/10.

DEFERRED Payments are arranged upon the following scale in approved cases: 20 per cent of the value of purchase at the commencement of transaction, the balance over a period of from 6 to 12 months as arranged. Two references required, either householders, employer or bank. With instruments purchased in part exchange the difference in value is considered the purchase price.

WHERE these arrangements are complied with there will be no addition in the purchase price for deferred payments.

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NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

HAYHURST'S Annual Camera Sale, last few days, new, but shop-soiled models for cash.

ZEISS Ikonta, f/4.5 Zeiss Tessar, Compur, pictures 2½×1½, 16 on 1/- film; listed £10/5; sale £7/10.

3½×2½ Etui Pocket Plate, f/4.5 Radionar, Compur D.A., F.P.A.; listed £8/8; sale £6.

KODAK Cine 8 Camera, f/3.5 lens; listed £9/9; sale £7/7.

PATHESCOPE 9.5-mm. Cine Camera, f/3.5; listed £6; sale £4/10.

ROLLEICORD, f/4.5 Zeiss Triotar, Compur, size 2½×2½, 12 on 1/- film, rare opportunity; one only; listed £10/10; sale £8.

ZEISS Ikonta, f/4.5 Zeiss Novar, D.A. shutter, size 2½×1½, 16 on 1/- film, a splendid miniature; list £6/6; sale £4/7/6.

SIX-20 Duo Kodak, f/4.5 anastigmat, pictures 2½×1½, 16 on 1/- film, Pronto D.A.; listed £6; sale £4/10.

HAYHURST, 55, Railway St., Nelson, Lancs; write to-day for Bargain Sale List of New and Second-hand Cameras. [4795]

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XMAS

Give a Camera or Accessory this Xmas, it will be more appreciated than useless presents. (Incidentally, show this column to your friends accidentally—they may take the hint, who knows!)

* The Perfect Gift, Ensign New Silver Midgel, f/6.3, 3 speeds, all silver ripple, with case, in silver gift curtain. £2 15 0

* New T.P. Horizontal Enlarger, any negative to 4-pl. enlarge to life-size, electric or gas, triple extension. £5 5 0

* 16-mm. Film Library, all new films, Comedy, Travel, Cartoon, Interest. Finest library for quality. Now ready, 2/9 hire.

* The Perfect Mirror Reflex, Voigtlander Superb, f/3.5 Heliar 5-glass super lens, delayed-action Compur. Perfect parallax, automatic adjustment at all distances. Super. £21 0 0

* Why Buy Useless Toys.—Give the Kiddies a HOME CINEMA this Xmas, thousands of films, foolproof throughout, 1 film lasts from 3 to 20 minutes, 31-mm. Pathe Projector. £2 15 0

* 31×24 Voigtlander New Roll Film, f/4.5, D.A. Compur, auto. erect., 8 or 16 on 31×24, pre-set distance, all inlaid. £10 5 0

* New 200-B Silent Pathe Projector, 250-watt, latest silent gears and new fittings. Exchange yours now. £15 0 0

* Zeiss Super Ikonta, Zeiss Tessar f/4.5, D.A. Compur, coupled range-finder, focussing, 16 or 8 on 31×24. Perfect. £17 0 0

* New Ensign Silent Projector, f/1.8, 100-watt, 2-in. condensers, boosters, enormous light, resistance, ease. Quality. £17 10 0

* 31×24 New Ensign Vertical Enlarger, f/6.3, double condensers, enlarge to 15×12, electric, all chromium. Reduced. £7 10 0

* 16-on-31×24 Zeiss Ikonta, Zeiss f/4.5, latest Compur, auto. erect., all inlaid, compact. Guarantee. New low price. £7 5 0

* Voigtlander Brilliant, f/7.7 anastigmat, mirror reflex, takes 16 pictures on 31×24. Ideal for a learner. Reduced. £2 5 0

* 31×24 T.P. Wonder Reflex, f/4.5 Dallmeyer, latest full aperture, auto-focus, swing front, interchanging lenses, full hood, revolving back, long ext. (for close-ups, copying), sky shade, latest 3 to 1/1,000th sec., new nickel slides, guarantee. Wonder. £15 15 0

* 31×24 Zeiss New Ikonta, f/4.5, new Compur, auto. erect., all inlaid, compact, latest spool-chambers, Guarantee. Reduced. £7 7 0

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* 31×24 Ensign Range-finder Roll Film, f/4.5, D.A. Compur, coupled range-finder focus, rise, cross front, radial focus, direct wire and brilliant finders. Guarantee. £9 15 0

* Zeiss Contax, takes cine films, f/2.8 Tessar, slow speeds, latest all-metal non-perishing blind, coupled range-finder focussing, interchanging lenses. Lovely camera. £27 10 0

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* Walking-Stick Cine Tripod, gives those rock-steady professional quality movies, extends to eye-level, rock steady. £25 0 0

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* 400-ft. Humicans, 16-mm., very latest. Five for 10s. 6d.

* V.P. Agfa Latest Roll Film, f/3.9, new Compur, inlaid. £5 5 0

* 91-mm. Film Library, finest quality. All perfect, no rubbish or well-worn films. Quality pictures, 1/4 day, 6d. extra day.

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CAMERAS Exchanged; largest stock in S. London; special attention to Pathoscopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

LENSES.—N. & G. Folding Reflex, Pentac f/2.9 outfit, £29/17/6 (cost £62); Contax (original model), Tessar f/3.5, £13/19/6; 45×107 Heidoscope, Tessars f/4.5, £12/19/6.

LENSES.—T.P. M.C.C. 4-pl. Enlarger, like new, £10/17/6 (cost £20); Zeiss 520, Tessar f/3.5, Compur, £7/19/6.

LENSES.—Super Nettel, f/3.5, £17/19/6; Miniature 3×4 cm., f/2.9, £4/19/6; Ensign Auto-range, £5/19/6.

LENSES.—Agfa Speedex, Compur f/4.5, £4/19/6; Brilliant, f/4.5, £4/19/6; all bargains.—168, Oldham Rd., Manchester, 4. [0087]

FOCAL-PLANE Ensign Roll Film Reflex, f/3.4, 31×24, hide case; little used; guaranteed; cost £11/10; first cheque £6 secures.—Salter & Son, Castle St., Shrewsbury. [4740]

EXCHANGE AND WANTED

EXCHANGE.—Ensign Super-speed Cameo, 31×24, Dalmac f/3.5, D.A. Compur, 12 slides, F.P.A., 2 filters, lens hood, case, as new, Dallan tank; wanted, Voigtlander Superb, f/3.5 Skopar, Compur, new condition, or similar type.—Bull, Ledbury, Somerset Rd., New Barnet. [4724]

WANTED.—Contax, Tessar f/3.5, coupled, E.R. case; reasonable price; deposit.—Bainbridge, Knock, Belfast. [4728]

WANTED.—9-in. Dallmeyer f/6.5 Telephoto Lens, lowest price.—Willacy, 24, Cintra Avenue, Preston, Lancs. [4734]

EXCHANGE.—No. 7 Ensign Carbine, f/4.5 Ross Xpres, D.A. Compur, for Vollenda 52, f/3.5 Tessar, Welta Perle, f/3.8 Tessar, or similar V.P. roll film, f/3.5 lens; or sell, £7.—Goldring Fernhurst, Haslemere. [4735]

WANTED.—Pathoscope 9.5-mm. Films to complete library, 30-ft. 60-ft., and super reels; please state numbers and prices to—L. B., 31, Winchester Avenue, London, N.W.6. [4736]

WANTED.—200-B Pathoscope Projector.—Write to C. E. H., 49, Carbery Avenue, Ealing, W. [4737]

WANTED (Cash).—Rolleiflex, Zeiss Tessar f/3.8, automatic, latest model, preferably with case; require one week's trial against deposit.—Box 2353, c/o "The Amateur Photographer." [4742]

WANTED.—Wratten Safelights, 10×8, write—52, Market St., Thornton, Bradford. [4746]

SPEEDEX O (new), £4/10; exchange f/6.3 Midgel and cash; V.P. Home-made Electric Enlarger, 4-in. condensers, containing f/6.3 plate camera, 25/-—3, North Cliffe Lane, Thornton, Bradford. [4747]

EXCHANGE.—Binocular Microscope, 1, 1/2, 1/4 in. objectives, rack table, case, bull's-eye condenser, for Modern 31×24 Camera, Compur.—T. W. Long, 94, Colchester Rd., Leyton, E.10. [4751]

WANTED.—Perkeo (16 on V.P. film), cheap for cash; particulars and lowest price first letter.—Jack Chilcot, 8, Spring Gardens, Douglas, I.O.M. [4753]

WANTED.—Kodascope Model D or K50; perfect condition, reasonable price.—Parkfield, Woodville Rd., Bowdon, Cheshire. [4757]

WANTED.—Roll Film Developing Tank, 2 1/2 or 2 1/4 in., daylight loading; perfect condition.—Box 2356, c/o "The Amateur Photographer." [4758]

WANTED to Exchange.—4-pl. T.P. Junior Special Reflex, Cooke f/4.5 lens, Busch Bistellar Telephoto, with adapter to fit, 9 slides, F.P.A., brown hide leather case, all in perfect condition, with focal-plane shutter to 1/1,000th sec., for good 5×4 P.C., or 4-pl. Folding Press Camera (T.P., Ross or Anschütz type preferred), with f/4.5 lens.—Write Box 2357, c/o "The Amateur Photographer." [4761]

WANTED.—31×24 Cameo Camera, fitted anastigmat lens.—38, Bourdon Rd., Anerley, S.E.20. [4763]

WANTED.—Lantern Projection Lens, 6-in. focus, Aldis or similar; exchange Ross-Görz Double Anastigmat, 9 1/2-in.; cost £10; as new.—Brenton, 34, Grovelands Rd., Palmer's Green, N.13. [4776]

WANTED.—9×12 Zeiss Ideal, with f/4.5 Tessar. Write—Box 2359, c/o "The Amateur Photographer." [4796]

WANTED.—By advertiser in Norway, 16-mm. Cine Camera, Projector and Accessories; deposit system, full particulars and price to—Box 2361, c/o "The Amateur Photographer." [4798]

Trade.

PATHE Cine Cameras, Projectors and Films, any title, best prices paid.—Universal Camera Co., 19, Broad St., Golden Square, London, W.1. [0103]

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| 5 1/2×3 1/2 | — | 9d. | 1/11 | 3/5 | 6/2 |
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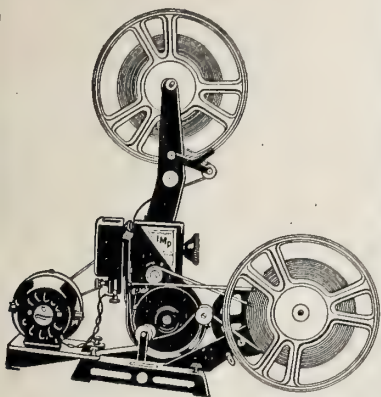
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V.P. Zeiss Ikon Picolette, 1/4.5 Tessar, Compur shutter £2 19 6
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EXCHANGE AND WANTED

Trade.

WANTED for Cash.—Reflex Cameras, also Enlargers; state price and particulars.—City Photo Works, 119, Eastbourne Rd., Southport. [0003]

LANTERNS & ENLARGERS

VERTICAL Magnaprint Enlarger, 31x21, as new, Ensar f/6.4 anastigmat lens, £6/6.—Taylor, 7, Gower Mews, London, W.C.2. [4754]
MIRAPHOT Enlarger, 1-pl., f/4.5 Tessar, perfect condition, Sanderson 1-pl., Goerz Combinable, foci 5 1/2 in., 11 in. f/6.3 wide-angle, all other movements, Mackenzie-Wishart slides, good condition, £5; Ensar f/5.6, 7-in. lens (for portraiture), interchangeable with Goerz, 30/-; Sparrow, 23, Darnley Rd., Gravesend. [4782]
£1 the Lot.—1-pl. to whole-plate Box Daylight Enlarger; V.P.K. to P.C. ditto; 1-pl. Box Camera, speeded shutter; 3 years' "A.P.'s" complete, 3 years' Kodak Magazines.—White, Senlace Gardens, Battle, Sussex. [4784]
LEICA Valoy Enlarger, as new, best offer near £5; Watkins Bee Meter, 2/-; Leica Ever-ready case, new (f/3.5 lens), 10/-; Firad and Figan Filters, 5/- each; Leica Panoramic Head, new, 5/-; Leica Film Cutting Stencil and winder, 3/-; three Leica Film Containers, 3/6 each; Leica Developing Tank, as new, 10/-; Leica Revolving Developing Glass Drum, complete with dishes, 10/-; Eastman Photographic Thermometer, 2/-; Auto-knips Automatic Time Release, 5/-; or best offers.—Griffiths, St. Margarets, Leatherhead. (Telephone, Leatherhead 445). [4788]

Trade.

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Trade.

LANTERN Slides from Negatives, black-and-white singles 1/3, 6 assorted 5/9, 12 for 10/6; sepia 20 per cent extra; copying from Prints, 1/- each extra.—Shawyer, Swindon, Wilts. [0065]

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PATHE 9.5-mm. Supers, loaned from private library; details.—BM/RJZX, London, W.C.1. [4594]

£16/16 Standard Portable Cinematograph, perfect, 90/-; Films, 2/6; sample 1/-.—12, Somerton Rd., Peckham Rye, S.E.15. [4688]

QUICK Sale.—Pathéscope Home Movie Projector, carrying-case, fitted two-way light motor, resistance, super attachment, rewind, cutter, notch, five 300-ft. spools and spare lamp, collapsible screen in case, £10.—Box 2328, c/o "The Amateur Photographer." [4729]

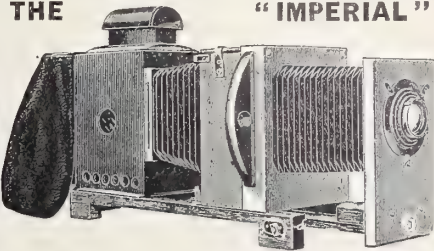
CORONET Cine Camera (in leather case), Projector, screen and films; used once only; best offer accepted.—Call 9-6, Stanley, 6, Bloomsbury St., W.C.1. [4730]

PATHE 9.5 Home Movie Projector, double claw, extra resistance, little used; Pathe hand-turn Camera, £3/10 lot.—Webb, 42, Roseford Rd., Histon, Cambs. [4731]

£7/10 Home Movie, every attachment, 240-volt, 2 super films.—Palmer's Green 0389. [4738]

PATHE Latest Double-claw, motor, resistance, super attachment, fader, stand, all fitted in case, £8/10; De Luxe Motocamera, 1/2.5 Hermagis and Telephoto Lens, £10.—Payne, 35, Dawson Terrace, Brighton. [4765]

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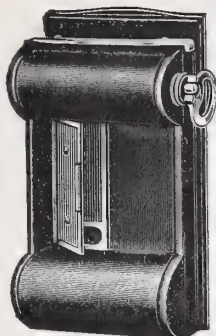
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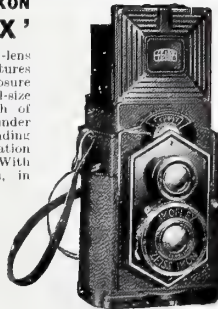
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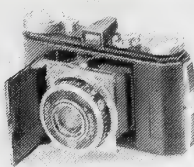
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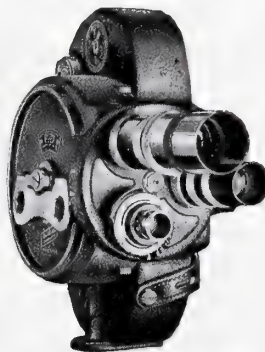


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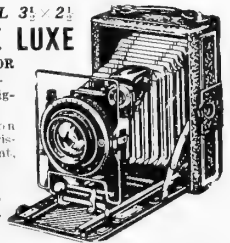
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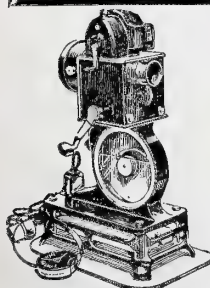
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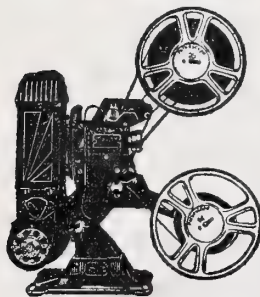
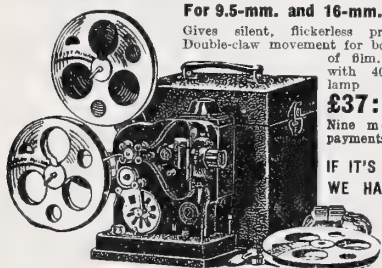
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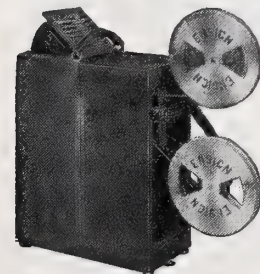
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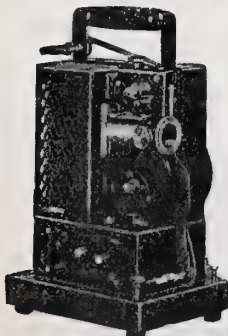


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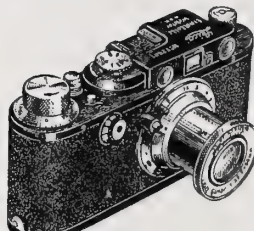
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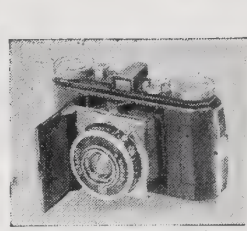
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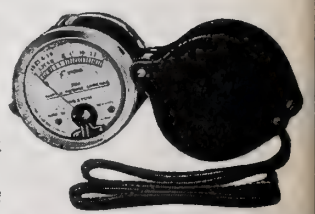


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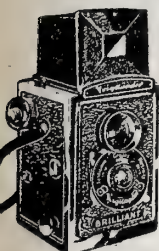


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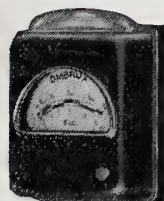
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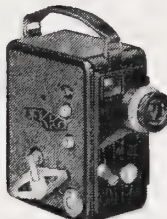
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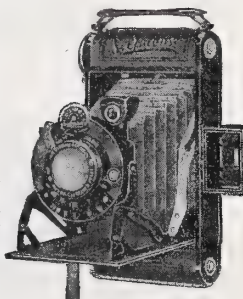
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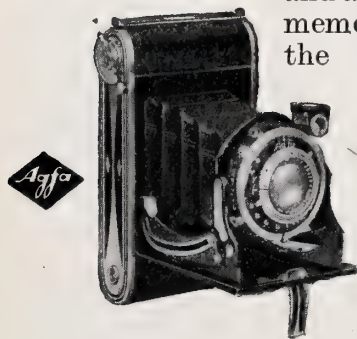
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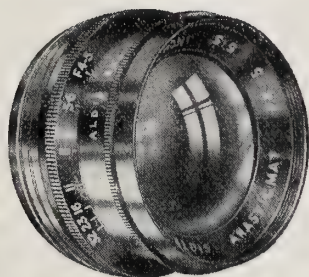
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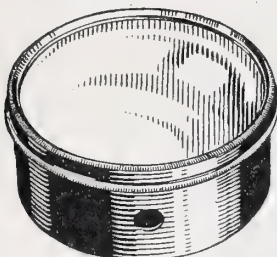
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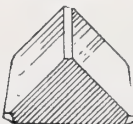


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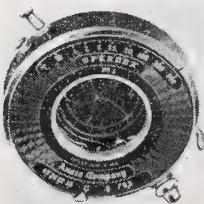


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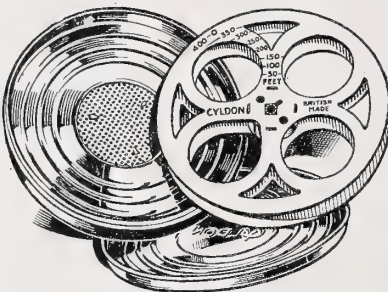
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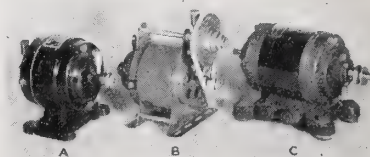
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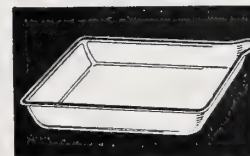
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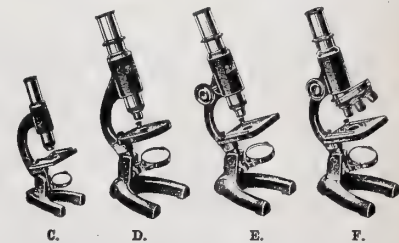
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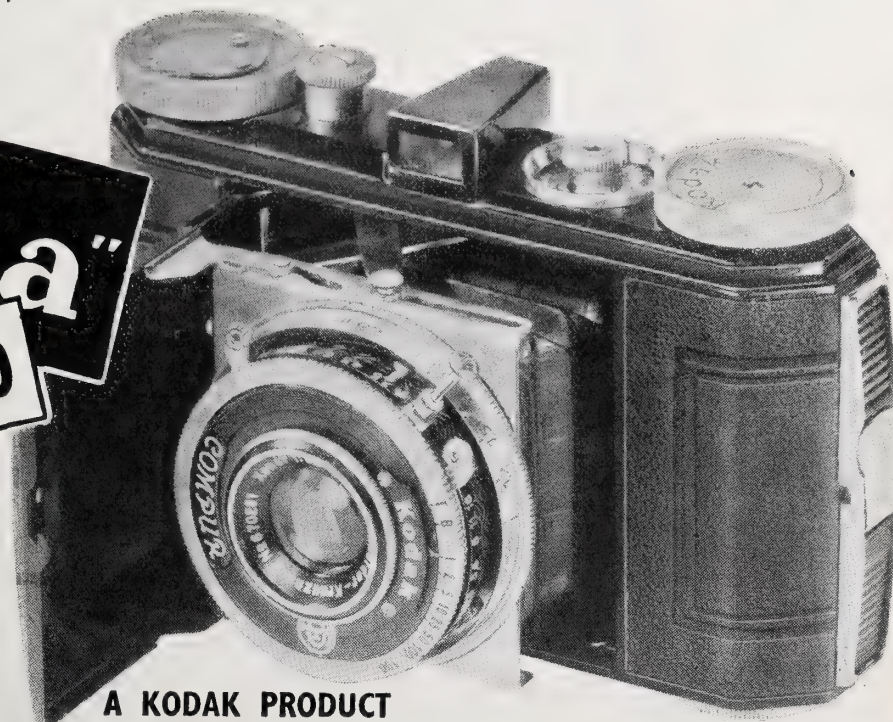
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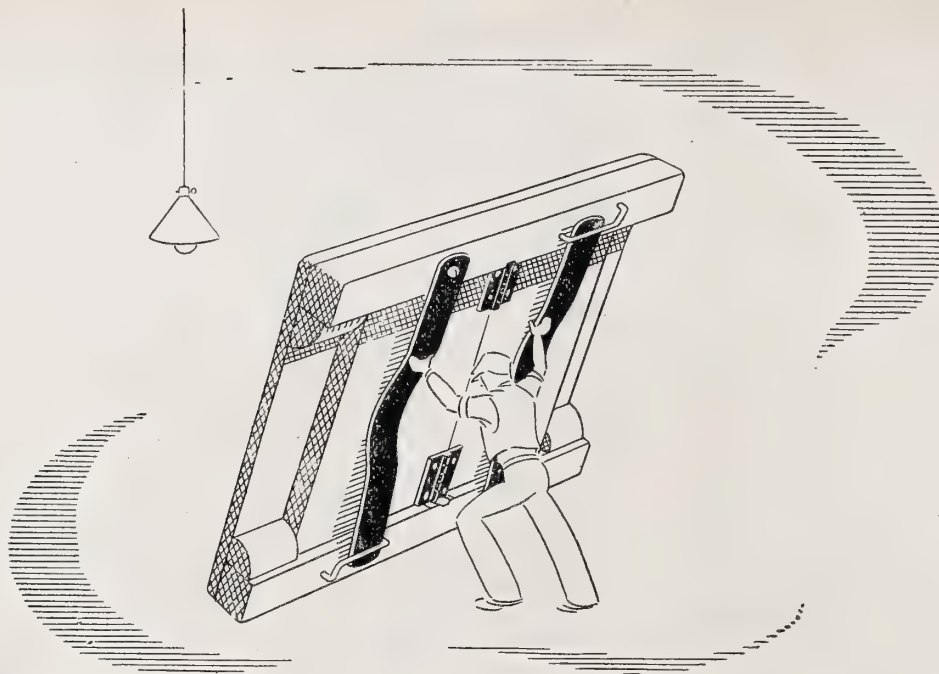
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WEDNESDAY,
DECEMBER 12TH, 1934.

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No. 2405.

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Christmas Number



GREETING

The Editor wishes every reader, both old and new, in all parts of the world, a Happy Christmas and a Prosperous New Year.

TOPICS of the WEEK

A GAIN Christmas is near at hand and again the familiar formulæ appropriate to the season will be dispensed. Apart from the normal activities of the holiday we hope that our readers will make this a photographic

Christmas. Never before has the camera and all that it means to the keen amateur been so much in evidence at this time of year. Photography in winter-time and snapshots indoors are now within the reach of all. In this, the Christmas number of "The A.P.," many suggestions are given for a

variety of seasonable subjects, and "The Buyers' Guide" may prove an inspiration if judiciously brought to the notice of those best qualified to act on the suggestions it contains.

Owing to pressure on our space this week a number of regular features are omitted, but these will reappear in subsequent issues.

R. CHILD BAYLEY

WHEN in June of the present year R. Child Bayley wrote a reminiscent article of great interest for the Jubilee Number of *The Amateur Photographer*, we did not know that it would be his last contribution to this paper. True, he was then about to retire from the firm of Iliffe & Sons Ltd. after thirty-five years' service, but we felt sure that his remarkable knowledge of photographic matters, both technical and historical, would be available for many years to come.

His death last week, at the age of sixty-five, must therefore have come as a shock to many who knew him as a robust and active worker. Those who knew him more intimately and were aware of his serious illness during the past few weeks will feel the loss no less, as the passing of a friend and of an outstanding personality.

In the photographic world he will best be remembered as the Editor of *Photography*, and, later, of *The Amateur Photographer and Photography*, when the two papers amalgamated. In business R. C. B. was an autocrat, but one who did not spare himself. In private life he was a genial host and an entertaining guest, witty and well informed, with an almost uncanny memory for events and data. He was a great reader, and had well-defined likes and dislikes in the matters of art, the drama, and music, and was a fluent writer on photographic and other topics. He had the gift of easy speech, both in public and private, and could deal with both serious and flippant subjects in a manner that commanded attention. He was a good friend and a fair-minded enemy.

Born near London in 1868, he migrated early to the North, and served his time with a firm of electrical engineers (Messrs. Clarke, Chapman & Co., of Gateshead-on-Tyne). Later he joined the Brush Electrical Engineering Company.

We first hear of him in photographic circles as Hon. Secretary of the Peterborough Photographic Society in 1888. In May, 1892, he was appointed Assistant Secretary to the Royal Photographic Society, a post he held until December, 1898. (In those days the R.P.S. had an Hon. Secretary, elected annually; the permanent official being known as the Assistant

Secretary.) During his period of office he did much good work for the Society, notably to set the R.P.S. museum on a sound footing, and in April, 1898, he organised (for the Society) the International Exhibition of Photography at the Crystal Palace, which was opened by the Prince of Wales.

R. C. B. joined the firm of Iliffe & Sons Ltd. in December, 1898, as Editor of *Photography*. In 1908 *Focus* was acquired, and later, in 1918, *The Amateur Photographer* was also amalgamated. He continued as Editor of the joint papers. In the same year (1918) he was appointed Editor of the "Agricultural Gazette," and in 1924 was made a director of Iliffe and Sons Ltd.

In July, 1925, on the acquisition by this firm of *The Farmer and Stockbreeder*, he was appointed Managing Director of Macdonald & Martin, Ltd., but continued his interest in photography as Consulting Editor of "The A.P." In 1931 he also became Managing

Director of "Electrical Review, Ltd.," thus coming back to the field of his earliest work.

During his very active life he has been interested in many movements in photography, notably "The Free Camera Club," which he founded in 1901 to champion the British photographic trade v. Messrs. Kodak, Ltd. He was the first to bring Autochrome plates to this country from France in 1907.

He was elected an Honorary Fellow of the Royal Photographic Society in 1924.



ROGER CHILD BAYLEY.
Died November 29th, 1934, aged 65.



The "Present" Problem

The best Christmas present is a photographic one, whether for the photographer or the photographer-to-be. In this article suggestions are offered which will assist those in doubt "what to give."

NOW is the time when the question of the selection of most suitable gifts for relatives and friends becomes a serious problem. The photographer is very happily situated in this respect, for the range of possible presents photographic in character is almost unlimited in variety and price. There is, above all, the opportunity to introduce the delights of photography to those who are not possessors of cameras. This may be done quite inexpensively. The gift of apparatus or material will widen the scope and quicken the interest of those who are already photographers. A suitable gift of this sort will not only be appreciated, but will not lie forgotten in some drawer, the fate of so many Christmas presents that have been chosen unthinkingly.

A Wide Range.

For those who are already photographers the gift may range from one of a few shillings in value to many pounds. At no time in the history of photography has the available selection been wider. If within the capacity of our pocket, we may choose a miniature camera, as supplementary to existing apparatus, an enlarger, or a telephoto lens.

Amongst photographic accessories we may suggest a tripod, an exposure meter, a set of light filters, a good dark-room lamp, or one of the modern lighting outfits for home photography. Most amateurs would be grateful for the last, which would provide opportunities for picture-making at home during the festive season. If the photographer's equipment is known to be fairly complete, there is still the suggestion that a supply of plates, films or papers, or an outfit for colour photography, would prove acceptable. Apart from still photography, a motion-picture outfit, of which there are so many at all prices now on the market, would come as a joyful surprise to the recipient.

Making Real Photographers.

There are many camera users who hand their films over to the D. & P. establishment for finishing. The keen photographer realises that these "amateurs" are losing half the joy of their hobby. Through the gift of a developing tank, or the necessary apparatus, and material for development in the dark-room, and for making prints, with the necessary instructions, there is a good chance that the casual snapshotter will become a photographer in the true sense of the

word. Many would like to do their own work, but are shy of making a start; but if the apparatus and material are placed in their hands the rest is assured, and they will speedily join the ranks of the keen workers.

It is safe to say that almost every boy or girl longs for a camera. Here is an opportunity to supply the want. At most schools photography is encouraged by the powers that be, who fully realise its value. Records collected of the incidents and personalities of school life become increasingly valued as the years pass.

It may be that the boy or girl is already possessed of a camera, but great delight will herald the advent of a better one, or an instrument of wider capacity. It is a mistake to imagine that "anything will do." If the needs in the matter of apparatus are fully met, a supply of plates or films and some printing paper will be appreciated, for no boy or girl has enough for all the pictures that they want to take, and the cost of these do make rather an inroad on juvenile pocket-money. So let the gifts for the young people have a photographic character.

Even if the recipient is not attracted to photography the photographer still has in his hands a means of making a gift with a distinctly personal touch. A carefully-finished enlargement from a negative of a subject which is known

to interest the recipient, suitably mounted, and perhaps neatly framed, is certain of appreciation.

Portraits, family groups, holiday incidents, all offer possibilities in this respect, and at a low cost. If the photographer cannot do the work himself it may be handed to a dealer. These gifts have a value of their own, and they cannot be given by any but the photographer himself.

The keen photographer reads all the literature that he can get dealing with his hobby. Therefore any gift which takes the form of good photographic literature will be acceptable. There are a number of useful books published from "The A.P." offices. A complete list of publications will be sent on request.

Apart from these the photographer whose tastes lean towards the pictorial will delight in the current copy of *Photograms of the Year*, which is not only a record of the best work, but provides many a keen worker with a stimulating effort towards better work. It may suggest other fields of pictorial activity.

Lastly, if the photographer is not a regular reader of "The A.P." a year's subscription to the journal is an ideal Christmas gift. It will be assured of a welcome, and will serve as a link with the donor, every week.

THE BUYERS' GUIDE

In the following "Buyers' Guide" many varieties of photographic apparatus, accessories and sundries to suit all pockets are described. Articles that are illustrated in the text are indicated by an asterisk. The addresses of the firms named will be found in our advertisement pages. In nearly every case illustrated catalogues are available, and will be sent post free to readers who mention "The Amateur Photographer" in their letter of application. It is suggested that readers should hand a copy of this issue to potential donors of Christmas presents, and make a cross against any item that is desired.

Actina, Ltd.

The "Lilliput" Tripod, that when closed is only 7 inches in length, as long as the average man's hand, and weighs only 10 oz., would be a most suitable gift for any owner of a camera, the cost being 21s. The "Dolly A,"* that takes 16 pictures on standard V.P. roll film, has Xenon f/2 anastigmat in Compur shutter, and costs £13 17s.

Other models, costing £5 12s. 6d. and £3 15s., are available, so that the choice of these cameras for gift purposes is very wide.

Amateur Ciné Service.

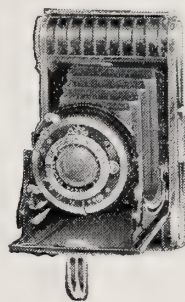
The "Amaciné" Transformer,* the great current saver, would be highly



appreciated. For Pathéscope Home Movie the cost is 25s., for Pathéscope 200-B and Paillard-Bolex models C.D., D.A. or P.A. 35s., for Paillard G.916 50s., and for 750-watt Bell & Howell 80s. Quotations for other models will be sent on receipt of particulars.

Agfa Photo, Ltd.

The "Speedex O" Folding Roll Film Camera,* for pictures $2\frac{1}{2} \times 1\frac{1}{8}$, will be accepted by any amateur with the utmost pleasure. With f/5.6 Igestar anastigmat in delayed-action Compur shutter, it costs £5 5s., or, with f/3.9 Solinar anastigmat with similar shutter, £8 15s. For those already owning one of these beautiful little instruments a Portrait Attachment costing 10s. 6d. would make a



suitable gift.

Aldis Brothers.

The Aldis f/4.5 Anastigmat, at £4 10s., is a suggestion that would be acclaimed by any photographer who has never enjoyed the use of these excellent lenses.

Camera Craft, Ltd.

A suggestion for an acceptable gift is a subscription to this firm's 9.5-mm. library of super feature films. For 15 reels the price is £1; 30 reels, £1 12s. 6d., and 50 reels, £3.

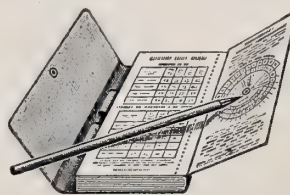
M. Alton.

The "Alton" Auto-focus Vertical Enlarger* has Dallmeyer f/4.5 anastigmat, and all models can be used for reduction to V.P. size. The price of the $3\frac{1}{2} \times 2\frac{1}{2}$ Model A is £7 12s. 6d., and $\frac{1}{4}$ -pl. Model A £8 12s. 6d. These enlarge to 12×10 and 15×12 respectively. The Models B enlarge to 18×15 and 20×16 , and each costs 15s. 6d. extra. The "Alton" for Leica enlargements costs £4 and £5 17s. 6d., according to the size of the enlargement.



Burroughs Wellcome & Co.

The 1935 edition of the ever-popular "Wellcome" Exposure Calculator, Handbook and Diary* would make a most acceptable extra gift to any photographer. Besides the exposure factors, there is a section devoted to miniature camera technique. There are also special articles for the ciné and colour workers. The price is 1s. 6d.



Zeiss Ikon Cameras as Christmas Gifts are acceptable and practical



CONTAX

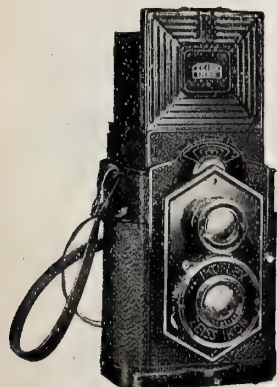
The supreme universal camera. It has metal focal-plane shutter, giving exposures from $\frac{1}{2}$ to $\frac{1}{1,000}$ th second and Time. Long base accurate range-finder; open construction of back, easy to clean and load. Zeiss lenses, apertures from $f/1.5$ to $f/8$. Focal lengths from $1\frac{1}{4}$ in. to 12 in.

Price, with Zeiss Tessar $f/3.5$..£27 10 0 Price, with Zeiss Sonnar $f/2$..£35 10 0

BOX TENGOR

The Aristocrat of Box roll-film cameras. The ideal instrument for amateurs wanting a really good camera at a low price. Takes 16 pictures $2\frac{1}{2} \times 1\frac{1}{2}$ in. on usual $3\frac{1}{4} \times 2\frac{1}{4}$ in. spool, also in other sizes. Made of metal, GOERZ Frontar lens $f/11$ —nearly double the rapidity of the lenses of most box type cameras.

Price, $2\frac{1}{2} \times 1\frac{1}{2}$ in.£1 2 6
 $3\frac{1}{4} \times 2\frac{1}{4}$ in.£1 5 0



IKOFLEX

The new Zeiss Ikon Twin-lens Reflex for 12 $2\frac{1}{4} \times 2\frac{1}{4}$ in. pictures on the usual $3\frac{1}{4} \times 2\frac{1}{4}$ in. spool. The image is seen on the ground-glass screen the right way up and in its actual size. Two high-class anastigmats are used of precisely the same focal lengths and apertures. Main features are: (1) Full-size view-finder; (2) depth of focus scale; (3) large finder lens; (4) film-winding lever.

Price, with Novar $f/4.5$ and Ikoflex shutter £7 10 0

SUPER NETTEL

Takes $1\frac{1}{8} \times 15/16$ ths in. pictures (24×36 mm.) on ciné film. Automatic focussing by distance meter, metal focal-plane shutter from $\frac{1}{5}$ th to a guaranteed $\frac{1}{1,000}$ th second. Zeiss Tessar $f/3.5$ or $f/2.8$. Takes Contax spools. Hinged baseboard protects lens.

Price, with Zeiss Tessar $f/3.5$ £21 12 6

Price, with Zeiss Tessar $f/2.8$ £23 10 0



TRONA

Double extension model with Rapid Zeiss Tessar $f/3.5$, for Plates or Film Packs. With the Trona one can give the short exposures required for objects in rapid movement. Will take portraits in ordinary rooms without aid of extra lighting, and for snapshots out of doors the light almost ceases to be a factor.

Price, with Compur shutter and three slides, $3\frac{1}{2} \times 2\frac{1}{2}$ £18 12 6

SUPER IKONTA

for roll films. Also in the two larger sizes for 16 pictures, by using mask supplied. Famous as the camera that does the focussing. The Distance Meter enables the user to get the correct distance by the simple rotation of a knob, at the same time setting the lens to that distance.

Price, for 16 pictures: $2\frac{1}{2} \times 1\frac{1}{2}$ in., Tessar $f/3.5$ £16 12 6

Eight pictures (or 16 divided): $3\frac{1}{4} \times 2\frac{1}{4}$ in., Tessar $f/4.5$ £17 0 0
 $4\frac{1}{2} \times 2\frac{1}{2}$ in., Tessar $f/4.5$ £18 15 0



NETTAR

is everybody's EVER-READY roll-film camera—for $3\frac{1}{4} \times 2\frac{1}{4}$ in. roll films, 8-exposure spools. Equipped with rapid anastigmats and self-opening by pressing a button. The Zeiss Ikon "two-dot" system makes possible sharp pictures without special focussing by simply adjusting focus and diaphragm to respective dots.

Price, with Novar $f/6.3$ £3 10 0

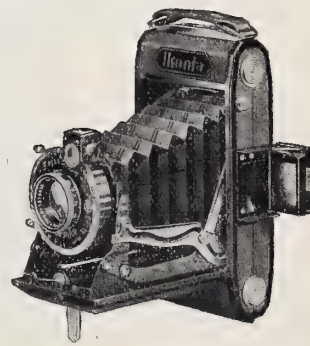
Price, with Novar $f/4.5$ £5 5 0

IKONTA

Most modern of all automatic-opening roll-film cameras. It provides a wide range of optical equipment and contains the Zeiss Ikon "red-point" focussing feature. Self-erecting front, compact design, beautiful finish and first-class equipment. Four sizes.

Prices, with Tessar $f/4.5$ and Compur shutter:

Baby ($1\frac{1}{8} \times 1\frac{1}{4}$ in.)£8 17 6
 $2\frac{1}{2} \times 1\frac{1}{2}$ in.£10 0 0
 $3\frac{1}{4} \times 2\frac{1}{4}$ in.£11 5 0
 $4\frac{1}{2} \times 2\frac{1}{2}$ in.£12 15 0
Other prices from£3 7 6



Ask your dealer or send a postcard direct to us for lists and further information of any Zeiss Ikon camera mentioned in this announcement.



ZEISS IKON LTD.

11, MORTIMER HOUSE, MORTIMER STREET, LONDON, W.1



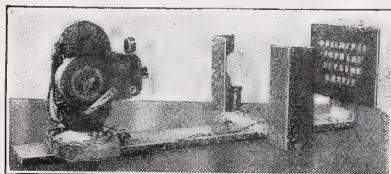
MAKE IT A DALLMEYER GIFT

Dallmeyer products have been before the public for over three-quarters of a century, during which time they have been acclaimed the finest in the world.



OPTICAL BENCH TITLING OUTFIT

Any make of 8-mm., 9½-mm. or 16-mm. amateur ciné camera can be used; straight titles—animated running titles—trick titles, can all be made. 480-watt illuminant enables pictures to be taken at f/4, 16 pictures per second. A fount of over 400 specially prepared white felt letters allow all variations of titles to be set up. £8 8s.



NEW "POPULAR" TITLING OUTFIT

Accommodates any make of 8-mm., 9½-mm. or 16-mm. ciné camera. A universal and efficient Titling Outfit selling at a popular price. Complete with 200 white felt letters, blackboard, and two 40-watt coil-coiled lamps or the illuminant. £3 3s.

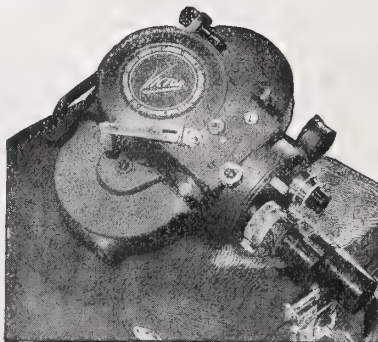
THALHAMMER TRIPODS

The Kino-Pano-Tilt and Tripod suitable for use with all makes of ciné cameras. Built of hardwood, metal fittings and legs. Allows vertical tilting angle of 130 deg., and complete turn of panoram. Will hold 100 lb. Model B.L., £10; JUNIOR MODEL, £6 10s.



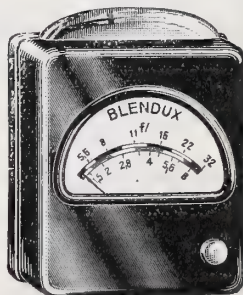
CRAIG SPLICER AND REWIND

Operates in the same direction as the film is wound, simplifies rewinds and splicing. Mounted on oak board 32 in. long, complete with Craig De Luxe Rewind and Craig Splicer. £6 6s.



MODEL 5 VICTOR CINÉ CAMERA

The very finest amateur ciné camera manufactured. Very latest movements, turret front, visual focussing, 4 speeds and slow motion, back-turn for lap dissolves, compensating finder, etc. With Dallmeyer 1-in. F/2.9 Triple Anastigmat Lens in Micro Foc. mount. £50



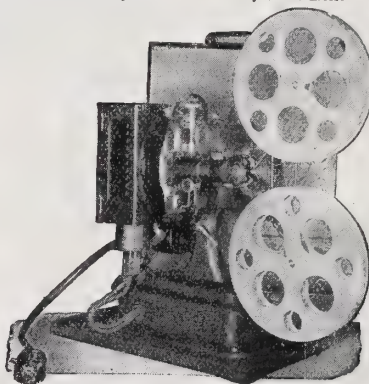
BLENDEX EXPOSURE METER

A useful gift for your ciné friend. Makes sure of dead accurate exposure for every shot that's made. Supplied in ever-ready leather case with instructions and tables.

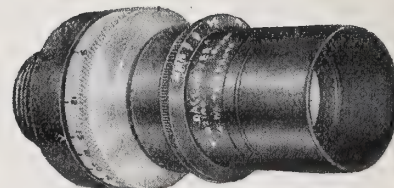
No batteries. Nothing to renew. £4 4s.

"VICTOR" CINÉ PROJECTOR

Model 20 Projector, 750-watt lamp, spring-loaded double-claw, preventing damage to films, reverse, automatic rewind, etc., etc., and automatic film trip. With 2-in. Dallmeyer Max-Lite Projection Lens. £60



Your ciné friend will appreciate the efficiency and sound workmanship of any Dallmeyer gift, whether it be the smallest accessory or the largest piece of apparatus.

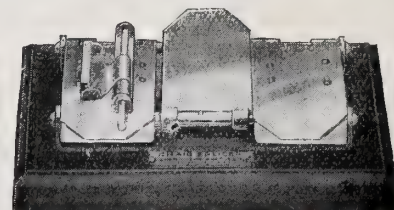


DALLMEYER TELEPHOTO LENSES

for 8-mm., 9½-mm. and 16-mm. ciné cameras. For obtaining large-scale images of distant objects. Made from 1½ to 12 in. focal lengths, with apertures from F/3.3 from. £4 4s.

DALLMEYER SUPERLITE LENSES

An entirely new departure in projection lens design. The picture projected is brilliant in the extreme, being 25 per cent increase over normal lenses. 2 to 4 in. focal lengths. £5 5s.
F/1.8 series, 1, 1½ and 2 in. focal lengths. £3 3s.
For all 8-mm., 9½-mm. and 16-mm. projectors.



CRAIG SENIOR SPLICER

A really efficient and automatic 16-mm. Splicer. Cuts, scrapes and joins in but three simple operations. £3 3s.

DALLMEYER TRANSFORMERS

Stocked in suitable types for all makes of ciné projectors. The most economical apparatus for stepping down the ordinary lighting current to suit your projector. Compact, clean and robust construction. Working without heat or wastage. For A.C. mains, 550 watt, £4; 850 watt, £7 10s.; 1,000 watt, £10.



DALLMEYER DUPLEX REWIND

Rewind arms made from aluminium castings. Geared 3 to 1, silent and smooth working. Take from 50 to 400 ft. standard reels. Rewinds are screwed to oak baseboard, fitted with rubber studs to prevent slipping. Baseboard is 2 ft. 6 in. by 6 in. Complete, £2

YOUR DEALER STOCKS DALLMEYER PRODUCTS. Write for illustrated Catalogues and full particulars from:

J. H. DALLMEYER, LTD.
31, MORTIMER STREET, LONDON, W.1

Works: Dallmeyer Road, N.W.10.

Phones: Museum 6022/3.

The Camera Co.

The "Vauxhall de Luxe" Roll Film Camera,* fitted with f/2.9 Meyer Trioplan anastigmat in delayed-action Compur shutter, takes 16 pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ film, has reinforced bakelite body, and costs £5 19s. 6d. Undoubtedly a very welcome find in anybody's stocking. For those owning 200-B Pathéscope Projectors, the special

carrying-cases for 6 reels, projector and resistance at 17s. 6d. would be very acceptable.

Carl Zeiss (London), Ltd.

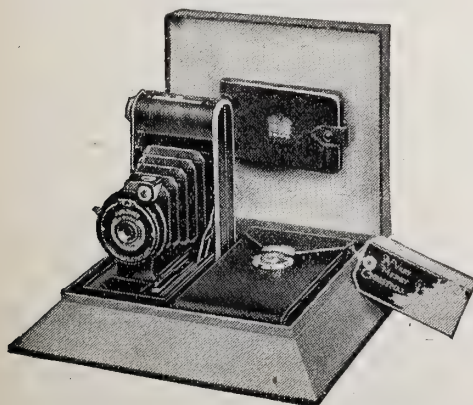
The prismatic theatre glasses made by Carl Zeiss afford the ideal method for viewing stage performances, as the field of view is so extensive. The two models are the "Theatis" at £12 13s., and the "Yeaba,"* a de luxe edition of the former. This has gilt metal fittings,



fine brown leather covering with leather case to match, and costs £16 4s. A gift within the reach of many pockets is the Zeiss Table Barometer at £3 3s. This would keep the donor constantly in mind. If friends are already owners of Zeiss lenses, a gift of Distar or Proxar auxiliary lenses would be acceptable and not too expensive.

Coronet Camera Co.

The "Coronet Golden Caskets" form admirable gifts for the festive season. Casket F.P.* contains a Coronet folding



roll-film $3\frac{1}{2} \times 2\frac{1}{4}$ camera, with focussing scale, and carrying-case with lock and key, in a handsome casket, the price

being 21s. Casket B contains Coronet $3\frac{1}{2} \times 2\frac{1}{4}$ roll-film box camera, with waterproof tan case, at 10s. 6d. The caskets make handsome glove or tie-boxes.

Cinex, Ltd.

If Father Christmas or a fairy

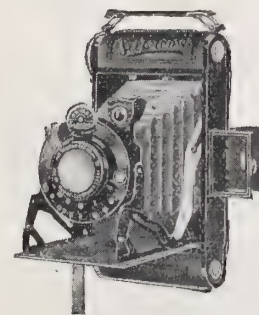


god mother wishes to give unalloyed joy, a parcel containing a Paillard-Bolex Projector would be certain to achieve the desired end. Model P.A. for 9.5-mm. costs £24. Model G.916,* for both 16-mm. and 9.5-mm., costs £49 10s., while the Paillard Mono K.8,

for the new 8-mm. film, costs £24.

City Sale & Exchange (1929), Ltd.

The "Salex Supreme" Self-erecting $3\frac{1}{2} \times 2\frac{1}{4}$ Roll Film Camera,* with f/4.5 Meyer anastigmat in three-speed shutter with delayed action, at 59s. 9d., will provide a most acceptable gift and extremely good value for the money expended. The "Salex de Luxe" $3\frac{1}{2} \times 2\frac{1}{4}$ Folding Pocket Plate Camera, with f/3.8 Meyer anastigmat in delayed-action Compur shutter, costs £6 15s. 9d., and will prove most acceptable to anyone who appreciates a good camera.



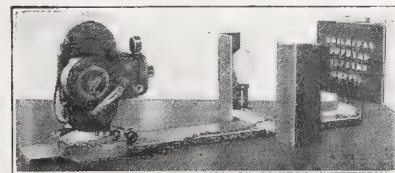
Criterion, Ltd.

A parcel of Criterion Plates or Papers would be a particularly attractive gift. The R.S.O. 450 H. & D. is a suitable plate for amateurs, a faster one being the 700 H. & D. grade. Mezzotone Lantern Plates would be welcomed by any slide-maker; whilst Mezzotone Paper for the pictorialist or Bygas for the novice would be welcomed. The Criterion Printing Outfit, consisting of two dishes, 25 sheets of $3\frac{1}{2} \times 2\frac{1}{2}$ Bygas, printing frame, developing and fixing salts and full instructions, can be obtained for 3s., and would be a most suitable gift for any beginner.

J. H. Dallmeyer, Ltd.

So many very attractive articles suitable as presents are being offered by this old-established house that it is only possible to mention a small proportion of them. The new "Popular"

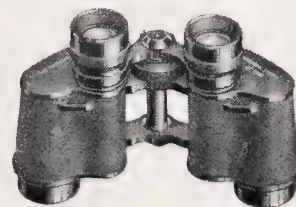
Titling Outfit,* complete with lamps and letters, for use with all makes of ciné cameras, 8, 9.5 or 16 mm., at



£3 3s., would appeal to all ciné users, as would the "Blendux" Photo-electric Exposure Meter at £4 4s.

Dollond & Aitchison, Ltd.

A gift that would be unusual would be one of the Dollond Spectacle-form Theatre Glasses. These are worn just like spectacles, and once focussed do not need any attention. They obviate the necessity



to keep raising the glasses to the eyes, and cost only £2 5s. Prismatic Binoculars are, of course,

by far the best, and are always acceptable. Messrs. Dollond are offering the "Imperial" 8x25, with central screw focussing, at £4 4s., the 12x30 high-power "Lumina" at £4 10s., and the wide-angle, high illumination "Standard" 8x32* at £7 10s.

Drem Products, Ltd.

The extinction exposure meters, for which this firm is famous, would all make very acceptable gifts. The new



"Justodrem" Meter* will achieve immediate popularity, as its cost is only 15s. The "Justophot," which has been a popular favourite since 1924, costs 35s. A cheaper model is the "Dremoscopy," which, like the "Leicascop," "Contaxscop," and "Cinemeter," costs 30s. A present that would appeal to all amateurs who make enlargements is the "Largodrem," which enables exposures to be calculated with remarkable accuracy, the price being 30s. The "Largodrem" Speed Tester for bromide papers costs 3s. 6d., an inexpensive and useful adjunct to a dark-room.

Ensign, Ltd.

The Ensign "Silver Midget" will probably be widely given in this year's Christmas presents, as it is most attractively designed, not only in itself but in its presentation case. The camera is contained in a silver-grey leather pocket

case, the whole being included in a velvet-lined jewel type padded box. In addition, the exterior packing is a



specially-made postal box with sealing band. Model S/33, with all-distance lens, costs 33s., and Model S/55, with Ensar f/6.3 anastigmat, only 55s.

Fixol and Stickphast, Ltd.



mounting album or packet or two of printing paper.

A. W. Gamage, Ltd.

Two lines eminently suitable as Christmas gifts are offered by this famous house. The "Long-champ de Luxe" 8x dust and damp proof Prismatic Binoculars, with 25-mm. object glass, at 49s. 6d. will prove acceptable to any photographer, naturalist or racegoer. A very attractive and inexpensive line is the solid oak Circular Barometer,* which has antique silver-effect dial and chrome bezel and setting hand. This, complete with forecast chart, costs 9s. 11d. only.

Edwin Gorse.

The new Ciné Walking-stick Stand, which extends to eye-level and is remarkably steady in use, would make a doubly useful gift, as it would enable the recipient to employ it as an adjunct to help his walking when in search of subjects, and as the camera stand when the desired viewpoint has been found. It is priced at 45s.

Garner & Jones, Ltd.

The "Multi-speed Roll Film Exakta" Camera,* a reflex with focal-plane shutter speeded from 12 to 1/1,000th sec. and delayed action, is a gift that would make an immense impression. The price, with Ihagee f/3.5 anastigmat, is £14; or with f/2.8 Zeiss Tessar, £26. A very low priced but useful accessory would be the "Stabilo" Tripod at 12s. 6d. The new "Labora" Roll Film Developing Tank, at 25s., would also be acceptable to any owner of a film camera.



Gevaert, Ltd.

A gift of some packets of the new "Gevaluxe" Paper, that was so much in evidence in the autumn exhibitions this year, would not only cause delight, but would introduce the recipient to an entirely new conception of printing excellence. In 8 1/2 x 6 1/2 size it costs 4s. 6d. for 6 sheets, or 8s. 9d. per dozen, and in 12 x 10 9s. 9d. and 19s. respectively. Some spools of roll film or of 9.5 or 16 mm. ciné film would also please "still" and ciné amateurs respectively, while Gevaert Lantern Plates would be useful to society members contemplating the preparation of lecture sets.

Harbutt's Plasticine, Ltd.

Harbutt's "Plasticine" is so well known that the name has become a household word. Its uses are multifarious, and every photographer should have a supply available. Harbutt's "Plastone" is not, however, nearly so famous, yet it has the plastic nature of "Plasticine" but becomes stone-hard upon drying. With it, many delightful articles may be made and kept for permanent use or decoration. It can be painted with oil-colours and makes such attractive articles as book-ends or statues. The price is 7d. per 1/4 lb., and 1s. 9d. per lb. A special "Designer" Box, containing all necessary tools, is obtainable at 6s. 3d., post free, and would make a most acceptable gift.

R. F. Hunter, Ltd.

The new "Rolleicord" Camera, that takes 12 pictures 2 1/4 x 2 1/4 on ordinary 3 1/4 x 2 1/4 roll film, and has f/4.5 Zeiss Triotar anastigmat in Compur shutter, will undoubtedly appear in many Christmas parcels this year, the cost being £10 10s. Its elder and more luxurious brother, the "Rolleiflex,"* is almost too well known to need description. Its price, £20, with f/4.5 Zeiss Tessar, or with f/3.8, £22 10s., will naturally restrict it from being widely given away, but to those who can afford



to give a present that will afford lifelong delight, this famous camera can be purchased with every confidence.

Ilford, Ltd.

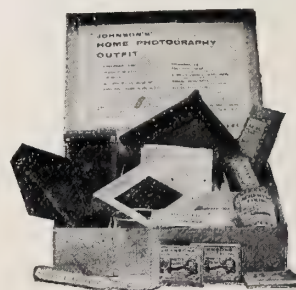
A gift ever welcome to a photographic friend is a supply of plates, films, or printing paper of the size usually used. Non-photographic friends can ascertain the size required by taking one of the friend's photographs to a dealer and asking for a roll of Selochrome or a packet of Ilford Special Sensitive Panchromatic Plates. Two new introductions are the Selo Fine-Grain and Hypersensitive Panchromatic Roll Films. Another suggestion is a gift of Dark-room Safelights at 5s. 6d.

Illustra Enterprises.

The "Illustrachrome" Colour Wheel, which enables projections to be made with a great variety of colour, will, until Christmas, be fitted free to every projector sold by this firm, irrespective of the cost. Projectors may be secured for as little as 25s., but, nevertheless, the "Illustrachrome," costing 6s., will be included. At the price stated a model to fit all projectors can be obtained and would be welcomed by any owner of a ciné projector. "Illustrascreens," which have highly reflective silver surfaces and are mounted on rollers and battens, cost 20s. for the 30 x 40 in. size, 25s. for 36 x 48, and 55s. for 48 x 60. Any size can be made to order at 2s. per square foot.

Johnson & Sons, Ltd.

One of the most acceptable gifts to a new photographer is offered in Johnson's Home Photography Outfit,* which contains all apparatus and chemicals for developing films or plates and making prints. The contents are a dark-room lamp, 2 dishes, 4-oz. measure, printing-frame with glass, thermometer, combined album and negative wallet, a bottle of Azol for plates or films, 3 packets of M.Q. developer for gaslight paper or films, a packet of amidol developer for bromide papers, tin of acid fixing and full instructions. The whole is packed in a cardboard storage box and costs only 8s. 6d.



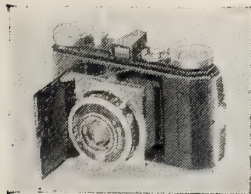
L. A. Leigh.

The new "Ultrisorban" Filters would prove eminently suitable gifts to photographers. The correction they afford is remarkably effective, and as prices range from 6s. 6d. for a lens mount 21-mm. in diameter to 16s. 6d. for 51-mm. the cost of the present would be small. The "Fesagol" Developers, especially the "Fesagol B" which gives a rich brown

tone by direct development, would prove popular. The prices are 2s. 4d. and 3s. 6d.

Kodak, Ltd.

The "Retina" Camera,* introduced only three weeks ago, will figure prominently amongst the gifts. This brilliant newcomer to the miniature list holds 36 exposures on 35-mm. perforated film, has Schneider 'Xenar' f/3.5 anastigmat in Compur shutter speeded to 1/300th sec.,



automatic film-counting device, optical direct-vision view-finder, and loads and unloads in daylight. The size when folded is only $4\frac{1}{2} \times 3 \times 1\frac{1}{2}$ in., and thus it can easily and unobtrusively be carried in handbag or pocket. The workmanship and finish are excellent, and at the popular price of £10 10s. it will make an immediate appeal.

E. Leitz (London).

The Model III Leica is, of course, the present *par excellence*. The price is £27 in black finish, or £28 4s. in chromium. This camera has a built-in range-finder coupled to the focusing mount of the lens, which at the price quoted is f/2.5 Elmar anastigmat. A valuable adjunct is the small Collapsible Copying Stand, specially intended for travelling. Including case, this costs £4 13s. The Leica Stereo-front "Stereo-ly" Attachment,* available for use with all 5-cm. Leica lenses, enables stereo pictures to be made of still or moving objects, and transposing when printing the negatives is unnecessary. The price is £6 13s. 6d., and the viewing apparatus £7 5s.



Modern Traders, Ltd.

The "Matélux" Lamp* that has become so popular would provide a welcome addition to the equipment of any photographer, and should prove most useful in making photographs of Christmas parties at night. The complete outfit, comprising aluminium floodlight reflector, adjustable table stand, shock-resisting bakelite handle



with press button switch control, costs only 42s. A movable stand outfit, consisting of three lamps in parallel, costs £6 17s. 6d.

W. H. McKaig.

A most acceptable gift would be a



Watkins "Bee" Exposure Meter,* which would enable beginners to secure correct exposures of all their films. The price is 5s. For more advanced workers, there are the Colour Plate, Indoor and

Studio Meters at the same price, and the small Ciné Meter at 7s. 6d.

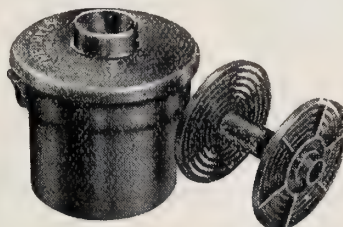
Miscellaneous Trading Co., Ltd.

The small Microscopes offered by this firm would make excellent and most unusual gifts. The cheapest model, which has inclinable joint sliding tube focus with a magnification $\times 25$, costs 5s. Other models, $\times 50$, cost 9s. 6d. and 12s. 6d. That priced at 9s. 6d.* is very useful, quite apart from its other uses, for examining negatives, residues of solutions, crystals, etc.



Norse Trading Co. (London), Ltd.

The "Baldax" Cameras at £3 15s., with f/4.5 Vidanar anastigmat in Vario shutter, or at £7 7s. with f/3.5 Meyer Trioplan in Compur shutter, would be highly appreciated, as would the 3×4 cm. Piccochic at £3 7s. 6d. and £7 5s. with the same optical equipments.



The "Perplex" Universal Developing Tank,* for all sizes from 12-exposure Leica film to $2\frac{1}{4} \times 4\frac{1}{2}$, at 25s. would immediately appeal to all roll-film camera users.

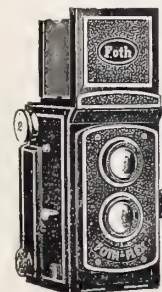
Radio-Aid, Ltd.

Have you any deaf friends? If so, the most acceptable gift would be the entirely new and excellent portable unit for the deaf—the "Radio-Aid" Midget Amplifier. This enables those so unfortunately afflicted to hear without strain. It measures only $9 \times 4 \times 3$ in. and is complete in every detail. There is a choice of headphones, one with a headband and the other with a spring clip that fits comfortably and unobtrusively behind the ear, and the price with either model is 20 guineas. What a boon for some unfortunate deaf friend

if he or she were to receive this at Christmas.

Peeling & Van Neck, Ltd.

The "Foth-Derby" Camera will be widely sought for in the gift class. This takes 16 pictures on V.P. roll film, has a focal-plane shutter speeded to



1/500th sec., and costs £4 12s. 6d. with f/3.5 anastigmat, or £7 5s. with f/2.5. The "Foth-Flex"* is a twin-lens focal-plane reflex, and costs £10 7s. 6d. with f/3.5 anastigmats. The "Welta" Cameras are too numerous to detail, and a list should be obtained.

Perhaps the most novel of these is the "Welta-Perfekta," a 6×6 cm. folding twin-lens reflex with price with f/3.5 Trioplan anastigmat being £13 10s.

Photric Products.

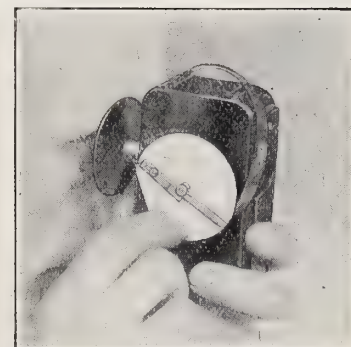
Two inexpensive gifts are offered by this firm. The "Autosiphon,"* which instantly converts a lavatory basin into an effective washer for plates, films or papers. It is used in place of the ordinary waste plug, and the larger sizes allow enlargements to be washed efficiently in a bath or sink. The price is 1s. 8d., post free, under $1\frac{1}{2}$ -in. plug, and 2s. for $1\frac{1}{2}$ -in. and over. Another line is the "Filmtainer," which is a neat moulded case for two spare or exposed $3\frac{1}{4} \times 2\frac{1}{4}$ film spools. It is dust,



damp and light proof, and is supplied in either polished "oak" or "walnut" finish at 1s. 8d. post free.

Presenta, Ltd.

The "Presenta" Pocket Projector* for 9.5-mm. ciné films, costing 25s., would make an ideal present for ciné workers



in that size. It can be used for visual viewing, or can project by means of a dry battery. It has a bakelite case, and is obtainable in four colours, black, walnut, jazz and mottled green.

Sands Hunter & Co., Ltd.

Undoubtedly the new "Optichrom Automat" Roll Film Daylight Developing Tank* will prove one of the most popular gifts this Christmas. It is available in two sizes: No. 1 for films $2\frac{1}{4} \times 2\frac{1}{4}$ or $3\frac{1}{4} \times 2\frac{1}{4}$, and No. 2 for $1\frac{1}{2} \times 1\frac{1}{8}$ or $2\frac{1}{2} \times 1\frac{1}{2}$, the price in each



case being £1 15s. This tank was extensively reviewed in our issue dated 14th November, to which prospective buyers are referred for further details.

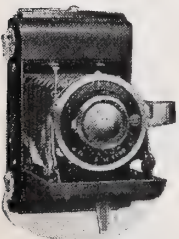
Schering, Ltd.

The Voigtlander "Brilliant" Cameras* are a most suitable line for seasonable greeting purposes. These cameras have full size view-finders. That with f/7.7 Voigtar anastigmat costs 45s. The model illustrated with f/6.3 anastigmat costs £4 5s., whilst yet another instrument fitted with f/4.5 Skopar anastigmat in Compur shutter is obtainable for £6 5s.



The Service Co., Ltd.

The "Service Gem" Camera, taking 16 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ roll film, is a good suggestion for a present. It has f/2.9 Steinheil Casar anastigmat in delayed-action Compur shutter, and reinforced bakelite body. It costs £5 19s. 6d. A fine $3\frac{1}{2} \times 2\frac{1}{2}$ double extension plate camera is the "Service Superb," with f/2.9 Meyer Trioplan anastigmat in delayed-action Compur shutter, at £9 17s. 6d. Some inexpensive lines are the Junior Microscopes. The 30x costs 6s., 100x 12s. 6d., and 150x 17s. 6d.



Henry C. Stephens, Ltd.

A mountant that has been before the public for a very long time is "Grip-fix." This has recently been packed in an automatic container. The

paste exudes through a series of very narrow slots in the top plate, thus affording just sufficient paste to adhere to the brush without waste. Mountant is always acceptable to any photographer,



and this packing may be obtained for 2s. in aluminium container,* or 2s. 6d. in gold finish. "Grip-fix" is also sold in aluminium containers at 9d. and 1s. Any maker of lantern slides would welcome some lantern plates, binding strips and "Grip-fix," as experience has shown that gummy binding strips invariably hold more tightly if they are brushed with mountant.

The Thornton-Pickard Manufacturing Co., Ltd.

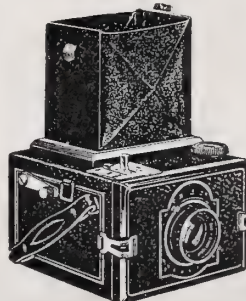
A gift of the new patent "Stevens' Screen" would be highly appreciated by any owner of a reflex camera. This invention takes the place of the usual top focussing screen on a reflex camera, and costs 21s. in $3\frac{1}{4} \times 3\frac{1}{4}$ size. By using this new screen the illumination is enormously increased, thus facilitating focussing, especially in a poor light. It can be used on all T.-P. horizontal reflexes



without alteration, and can be used on nearly every $3\frac{1}{2} \times 2\frac{1}{2}$ reflex. It can also be supplied to fit all old or new T.-P. $\frac{1}{4}$ -plate reflex cameras at 30s. Undoubtedly a most welcome gift to all such owners.

Thorsch & Co., Ltd.

The K.W. Reflex Box Camera* is bound to be acceptable, as it enables those who have never experienced the delights of a reflex to cultivate the experience at a very low cost. For £3 3s., Model 900, with f/6.3 anastigmat, fitted with rotating stops, can be secured, whilst Model 905, with Steinheil Actinar iris diaphragm



f/4.5 anastigmat, with

and other fittings, may be purchased for £6 6s.

Taylor, Taylor & Hobson, Ltd.

Undoubtedly a welcome addition to any photographer's outfit would be one of the famous Cooke Aviar Lenses, for which the makers claim that throughout the plates for which these lenses are listed the definition is superlative. As an example of prices, the Series II f/4.5 to cover 5×4 plate costs £8 10s. in either standard or sunk mount.

The Westminster Photographic Exchange, Ltd.

The "Westminster" Ciné Tripod, the legs of which are extensible to give a height of 50 in., and have a reversible



foot, one end having a spike and the other a rubber buffer, would be welcome to any ciné operator, the price being £4 17s. 6d. The "Victoria" Roll Film Camera,* taking 16 exposures on $3\frac{1}{4} \times 2\frac{1}{4}$ film, is self-erecting

and spring-opening, has bakelite body, delayed-action Compur shutter and Meyer Trioplan f/2.9 anastigmat, at a cost of £5 15s. A cheap present would be the "Westminster" Adjustable Masking Board, for use in enlarging. It has adjustable masks for all sizes to 10×8 , and a strong wooden base, and is available for 21s.

Zeiss Ikon, Ltd.

The new "Ikonflex" $2\frac{1}{4} \times 2\frac{1}{4}$ Twin-Lens Reflex Camera* will make an immediate appeal. It is corrected for parallax, and with Ikonflex 3-speed shutter in addition to T. and B., costs £6 10s. with f/6.3 Novar anastigmat, or £7 10s. with f/4.5. The "Super Ikonta," with its large-scale range-finder coupled to the focussing, at £17 with f/4.5 Zeiss Tessar, will appeal to those able to give expensive presents, as will,



of course, the "Contax," with f/3.5 Zeiss Tessar at £24 10s. Cheaper lines, but just as excellently made, are the Baby Box Tengor with f/11 Frontar lens at 18s. 6d., or with Novar f/6.3 anastigmat at £2 7s. 6d. Another popular line much in favour as a Christmas gift is the Superb Baby Ikonta Self-erecting Camera, at £3 7s. 6d. with f/6.3 anastigmat in Dervall shutter. A list of the numerous models available will be supplied on request.

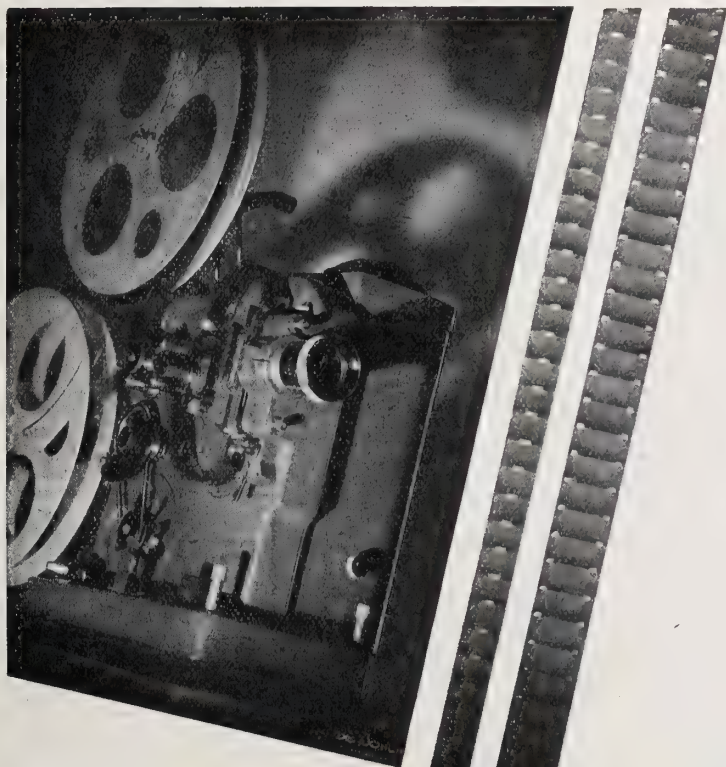
DO NOT BE MISLED !

Even if you do not wish to project your films on a large size screen, it is essential that your machine should be fitted with powerful illumination or else under-exposed films will have to be scrapped.

THE NEW PAILLARD-BOLEX MODEL "D.A."

with improved and much more powerful air-cooling system
fitted with 400-watt lamp.

WILL GIVE YOU THAT INCREASED ILLUMINATION



An Ideal Drawing-
room Projector.

Beautifully silent.

Instantaneous
"Still Picture"
Device.

Automatic Reverse
Mechanism.

Stopping on
9.5-mm. notches.

Projecting with
equal efficiency
both 9.5-mm. and
16-mm. films.

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BOLEX

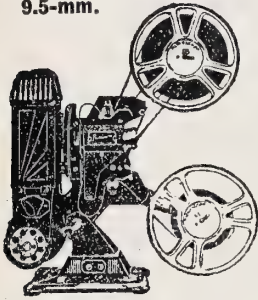
PRICE: With 400-watt lamp, ready for 110-volt mains, £37 : 10 : 0 Resistance for higher voltages, £1 : 17 : 6

Sole Wholesale Distributors:

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GET IT AT "THE WESTMINSTER" YOU CANNOT DO BETTER ATTRACTIVE CHRISTMAS GIFTS

PATHÉSCOPE 200-B PROJECTOR 9.5-mm.



OUTSTANDING FEATURES:

Fitted with highly efficient 250-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamphouse. Simple threading. Universal tilting movement. Motor rewind for use on A.C. or D.C. supply, complete with lamp and motor drive for use on any voltage from 200 to 250 volts. 300-ft. empty reel and flex. Please state voltage when ordering. **£15:0:0**

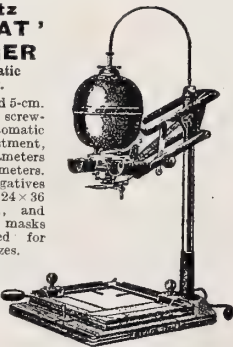
Nine monthly payments of 35/-.

The Leitz "FOCOMAT" ENLARGER With Automatic Focussing.

Takes the standard 5-cm. focus Leica lens, screw-in fitting, automatic focussing adjustment, scaled from 2 diameters up to 10 diameters. Will take negatives 18x25 mm., 24x36 mm., 3x4 cm., and 4x4 cm. Metal masks can be supplied for any of these sizes.

(Write for
Leaflet.)

£13:19 0
Nine monthly
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32/7.



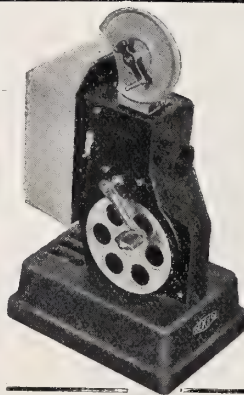
The EXAKT ENLARGER

Fitted f/4.5 Steinheil Casar anastigmat complete with condenser and orange filter. Very simple adjustment to obtain size of enlargement required.



Model Ia for 2.5-10 times linear enlargements from 4x4 cm. negatives **£13:10:0**
Nine monthly payments of 31/6.

Model II for 2 to 7.8 times linear enlargements from 6x6 cm. negatives and sections of 1-plate. **£18:0:0**
Nine monthly payments of 42/-.



THE DEKKO

*The New DEKKO 9.5-mm.
Hand-driven Projector.*

Exceptional balance, silence and long life, due to the introduction of spiral gears and bronze bearings. Cast metal base for solidity and steadiness. The resistance is housed in this base, suitable for voltages from 110 to 250. Aluminium lamphouse designed to dissipate heat. Double the illumination of similar models, invaluable for dark and under-exposed films. New type of shutter between the lamp and film to eliminate burning and buckling of the film. Simplicity of threading and rewinding. Attractive appearance and finish. Complete with Lamp and Resistance. Price **65/-**

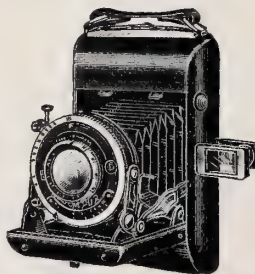
Carrying-case, 5/- extra.

SECOND-HAND OUTFITS AT 111, OXFORD ST., W.1

Model II Leica, f/2.5 Hektor lens, rangefinder. Model as new. **£19 17 6**
Ikonta 16-on-3 1/2x2 1/4 Film, f/4.5 Novar anastigmat, in Telma 3-speed shutter **£4 10 0**
3x4 cm. Baby Ikonta, f/6.3 anastigmat, in 3-speed shutter. **£2 5 0**
2 1/2x1 1/2 Agfa No. 0 Speedex, f/3.9 Solinar, in Compur shutter. **£3 19 6**
3x4 cm. Picochic, f/2.9 Meyer Trioplan, in Compur shutter. **£5 10 0**
3x4 cm. Ensign Midget, f/6.3 anastigmat, lens. **£1 17 6**
3x4 cm. Ranco, f/4.5 Nagel anastigmat, in 3-speed shutter and case. **£2 18 6**
2 1/2x1 1/2 Vanity Kodak, f/6.3 anastigmat, in case. **£2 12 6**
3x4 cm. Rolloroy, f/3.5 Leitz Elmar, in Compur shutter, in case. **£10 17 6**
2 1/2x1 1/2 Vest Pocket Kodak, f/4.9 Zeiss Tessar, in Compur shutter. **£3 17 6**

3x4 cm. Baby Ikonta, f/4.5 anastigmat, 3-speed shutter. **£3 3 0**
2 1/2x1 1/2 Zeiss Ikon Icarette, f/4.5 Zeiss Tessar, in Compur shutter. **£7 17 6**
2 1/2x1 1/2 Picolette de Luxe, f/4.5 Zeiss Tessar, in Compur shutter. **£4 12 6**
4 1/2x6 cm. Baldax, f/2.9 Meyer Trioplan, in delayed-action Compur shutter. **£7 2 6**
2 1/2x1 1/2 Goerz Vest Pocket Tenax, f/4.5 Goerz Dogmar, in Compur shutter. **£4 10 0**
3x4 cm. Foth-Derby, focal-plane shutter, f/3.5 anastigmat lens. **£3 17 6**
4 1/2x6 cm. Baldax, f/4.5 Vidanar, in 3-speed shutter. **£3 3 0**
2 1/2x1 1/2 Picolette, f/4.5 Zeiss Tessar, in Compur shutter. **£4 15 0**
3x4 cm. Kolibri, f/4.5 Novar, in Telma 3-speed shutter. **£3 3 0**
2 1/2x1 1/2 Vest Pocket Kodak. **18s. 6d.**
3x4 cm. Box Tengor, Achromatic lens. **11s. 6d.**

THE "VICTORIA"



The most remarkable value ever offered for 16 pictures on standard 3 1/2x2 1/4 roll film. f/2.9 Meyer Trioplan anastigmat, Compur shutter, 1 to 1/250th sec., T. and B. Body of hard bakelite, opens automatically to infinity. Focussing adjustment for near objects, optical direct-vision finder. **£5:15:0**
Nine monthly payments of 12/4.

The DEKKO CINÉ CAMERA



For 9.5-mm.
Films.
British Made.

20-mm. f/3.5 Dallmeyer anastigmat (fixed focus), interchangeable screw-in lens mount. Variable speeds, half to normal and slow motion. 64 pictures per second, single-picture device, spring drive, taking through full 30-ft. of film at one winding, telescopic type finder. Body of special wear-resisting bakelite. All outside fittings and film gate chromium plated. **£6:6:0**

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Fitted 1-in. f/1.9 Dallmeyer anastigmat, micrometer focus. **£8:18:6**

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Second-Hand Apparatus sent on Seven Days' Approval against full cash deposit. LIBERAL EXCHANGE ALLOWANCES. HIRE-PURCHASE TERMS.

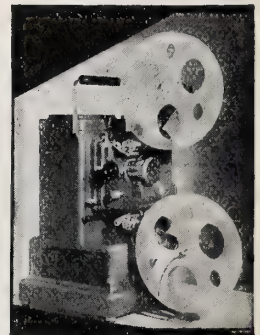
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62, PICCADILLY, W.1 119, VICTORIA STREET,
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the Institute

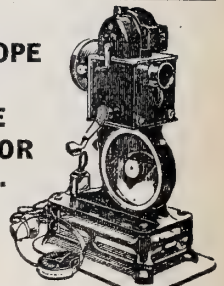


THE G916 BOLEX PROJECTOR



Specification.—2-in. f/1.6 Hugo-Meyer Projection lens, electric motor drive, with forward and reverse movements, all gear driven, "still" picture device, motor rewind, air-cooled lamphouse and mechanism, separate controls for lamp and motor, stainless steel pressure-plate and gate, simple masking device, ammeter, and variable resistance to lamphouse, direct lighting system. Very efficient outfit. Light and compact. Price, with 110-volt 400- or 500-watt lamp for use on A.C. or D.C. current. **£47:0:0**
Nine monthly payments of 109 8s. **£47:0:0**
Resistance for use on voltages 200 to 250 volts £2 10s.

The PATHÉSCOPE HOME MOVIE PROJECTOR 9.5-mm.



Gives a perfectly clear, brilliant and flickerless picture, 4 ft. x 3 ft., 12 ft. from the screen. Complete with mat, plug adapter and 12-volt lamp, for use on 110 volts. **£6:15:0**
Nine monthly payments of 15/9.

THE "WESTMINSTER" CINÉ TRIPOD

Rigid and sturdy metal legs of angular design, extreme rigidity in all positions, 3 sections, central section adjustable, giving a range of heights up to 50 inches. Each leg has a reversing foot, with spike or rubber buffer. Crown of tripod designed to prevent legs accidentally spreading. Head fitted with pan, and tilt movement controlled by handle which folds flat when not in use. Weight 3 1/2 lb., size 26 inches **£4:17:6**



The "OMBRUX" EXPOSURE METER

For still cameras **84/-**

The "BLENDUX"

For ciné cameras **84/-**

Nine monthly payments of 9/11.



December 12th, 1934

WITH the introduction of the new type of electric bulb, which works upon the principle that it is "overrun" to a considerable extent, a new power has been placed in the hands of the amateur photographer. During its short but brilliant life the bulb emits a light of high actinic value, and, used in conjunction with modern high-speed panchromatic plates and films, remarkably short exposures for portraiture can be given. Recently this type of illuminant has been further improved, and also reduced in price.

What the Lamp can do.

The photographer who has electric light available in the house, and adds one or more of these bulbs to his equipment, will find that his scope with regard to home photography on winter evenings is greatly increased. It is literally possible to take snapshots at night, provided that super-rapid plates or films are used, and the lens aperture is not less than $f/6.3$. The bulb can be attached to the ordinary electric light-socket at the end of a flex, and works from the usual house supply.

The life of one of these lamps is only a few hours continuous running, but obviously this is not likely to occur during the production of home portraits. The focussing and arrangement of the lighting can be undertaken with the light turned on, and will occupy a minute or two; the exposure is then a matter of a fraction of a second. In this way a bulb may last for a very long time, even years if only used occasionally; so that although they are more expensive than the ordinary electric light bulb in the first instance, they are cheap for the purpose for which they are intended. They are sold with the correct fittings which protect the house fuses, so that there is no danger attached to their use.

Portrait work always exercises fascination for the amateur photographer, but except under very favourable conditions the lighting is difficult to handle. Photoflood bulbs give the photographer an abundance of light, while it is not trying to the eyes, and is under the photographer's control, so that any effect required may be produced.

The light is intense when first switched on, but the sitter speedily becomes accustomed to it, and there is not the strained look in the eyes that might be expected.

Any other lights in the room may be left on; there will be little effect from them in the short time of exposure.

How to use.

The best position for the light, when only one is in use, is from the

Real Home Portraiture with the PHOTOFLOOD LAMP

A seasonable article for the amateur photographer

By R. M. FANSTONE.



Just a Sample.



Settling that Santa Claus business.

front, and a little to one side. This will ensure a pleasing modelling on the face. The light should not be too high; the best place for a head-and-shoulder portrait is about six or eight feet from the sitter, and about two feet above the eyes.

The light should be so arranged that its full effect is gradually brought on the face. The light should not be too near, under the impression that the exposure will be reduced; a more distant position will ensure a pleasing softness, and the effect will be more even. If the light is brought nearer the effect will be like that of a spotlight. The bulb should be used in a reflector. This helps to spread the light and protect it from impinging on the lens.

The lamp can be, if necessary, held in the hand in a holder in the same way that a flashlight is held, and moved about just as easily. Held at arm's length in this way the exact effect of the light can be judged to a nicety. It can, however, be used equally well on a light stand or tripod, and this, of course, becomes necessary if two bulbs are used.

Exposures.

Exposures range from $1/10$ th of a second at $f/6.3$ upon a soft-gradation panchromatic plate, to $1/25$ th of a second upon hyper-sensitive panchromatic roll film at $f/2.9$ (exposed in a miniature camera). Using indirect light reflected from a light wall, I have secured fully-exposed negatives at $1/10$ th of a second with the same film and apparatus. If two bulbs are used, one can be placed at a greater distance from the sitter to lighten the shadows and the exposure can be still further reduced.

If only one bulb is available, and this is usually sufficient for the amount of light that is given, a white reflector is sometimes useful for lightening the shadow side of the subject. If the portrait is taken in a room with light walls the same effect is achieved. In any case, the same care should be taken that is observed with flashlight photography, to avoid reflecting surfaces of pictures, mirrors, etc., which may reflect light back to the lens.

When developing, care should be taken not to carry the operation too far. This is a common fault, and will result in harshness that is very objectionable in portrait work. Tank development is the ideal for all panchromatic material, and for these subjects the normal time should be reduced by one-third. This will ensure that negatives are of the soft type, full of delicate gradation.



Fig. 1.—Portrait type. The name is not absolutely necessary if the faces are readily recognisable. The fire in this picture was tinfoil and photoflood lamp hidden by child.

THE popularity of the Christmas card shows no signs of abatement, and each year sees more made by photographic means. This is understandable, as the number of amateur photographers is steadily increasing, and a home-made greeting card bears something of the personality of the sender. It represents one's own handiwork, and as such is generally more appreciated than a mass-produced "bought" card.

Photography offers to the amateur

a variety of alternatives for the production of these cards; a few are suggested here. The biggest problem is that of subject. The following are the most possible for the amateur: (1) Portraits; these should be informal, of the family, the baby or children. (2) The home; some easily recognisable part, interior or exterior. (3) Winter scenes, etc. (4) Hobbies; any hobby or interest of the sender, whether appropriate to Christmas or not. (5) Table-top and still life. (6) Designs; preferably in black-and-white line.

There are two classes of photographic greeting cards: one in which a

print is made from a suitable negative and then mounted on an appropriate mount with the greeting and other wording written or drawn. The other—which may involve the use of two negatives and masks, and is entirely photographic—both subject and wording being from a negative, and printed on a larger piece of stout bromide paper which itself forms the mount and card.

The former is the more simple method, and is to be recommended to the average amateur; if necessary,



Fig. 2.—Home or Scenic type. Any view of the home or scene appropriate to Christmas, etc. The greeting in this card was added by attaching in contact to the original negative a very thin copy negative of the message.

Photographic

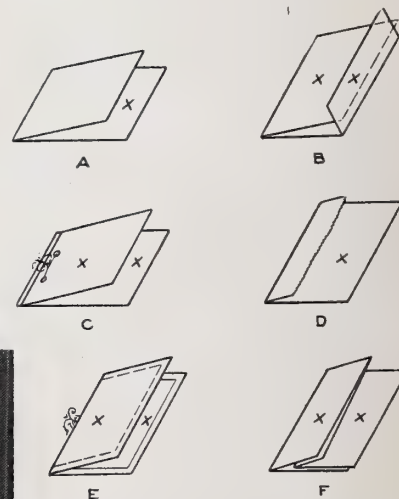
By

JOHN W. McFARLANE.

the greeting can be incorporated in the original subject if taken specially, as in Fig. 1.

Figs. 2 and 3 are a trifle more complicated, but represent a type worth doing. In this case the negative should be of a subject with a fairly large light area. The message is drawn in the centre of a large white card, and a thin copy negative made of a suitable size. In this the letters are quite clear and the background light grey, and it should, if possible, be on film. This is attached in contact with the picture negative so that the message is properly placed and the print or enlargement made from the two together.

Fig. 4 is another type in which a design complete with lettering is prepared and then photographed. In



The above diagram shows a few variations of folded cards. The simplest is A. A larger card with an extra fold is shown at B. C is made of two cards held together with a silk cord. D has a narrow turn-over only. E has an inner folder on thinner paper. F is folded twice. X represents appropriate positions for the prints.



Christmas Cards

this case a slow or "process" plate is used to obtain the maximum black-and-white contrast. (If necessary one plate can be used for the design and another for the lettering.) The print is then made on a large piece of bromide or gaslight paper, and when finished and trimmed is folded to make the finished card.

Fig. 5 is a typical table-top subject which offers endless possibilities with toys and dolls. In any case, the best possible technical quality in both negative and print should be striven for, and the finished result should be clean and neatly trimmed.

The finishing and mounting are



Fig. 5.—Table-top type. Table-top pictures are simple to make, and very effective. In this set the rabbits are saltcellars, the tree is a teasel, and its tub is a walnut shell, the mat represents the remains of one of the author's ties. Illumination is from three ordinary electric lamps, behind the wall, above and to each side of the fireplace; the back of the fireplace stood apart from the front to emit the light.



Fig. 3.—Hobby type. Any hobby, or even the profession of the sender. The message in this card was carried out in the same manner as in Fig. 2.

quite important. Embossing, sometimes called plate-sinking, greatly adds to the effect. If fifty cards or less are concerned, the simplest method is the use of a piece of double-weight paper of the same size as the desired embossed border, cemented to a sheet of glass and illuminated from below. The card to be embossed is then put face down over this piece and centred. If no embossing tool is at hand, a tooth-brush sawn off and rounded, or, in fact, any smooth, blunt rounded object may be used. The operation is shown in Fig. 6A.

Merry Christmas
and
Smooth Sailing
for the
New Year

Fig. 4.—Design type. Any drawn or painted design of any impersonal subject. The greeting should be related to the design, as in this case.

If a great number of cards are to be embossed, it will pay to make a cardboard press, as shown in Fig. 6B. The parts shown as shaded of this press are made from one of the Christmas cards themselves by cutting along a line where embossing is desired. This line should not be closer to the picture than a quarter of an inch. The centre part should have about $1/32$ nd of an inch trimmed from each side. A card to be embossed is placed in the press against a margin guide and the press run through a wringer. In the absence of a wringer, force may be applied on the top of the press, rubbing around the embossing line with the butt end of a screwdriver or even a spoon.

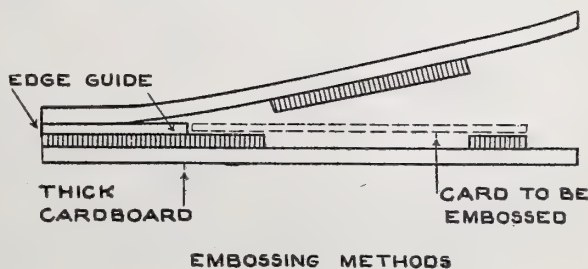
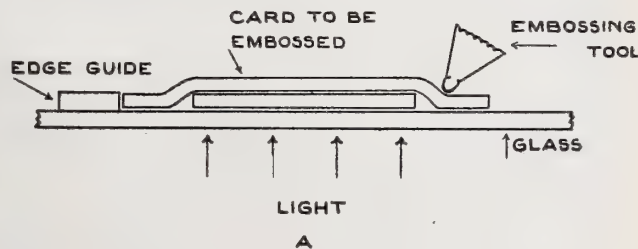


Fig. 6.

No.
CCLIX.

—
Mr.
GEORGE C.
BACKHOUSE

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

ALTHOUGH I was for many years sufficiently interested in photography to submit an occasional print to 'The A.P.' for criticism, it was not until six years ago that it became my premier hobby. My favourite cameras are $3\frac{1}{2} \times 2\frac{1}{2}$; one a T.-P. reflex with a 5-in. and a 10-in. (telephoto) lens; and the other a double-extension Zeiss Ikon 'Maxima,' with 'Distar' attachment.

"Week-ends are spent in the countryside and village street in search of the elusive masterpiece. It is really photographs of the atmospheric and weather conditions that make the best pictures; and if, after a long day, I have not made an exposure, I do not mind. If the game was too easy it would not be appreciated. Then there is the pleasure of the open air, and many things have been seen that would have been missed but for the urge of photography.

"Despite the weight, it is usually the reflex that accompanies me on these occasions, chiefly for the advantage of the 10-in. lens, which I think gives a more natural perspective for most outdoor subjects. It is especially suited to valley scenes taken from a high viewpoint, against the morning or evening light—a type of which I am particularly fond. Whenever possible the exposure is made on a rigid tripod.

"A camera is my companion every week-end and holiday throughout the year, and, during the lighter months, on my journey to and from business. The best picture often presents itself in unexpected places and during the roughest weather.

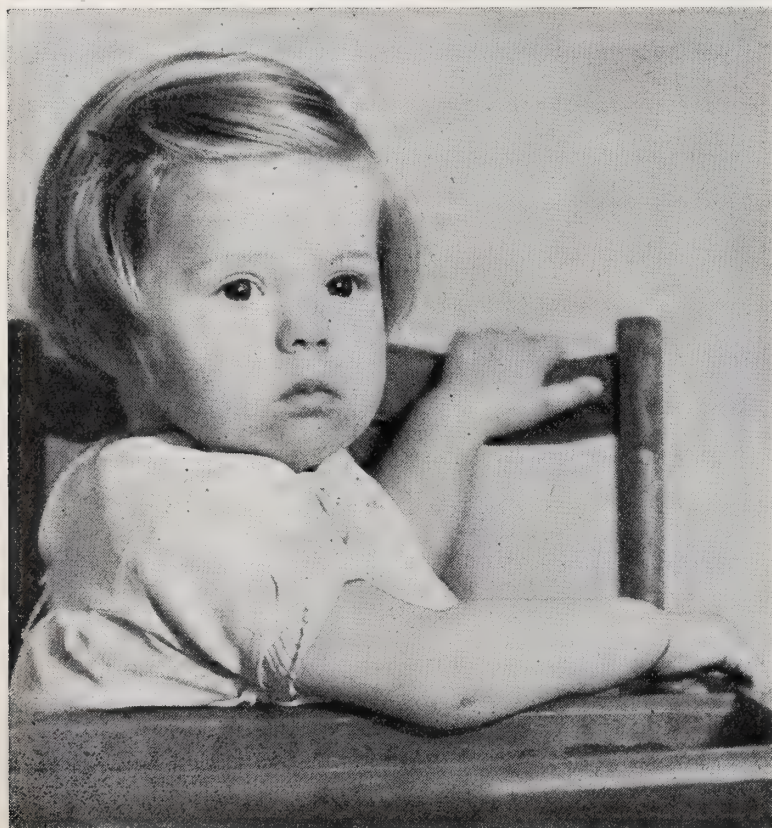
"I also attempt home portraiture, mostly of children, by means of a flash or half-watt lighting. In making the picture 'Christmas Eve,' the camera was located almost at ceiling level to give prominence to the child. Two flashes were used, the larger one being concentrated on the child by means of a tin cylinder in which the flashpowder was placed; the other and much smaller flash was near the camera, to give a stealthy light effect to the room. The two flashes were simultaneously electrically fired by means of a distant control device.

"I favour the backed soft-gradation panchromatic plate, with panchromatic roll films and film packs for extras. A filter is used or not, according to conditions. The time and temperature method of development is used, and developer mixed to maker's formula. My type of negative for a condenser enlarger requires about three-quarters the time given in the tables, and this time is again varied to suit the type of subject. Contrasty subjects and flashlight exposures are developed in Azol or Rytol.

"For many years I was a lone worker, deriving most of my tuition from the pages of 'The A.P.', and the criticisms of my prints entered for its Intermediate and Advanced monthly competitions. It was not until I joined the Leeds Camera Club in 1930, and had studied the methods of its leading workers, that I submitted pictures to open exhibitions.

"My prints are now made on 'Clorona' and Kodak 'Royal,' about 12×10 , and generally on a cream base. I have no objection to undetectable control, but my modifications are chiefly restricted to a little crayon and stump or some oil reinforcement. Bromoil I yet hope to master. My attempts as yet have fallen short of my bromide work.

"I take an interest in Press competitions, especially those stipulating the subjects. Some of these competitions encourage a high standard of technique, as after-work on a glossy print is easily detected, and competition is very keen. Several exposures made for this purpose have yielded exhibition pictures."



BRIGHT EYES.

Geo. C. Backhouse.



CHRISTMAS EVE.

By G. C. BACKHOUSE.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



THE WAITS.

By Mrs. B. Rodney Bryant.



MALLORQUINAS.

BY J. ORTIZ ECHAGUE (SPAIN).

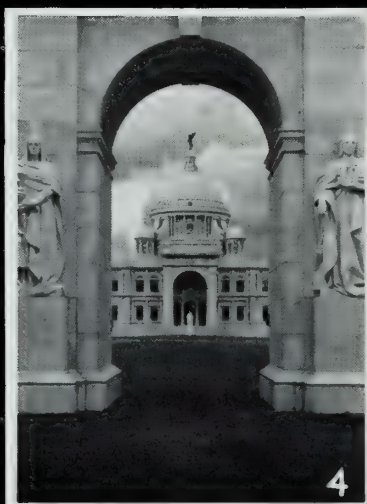
*Specimen Plate from "Photograms of the Year 1934-5." Now on sale.
Obtainable from all Booksellers. Paper Covers, 5/- Cloth bound, 7/6.*



AT THE PARTY.

(From the Advanced Workers' Competition.)

BY H. TOLCHER.



1.—"Columbus, Ohio."
By A. M. Armstrong.

2.—"November."
By J. V. Cooper.

5.—"Trees in Winter."
By Denis Crowley.

3.—"Evening."
By Dorothy Cathro.

4.—"Thro' the Arch."
By V. Atyar.

6.—"Low Tide."
By A. Aubrey.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THERE are two things that strike one forcibly about No. 1 of the prints reproduced on the opposite page—"Columbus, Ohio," by A. M. Armstrong. The first is the very charming way in which the sunlight on the buildings has been rendered, and the second is the unrelieved depth of the tones of the archway and foreground.

Foreground and Distance.

It is recognised, of course, that the dark tones set off the brightness of the buildings, and an element of good solid black is almost essential. It need not, nevertheless, be entirely devoid of modulation, and the vista would be no less attractive and lose none of its force if the shadows of the foreground were more detailed.

The probability is that a measure of under-exposure is present. It cannot be definitely stated in the absence of the negative, but the only other likely factor that could cause a similar blackness in the darks is over-development of the negative, or the use of a paper of too-vigorous characteristics, of which the print affords no evidence. At all events, the result is that which might be expected to follow an exposure on the short side, and, apparently, the reason is attributable to an insufficient allowance being made for the nearness of such heavy darks.

As an indication of what ought to have been given it may be said that, if the exposure was adequate for the distance, as it does appear to be, what is required to bring out modulation in the shadows would be something like eight to twelve times that which was allowed.

It is possible that even so great an increase might be only barely enough, but, if more were given, there would probably be some loss in quality in the lighter portions, and the best that could be hoped for is in the nature of a compromise.

Opposing Claims.

Some adjustment, perhaps, could be made by limiting the contrasts of the negative by reducing the time of development, but this, again, is an expedient to which recourse is restricted. It, too, would have the effect of reducing the quality, to

some extent, for, while it would permit a greater degree of modulation to be shown in the darks, the more subtle gradations of the lights would be less distinctively displayed.

The opposing claims of lights against darks and of exposure and development seem to present a problem that is almost insoluble, and, in the end, the best rendering is likely to be afforded by a compromise.

With No. 2, "November," by J. V. Cooper, the case is different. The subject, perhaps, is a bit on the flattish side, but not a great deal, and, if a normal exposure were given, followed by the usual time of development, a print on the normal grade of paper, or one with a shade more vigour, should prove quite satisfactory.

It does not present the extremes of contrast which made No. 1 so difficult. No noticeable difference would be discernible between a print that came from a negative that had just sufficient exposure and one that had six or eight times as much, whereas, with No. 1, the distinction would be marked. In the first, the exposure must be nicely adjusted, but in No. 2, as long as it is enough, the precise degree is unimportant.

A Case for Discrimination.

The two prints give an idea of the sort of thing that is met with in practice, and an indication of when a measure of discrimination has to be exercised, as well as when the need for caution is not so pronounced.

In No. 5, "Trees in Winter," by Denis Crowley, the range of contrast is somewhat greater than in No. 2, mainly on account of the proximity of the trees to the viewer; but the difference is not much, and, if somewhere about four times the exposure that No. 2 had were given, the normal procedure could thereafter be adopted.

These two winter subjects provide an illustration of the fact that this particular season has its opportunities as well as the summer. Photography may be practised the whole year round, and, even at Christmastide, when most of us are thinking of other things, the landscape enthusiast will be able to find subjects if he looks for them, while others, who may prefer

to remain indoors, may find plenty of material in the festivities appropriate to the occasion.

Indoor and Outdoor.

It may not be probable that out of doors such effects of sunshine as are shown in No. 1 and in No. 6, "Low Tide," by A. Aubrey, can be secured; but, on the other hand, the suggestion of atmosphere, which is nicely conveyed in both Nos. 2 and 5, is often available.

"Low Tide," with its suggestion of summer sunshine is, nevertheless, most pleasing, particularly by reason of its contrast with the weather we are now experiencing. The two principal figures are well caught, and lend interest to a well-chosen subject; and, if the third is not so fortunately presented, chance may be more favourable on another occasion. A little more foreground, to enable the figures to sit more comfortably in the picture space, seems desirable.

In other respects, the scene makes up very well indeed, and while the form of the arrangement is equally good in No. 3, "Evening," by Dorothy Cathro, the print is rather inclined to flatness, and the sky, in its blankness, is devoid of any of the suggestion implied by the title.

Blankness and Tone.

Were a real evening sky, with its long streamers of horizontal clouds, incorporated, the probability is that the picture would live up to its title, and, if a suitable cloud negative is available, the experiment of printing-in might be tried.

In the case of No. 4, "Through the Arch," by V. Aiyar, the same criticism—regarding the sky—does not apply, for the full gradation of the clouds seems to be rendered in all their subtlety of tone. Inasmuch, the print is good; but it, too, could do with a little more vigour, such as a touch of sunshine would confer, and possibly, by deferring the exposure a little, something of the sort might have happened. In that event, the gain in pictorial attraction would be appreciable, and, though it might have meant the exercise of no little measure of patience, it would nevertheless be well worth while. "MENTOR."

OUR ILLUSTRATIONS

Some Notes on the Pictures reproduced in this issue.

MOST appropriate to the season of the year, and illustrative of the sort of thing that only presents itself at Christmas-time, is "THE WAITS," by MRS. B. RODNEY BRYANT. It presents a scene that is very characteristic of that most enjoyable time, and indicates a class of work that can be undertaken by anyone with but a little contrivance.

Studies at Night.

Either flashlight, the flash bulbs that have been now on the market for some little time, or artificial lighting may be employed as the illuminant. The first two are practi-



cally instantaneous, and permit of the subject being shown without visible movement; while the second, in view of the need for an appreciably long exposure, involves the co-operation of the sitters.

In all cases, it is a simple matter to arrange for the lighting to be under control, and under conditions such as these the creation of pleasing pictures should not prove difficult.

Grouping, as in this instance, calls for some consideration, and due regard should be paid to the claims of naturalism. It will very often be found that the figures, without any prompting, assume good formations, and, if so, full advantage should be taken of the opportunity as it occurs. How far the group in this case is spontaneous, and how far it has been inspired by judicious posing, history does not

relate; but the formation is good, if inclined towards symmetry, and there is no obvious nor objectionable feeling of pre-arranged posing.

On the contrary, there is quite an excellent impression of spontaneity, and each individual figure is free from any suggestion of camera-consciousness.

Frontal Lighting.

The point might be raised that there is a certain lack of modelling in the features. This is attributable to the fact that the lighting is in much the same direction as the line of sight; but a tendency of this nature is always present when a frontal lighting is employed, particularly when, as here, the source of light is low in origin. It is this that is responsible for the absence of the details of the features in the chief figure (1), but, now that the cause is known, a recurrence may be avoided by taking the obvious precautions.

However, the matter is not, by any means, of vital consequence, and the picture attains a decided success in view of its seasonable topicality. On the whole, it is exceedingly well done, and instinct with the spirit of Christmas.

Children's parties and dances, too, are a feature of the period, and very delightful little studies can be made with groups of the participants. Of this, "AT THE PARTY," by H. TOLCHER, provides an instance, the two figures being shown in fancy dress. It is a very attractive piece of work, and, though there is little doubt but that the two figures were deliberately posed, the fact does not seem to force itself upon the attention.

Their arrangement and placing is very well managed, the boy (1) assuming primary principle by reason of his stronger placing and the fact that he is shown in an upright position. The figure of the girl (2) is somewhat subordinate, being put rather nearer the margin and in a sitting pose, but, nevertheless, is sufficiently in the picture to claim an appropriate measure of attention.

Subject and Setting.

The composition, as far as the arrangement of the figures is concerned, is therefore quite satisfactory, but, having regard to the very light tones of the dresses, the great depth of tone

in the setting introduces a feeling of harshness that would be better avoided.

It is appreciated, of course, that these things cannot be always arranged as could be wished, and there may have been no other alternative. The surroundings, however, would be more suitable if they were only a shade or so darker than the average tone of the figures or represented by a medium grey. This arrangement might possibly be contrived if a similar subject is essayed in the future, but, apart from this, the subject is very well chosen and most engaging in its presentation of childish charm.

Technically, too, the work is excellent, the rendering of the texture



of the satin of the children's dresses being particularly well recorded, and the distinctions between the tones in light and those in shadow being also most faithfully distinguished. It is always a pleasure to see such a high level of craftsmanship, and, even if we are not all blessed with an artistic vision, we can at least manage to achieve a like standard of workmanship.

In fact, the technical side of the work can to-day be handled with more ease and success than ever before in the history of photography. What was formerly difficult, or even impossible, has now become comparatively easy, thanks to great improvements in lenses, in sensitive material, and in methods of lighting. Our range of work is greatly enlarged, and we can give full scope to our ideas and ambitions.

"MENTOR."

Silhouettes

By
J. W. SUGDEN.

MANY articles have appeared from time to time instructing the amateur photographer how to make silhouettes by photography, the usual method being to place the figure in profile against a white sheet stretched across the open doorway of a darkened room, and to make the exposure by means of a flashlight illuminating the other side of the sheet. The camera in this case is on the same side as the sitter, and sharply focussed with a small stop to produce the cleanest outline and an under-exposed black-and-white result.

The following method enables real cut-out black paper silhouettes to be obtained which can be utilised for Christmas and greeting cards.

It will be found a good way of utilising spoilt portrait prints, or, if necessary, portraits can be made deliberately for the purpose, in which case quite rough prints will serve;

paper and maketwoor three silhouettes with one cutting. Another alternative, as far as the result is concerned is



Fig. 1.—The original print.



Fig. 2.—The cut-out.

but it is essential that they must be in profile.

The following is the procedure: Take the rough, unmounted print, and with a pair of small sharp nail-scissors cut carefully round the outline, trimming

away anything that is unnecessary in the shape of chair-backs, untidy hair, etc., but at the same time produce a clean-cut outline, especially in regard to the neck and shoulders.

Fig. 1 is a typical print for the purpose. Fig. 2 is another and spoilt print from the same negative that has been cut out as suggested. The cut-out print is then placed on a piece of thin black paper (the black paper in which bromide and gaslight paper is wrapped is quite suitable). With a very hard, sharply-pointed pencil the outline is then traced or marked round on the black paper, being careful not to move the print in doing so. This pencil outline is then cut again with the scissors, and a perfect silhouette is obtained which can be appropriately mounted on white card as shown in Fig. 3.

An alternative method is to cut out the black paper at the same time that the photograph is cut, holding the two pieces together and cutting through both. If necessary, after a little proficiency has been acquired, it is quite possible to cut through two or three thicknesses of the black



Fig. 4.—The print.

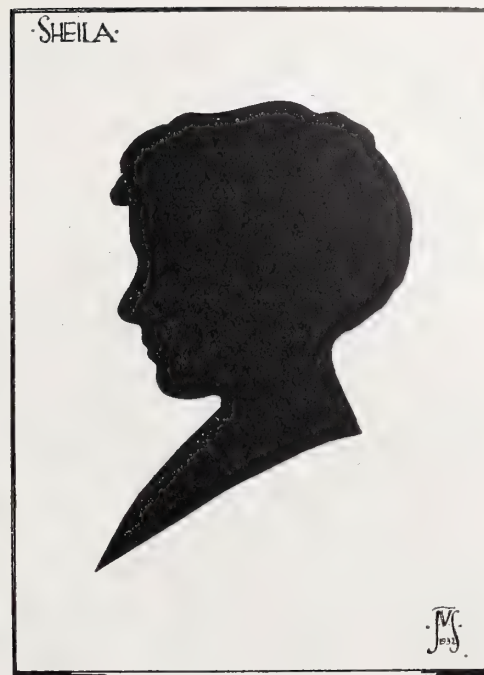


Fig. 3.—The silhouette.

to cut the silhouette in white paper and mount it on a black card.

These silhouettes are, of course, not entirely photographic, although brought about by using a photographic basis, and as such produce definitely attractive results that for some reason are more appreciated than those produced entirely by photographic means.

No photographic skill is required, as any suitable print can be used, and the merest novice can make quite distinctive silhouettes. It is particularly useful for prints that are of no value for other purposes, an example of which is shown in Fig. 4. This was a failure as a photographic portrait. It was taken by flashlight and the sitter's eyes were closed, but the profile is sufficiently clear to make an excellent silhouette as shown in Fig. 5.

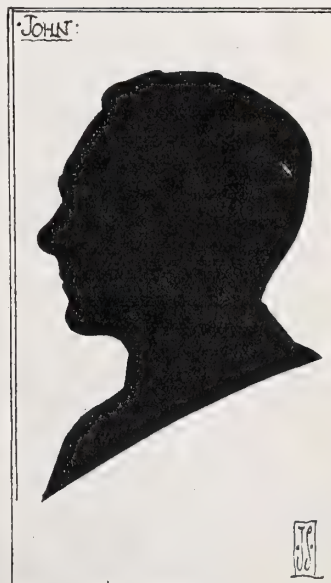


Fig. 5.—The silhouette.

Winter

By
H. Q. A. REEVES

skimming and swooping on the ice like a swallow, graceful and effortless. Perhaps most spectacular of all sports is ski-jumping, and a picture of the intrepid jumper in mid-air during the course of an



A Ski-er climbing, carrying camera, etc., in a ruck-sac.

SWITZERLAND in winter is a veritable paradise for the photographer. The Alpine scenery, beautiful at all times, is enhanced by its covering of sparkling white snow, and every visitor with a camera will, of course, take photographs of the Alpine sports. Skating, ski-ing, and hockey, etc., are in full swing on all sides and provide endless subjects for pictures.

The value of light and shade for the making of a picture is fully demonstrated by an analysis of the landscapes to be seen around us. A word of caution, however, is well needed with regard to the light in the shadows, if under-exposure is to be avoided. Even in the sunshine the light is very deceptive, and it is only on snaps of distant landscapes that stops of $f/11$ and $f/16$, coupled with $1/50$ th sec., can be used.

Many photographs are spoilt by their lack of contrast and shadows. The sun should be shining from the side of the picture, or even towards the camera, provided that a lens hood is used. The worst possible position for the source of light is behind the photographer, as this tends to make the picture look flat, and the shadow of the operator will probably protrude into the foreground.

There are so many photographs which must be taken to record the holiday, particularly of action subjects. The expert ski-er dashing down the slope, raising clouds of snow at each successive ski turn, offers splendid opportunities for a high-speed snap; or there is the champion skater



The Ski-Jumper.

eighty-metre leap is a treasure to be guarded carefully to show our friends at home.

In most cases when photographing high-speed winter sports a shutter speed of $1/250$ th sec. (usually the highest speed on a Compur shutter as fitted to the modern hand camera) is quite sufficient for excellent results, provided that the camera is swung at eye-level and that the most opportune moment is selected for snapping.



Beginners.

Sport and the Camera



Ice Hockey.

Always avoid taking snaps of objects moving rapidly across the camera; it is better to have them approaching or departing in an oblique line to or from the camera. For other winter sport subjects not in violent action a slower speed can be used. If you are not already proficient on skis it is well to learn how to get about easily on them as soon as possible. Only then

will the best places for good photographs be reached.

Equipment is a point which most of us like to settle before starting on a holiday. Though all cameras are suitable for



Watching the Skating at St. Moritz.



Ski Turns.

snow photography the folding roll-film direct-vision cameras are preferable, as owing to their compactness and light weight they will go easily into a ruck-sac and will not be unduly heavy when climbing.

A yellow filter and an "all-round" lens hood are two necessities of equipment. Films and film packs can be purchased almost anywhere in Switzerland, and the modern panchromatic film is ideal for the work.

Even if the camera is not fitted with a shutter giving high speeds, plenty of good subjects are available with a slow speed. Figures can be secured when stationary, or they can be posed

in the right setting for effective pictures. If a tripod is taken, fine Alpine landscapes can also be taken with short time exposures. In this case, a colour filter and slower panchromatic material can be used to secure the full range of tonal rendering.

The main thing is to take plenty of photographs and go for the original and experimental snaps. The shop in the village can develop the first roll, just to make sure.



Winter Sunshine.

School Theatricals by Flashlight

Some timely hints on a seasonable topic.

By GWYNETH PENNETHORNE.

THIS is the season for school plays, and the amateur photographer is pretty sure at some time to be asked to take a few groups. Even if the lighting of the hall or "gym" is good, exposures by this alone would of necessity last several seconds, and as many of the players are likely to be small children, flashlight is by far the best form of lighting to employ.

Flashpowder is simple to use, and no one should be deterred through ignorance from attempting to tackle such a job if asked.

One is usually advised to choose the night of the dress rehearsal for the work, but I strongly advise waiting until the night after the performance; the actors will be far less "edgy," once "the night" is over, and the stage manager (a most important person) will be able to give you his undivided attention and valuable help.

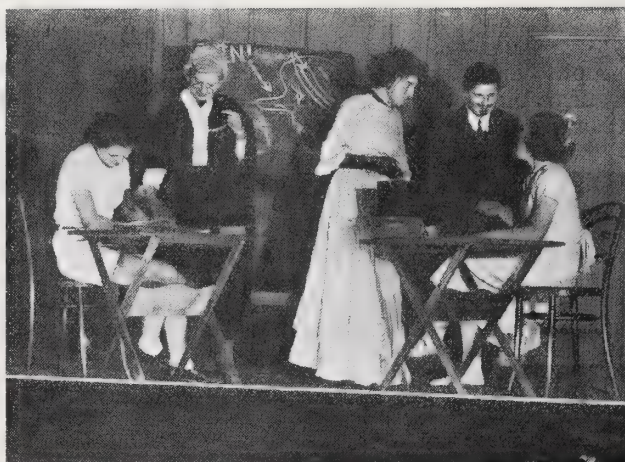
It is advisable to get this gentleman (or lady) to make out a list of the scenes to be taken beforehand. One can then calculate the total amount of powder needed. Nothing is more annoying than to reach the last and most important scene powderless.

As a rule, the chief difficulty the novice experiences is in deciding the amount of powder to use for each exposure. The tables given with most commercial flashpowders act as a guide, but one is generally safe in doubling the quantity recommended; more failures in flashlight photography being caused by under-exposure than any other cause.

The photographer will find that in at least one picture he will be expected to include the entire caste. This will necessitate the camera and flash being a considerable distance from the stage; and the amount of powder needed will be larger than for the pictures taken nearer the stage. Except for the finale it is best to persuade the players to combine in smaller groups; these compose better, and the individual actors are given more prominence. One can also compress groups perhaps rather more than the stage manager may altogether approve, thus obtaining larger figures.



Indian Maidens.



The Doctor's Visit.



Pooh-Bear and Piglet.

As a rough guide I have found that for groups of three or four players, taken from a distance of about eight feet, with a certain amount of auxiliary lighting, 25-30 grains of powder is ample, using the lens at $f/8$ and a plate or film of about 600 H. & D.; for groups of six to eight, at a distance of twelve feet, 40-50 grains will be needed; while over twelve feet, for really large groups, 60-80 grains will not be too much. There is little danger of over-exposure, and it is better to use plenty of powder than run the risk of wasting time, film, powder, and, most of all, a valuable opportunity.

If a flashlamp is not available the powder can be fired from the lid of a biscuit tin, and a second lid fixed at right angles to the first will serve as a reflector. The flash can be fired with touch-paper supplied with the powder, and the instructions which are given with powders such as Johnson's or Agfa should be followed carefully.

A pair of tall steps will make an excellent support for the powder-laden tin. They should be placed above the level of the camera and to one side of it. Note that no hangings or draperies are near the flash, or that the flash is not too near the ceiling, or it may get scorched.

It is usually possible and advisable to leave on the ordinary room lights, as well as the footlights—if any.

If touch-paper is used for firing the flash it is a good plan to use only half the length supplied and so cut down the waiting period.

Except for "singles" a very fast lens is not a great asset. One is generally obliged to group the figures in at least two planes, and a stop of $f/8$, and occasionally $f/11$ is needed to bring all the actors into focus.

As in large groups the individual faces will be distinctly small, sharp focussing is imperative, so that enlargements of several diameters may be made.

There is not much smoke from the modern powders, and if a window is opened for a few moments after each shot little trouble will be experienced on this score.

With the Beginners

Every week an article appears under this heading dealing with a topic of interest to the novice in photography. This week our contributor has allowed the festive season to get into his head, with the following result.

A MINIATURE CHRISTMAS.

By "The Walrus."

IT seems to me that one Christmas is very like another, only more so; just a mix-up of goodwill, strained waistbands, turkey, waits, colic, King Wenceslas, bills, fat heads, and all sorts of sorts. But for photographers, who are the only people who matter much—and not very much, either—this ought to be the first real miniature Christmas.

When it comes to photographic presents, some of us will have to hunt for them with a double-barrelled microscope, and then we shan't find them. In the good old days, as we sarcastically call them, it was no use hanging up stockings to hold the cameras and things we expected, and a sack on the bed-rail was not considered *comme il faut* (or whatever it is) in the best circles. So there was nothing for it but to invent pyjamas. (Fig. 089A.)



Fig. 089.

But now a half-pair of Worthwool's real artificial silk stockings will hold a camera, and scarcely show a bump on the outside. It is nothing like as well filled as I have observed such things to be at other and more interesting times. (Fig. 089B.)



Fig. ?

The same sort of thing is noticeable in the gentleman (shall we say?) who has paid (or owed?) a few cool hundreds for a miniature outfit with gadgets, and distributed them through his pockets. There is no sign of them. We may think we can detect a slight protuberance, but that is just as likely as not to be a pickled onion he

swallowed at breakfast. He is as slick and sleek as a sand-papered tailor's dummy. (Fig. X13.)

Please do not write to point out that it ought to be a tailor's sand-papered dummy. I know it ought. And if you are going to be smart you can wish yourself a happy Christmas, and save me the trouble.

And you!

It is quite on the cards, too, that this year miniature cameras will figure in the Christmas pudding instead of coin of the realm, and the lucky silver pigs that have to be retrieved by surgeons from your innards later on. And it is therefore on the cards that Aunt Sophronia (Fig. ?) will bite on the latest miniature camera under the impression that it is a sultana, and smash her denture. (Laughter and cheers.)



Fig. X13.

On the whole, there seems a prospect of quite a diverting festal season, with hitherto unheard-of possibilities, perhaps even including a slump in the prices of lemonade powder and hand-knitted tripe.

With the aid of a tiny camera, and a still tinier Smashalight lamp we shall be able to take hundreds of portraits of bright young things, of whom the one shown in Fig. A1 is the best specimen I could dig up in the time. She is unnaturally natural, compared with some of them. For example, she has painted eyebrows on the front elevation of her dome, instead of



Fig. A1.

behind the ears, where some of the very best people prefer them. (Fig. A1.)

* * *

There is no need to bother about panchromatic material

for this job. Never mind the ruddy lipstick. It looks bad and tastes worse. If the Cupid's bow comes out jet black, and is split asunder by dental tombstones, all the better. The bright young things are not Art Critics, whatever else they may be called. And I have heard them called some funny things, too.

* * *

The sub-sub-standard ciné merchant should have the time

of his life this Christmas. For the first time he can work by half-rushlight power, and should get in some hefty

stuff in dark corners and other places where they spoon. If he knows his job he should reap a rich harvest in the murk of the conservatory between the dances.

* * *

He may also feature a few friends and relations such as those chucked in as a free sample in Fig. F4.5. Some of these weird specimens have almost a human appearance, and a slow-motion picture of such expressions as they occasionally register is very much worth while. There is no objection whatever to pole-axing the specimens when done with. The main difficulty is in refraining from doing it first.

* * *

I want it to be distinctly understood that my own liking for miniature articles is definitely limited. It does not extend, for example, to turkeys or boxes of cigars. Quite the reverse. If you regard this as a broad hint you are welcome to do so, and to take it.

* * *

So far these remarks have been, I fear, rather too instructional and technical; perhaps too serious for the jovial occasion. By way of introducing a little personal interest I will wish you a particularly jolly and adventurous teeny-weeny miniature Christmas; and after that a voluptuously massive and splendificacious New Year.



Fig. F4.5.

How to make GHOST PHOTOGRAPHS

CONTRARY perhaps to the reader's expectations, this article does not propose to deal with the photography of one's ghostly ancestors or of those other nameless apparitions, headless ghouls and corpse-snatching fiends, which seem to infest the atmosphere during this festive season.

Since the correspondence columns of this journal have in the past given some considerable publicity to the very fascinating question of whether or not real spirits can manifest themselves upon a photographic plate, it is obvious that interest in the subject is not confined to the believer in Spiritualism, or to the journals which are published for the benefit of such.

Round about Christmas-time, however, one cannot be bothered to wait patiently for the witching hour when the "blood-curdling brag-gart" returns to the scene of his crime. In fact, quite excellent spirit photographs can be obtained without waiting for the assistance of anything so ethereal as a ghost.

To take photographs in which a "spirit" has a prominent position, the following procedure is usually adopted:

The person elected to "see" the apparition sits down in

the ordinary way with an appropriate expression of fright or astonishment fixed upon his or her face.

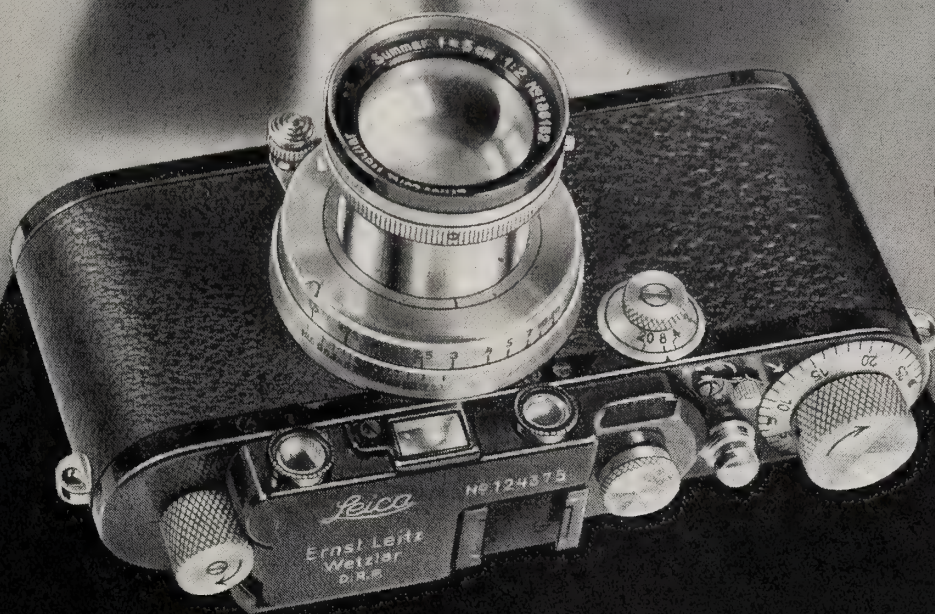


A straightforward flash-light photograph is then taken, using, however, only about four-fifths of the normal quantity of flashpowder.

The sitter retaining exactly the same pose, the "ghost," who is a second person suitably attired in light-colour clothing, then takes up his position, and the remaining one-fifth of the flashpowder is fired. If the two charges of powder are mixed and put out beforehand for rapid use, the making of the second exposure will be greatly facilitated. The camera must, of course, be on a tripod and not moved between the two exposures.

Care should be taken also to see that the background is not a plain one, since the transparent effect of the "ghost" is greatly enhanced when a few chairs and other articles are visible through its body. The ultimate result of the double exposure is, of course, obvious: the first yields a picture of the host, the second a picture of the ghost. The combined effect is most realistic, if one may be permitted to use such a term in reference to a "ghost" picture. GRIFF. J. JONES.

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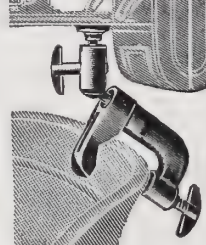
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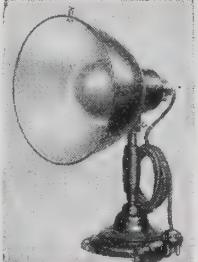
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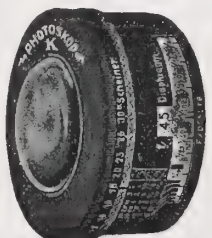
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Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Yuletide Hints for the Cinematographer

By SIGURD MOIR.

ONCE again, the festive season promises to be a very busy one for the amateur cinematographer. Busy, for with Christmas Day itself falling upon a Tuesday, celebrations will in a great many cases be extended over a period of five full days, in which event the question of programmes is going to present a somewhat trying problem.

Apart from this, there is the precautionary amount of overhaul work to be done; and it is advisable, too, to take full advantage of the usual for-gathering of friends to make a comprehensive family film of the festive period.

Films.

Unfortunately, there are bad as well as good ways of carrying out these Christmas tasks, and all too often it is the bad ways that prevail. Oftentimes, for example, the hiring of films is left until the last moment (when it is difficult if not impossible to obtain any of the films that are considered suitable for inclusion in the many displays which have to be given).

Then the projector is apt to be put into use without first being subject to a thorough overhaul—which, together with cleaning, becomes an essential to success in any continued run of shows. Nor does this take into consideration the appreciable preliminaries to filming even a 400-ft. family reel.

For a beginning, then, steps should be taken to obtain all the films likely to be required over the period. This, even where a good accumulation of films is already possessed, is likely to prove a difficult matter unless recourse is had to outside assistance. And in this connection it is impossible to over-estimate the value of interchange facilities which already exist within the amateur movement.

Most clubs or societies which possess any organisation worthy of the name are able to put members in touch with one another for the purpose of conducting these exchanges, whilst in many cases facilities actually exist for the loaning out of films previously acquired by the club librarian. In addition to which amateurs can always approach one another with a view to exchanging personal films for the period of the vacation.

Quite apart from these facilities, recourse can in most cases be had to the extensive stocks of commercial libraries. But here a word or two of warning:

keen amateurs always place a reservation upon the films they want some few days before the actual time at which the films will be required for showing—and, despite the fact that in one or more cases as many as 400 copies of a single film are known to be in existence, it must therefore be regarded as essential to make early application for the best and most popular of library releases.

In most cases, too, it is advisable to have on hand a fairly extensive list of alternatives; not that librarians are wont to substitute any but the same type of films for those not in stock—but it is most distressing at this time of the year to show films that the majority of guests have already seen.

Projection Preliminaries.

If these selected films are to be seen at their best the projector (or projectors) must naturally be adjusted to give of their utmost efficiency. Frictional parts must be thoroughly cleaned and oiled,

and a running test made in order to regulate the drive at projection speed.

For cleansing, there is nothing more suitable than kerosene, which must be applied with a stick swab and then removed prior to lubricating the machine. Most manufacturers recommend a light oil (some, the lightest mineral oil obtainable) for lubrication, and this is generally very sound advice. In the case of gear-driven machines, however, it will be found better to use Wakefield's heavy oil for the larger bearings and crown wheel gears—especially on the Paillard G916 and similar robust projectors. (This oil is obtainable from most stores in sixpenny injector cans; the only possible objection to its general use is that in very cold weather it may be necessary to run the machine for a minute or two immediately before the show, in order to attain proper projection speed.)

The next important thing is to clean



There is always the possibility of snow at Christmas-time. In view of this the amateur cinematographer should be prepared to secure typical action subjects such as the above while the going is good and before a thaw sets in.

out the gate, after which it must be seen that the lamp is properly centred within the projector. This can be done by holding a positive lens (such as that in a simple reading-glass) directly in front of the projector objective and varying the distance until an image of the burning filaments can be seen on the screen. Any deviation from the central position can thus be corrected in the minimum of time.

In glaring cases, of course, the fault manifests itself in the form of coloured spectrum lines appearing on the sides of the screen.

A Film Record.

The holidays should certainly not be allowed to slip by without making at least one short film for future showing to family audiences; but unless the film is well made it is far better to leave the whole project alone.

Undoubtedly the essential requirements are super-sensitive panchromatic film, a camera well equipped with wide-aperture lenses and—if any long shots are to be attempted—a few brilliant lights. The half-speed intermittent may be found helpful, and good reflectors are almost indispensable. And always

remember that reversal film can sustain under-exposure where positive-negative would be ruined.

Space does not permit of our going any farther into technical details; but the need for avoiding film friction, and going directly for a "straight" but well-planned record film, cannot be too strongly stressed. Indeed, in this, as in most other things (Oscar Wilde notwithstanding), truth is easily more desirable than make-belief.

With this advice I wish you all a Merry Christmas and—Good Screening!

Christmas Presents for Cinematographers

By "ACTINOGRAPHER."

Yuletide gifts "from one cinematographer to another" are always selected with a view to useful service. The following article offers some assistance in this matter and also suggests a number of frequently-overlooked alternatives.

CHRISTMAS again! And of all the tasks that confront the amateur cinematographer one of the most important is that of selecting gifts and souvenirs for his closer acquaintances. Some of these will unaccountably prefer bad cigars and disconcerting ties; but not a few will wake up to find themselves richer by one or two ciné accessories or possibly a piece of major apparatus.

The presents can, indeed, be divided into two distinct classes; one for those who already possess the major equipment, and another for those relations (especially young nephews) who are tremendously interested in the hobby and who would certainly appreciate the gift of a brand new camera or projector. In the first case, one's outlay is not likely to prove so great; yet there is no little difficulty in making an appropriate selection from the great variety of presents available.

Perhaps the most acceptable of all such is the gift of a new feature film. These films range in size from one or two reels

to seven or eight—with certain subjects priced at slightly higher rates than others. Camera-men, however, occasionally look askance at commercial prints (!), and for these enthusiasts it may be more satisfactory on the whole to purchase a few spools of super panchromatic or similar raw stock.

Exposure meters vary very considerably in price, so it may not be difficult to comply with veiled requests for "a meter"—and much the same applies to filter sets. Tripods, however, are in a different category. In order to be efficient, they must be able to support the weight of a heavy camera, and to remain rigid under the strain of vibrations created by a robust motor; for these reasons only the best is good enough in tripods.

For those who already possess a good collection of feature films, few presents will prove more acceptable than one of the new hide-and-velvet carrying-cases. These are obtainable in a variety of prices and sizes, each reel having a separate compartment to itself, so that

it may be advisable to ascertain the size of the recipient's favourite subject and to specify when ordering the number of compartments required (including, of course, one for the take-up). Carrying-cases are also obtainable for a number of projectors which are ordinarily sold without any other protection than that offered by the manufacturer's supply box.

Both projectionists and producing amateurs also like to possess enlargements from their favourite frames; and for all such the great attractions of a ciné-film enlarger should not be overlooked. Accessories to complete these attachments include a film pack, packet of contact printing paper and an ordinary printing-frame.

Amongst a host of smaller presents, such things as splicers, spare lamps and humidors can definitely stand out. The latter especially (each includes an empty 450-ft. reel) is always more welcome than the alternative tragic tie—for there is no limit to the number of such cans that the active amateur can put into use.

and cigarettes. Readers who have likely series for disposal should get in communication with this firm.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Northern Photographic Exhibition organised by the Manchester Amateur Photographic Society and the Bradford Photographic Society was opened in the Manchester City Art Gallery on December 8th, and will continue until January 19th, 1935. Over 2,000 prints and nearly 1,000 transparencies were received. This constitutes a record for the "Northern." Apart from the British Isles, entries were sent from eighteen countries—but owing to the limited space available only 440 prints are shown, about one-fifth of the number submitted, and 270 slides. The exhibition is of a very high standard and is regarded as one of the best seen in Manchester.

The Nottingham and Notts Photographic Society has recently changed its Hon. Secretary, the position now being held by Mr. H. C. Fletcher, 323, Hucknall Road, Nottingham.

Users of the Ensign "Midget" Camera will be pleased to know that they can now obtain Selo fine-grain panchromatic film suitably spooled for this popular little camera. It is supplied in six-exposure spools at 9d.

Photographs Wanted. Messrs. R. & E. Boyd, Ltd., of 130, New North Road, N.1., are in want of photographs of places of interest in this country to issue as a series of picture cards for tobacco

A complete 9-mm. ciné film library has been started by Wallace Heaton, Ltd., of 119, New Bond Street, W.1., and has been arranged to include all the films in Messrs. Pathé's Continuous Title Library. They will be available for release for the first time for the Christmas holidays, and thus ensure that those who book early will get absolutely brand new copies for showing on this occasion. Catalogue and full particulars should be applied for at once by all readers who are interested in 9-mm. films.

An Exhibition of American Pictorial Photography is now open at the Royal Photographic Society's House, 35, Russell Square, W.C.1. It will remain open to the public until December 31st. Admission is free.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, December 13th.

Accrington C.C. "The Heart of Lakeland." T. Cooper.
Aston P.S. Jumble Sale.
Basingstoke C.C. Exhibition.
Bury P.S. Postal Club Lantern Slides.
Coatbridge P.A. Slide-Making. E. Samson.
Gateshead and D.C.C. Print Night.
Gravesend and D.P.S. "A Flemish Journey." Mr. Carter.
Greenock C.C. S.P.F. Colour Slides. Club Lantern Night.
Hammersmith H.H.P.S. Discussion on 'One-Man Show (Paul Shillabeer).'
Hull P.S. "With a Naturalist in Lapland." Ralph Chislett.
Keighley and D.P.A. "The Valley of the Wye." S. Guy.
Liverpool A.P.A. "Brazil and the Brazilians." Wm. Howarth.
Loughborough P.S. Ciné Exhibition by H. Foscutt.
Newcastle and Dist. A.C.A. Film Competition Judging.
N. Middlesex P.S. "A Review of Colour Work." F. P. Bayne.
Oldham P.S. "Landscape from the Practical Side." S. Bridgen.
Richmond C.C. Members' Evening. Alliance Slides.
Stourbridge Inst. P.S. Competition: Industry.
Sunderland P.A. "War-time Photography." J. H. Cleete.
Twickenham P.S. Home-made Gadgets. C. Howard.
Tynemouth P.S. "Pictorial Composition." H. Stephenson.
Watford C.C. "An English Farm." L. Gunton and R. Philips.
Wimbledon C.C. "Photographic Memories." P. Martin.
York P.S. "Come with Me to the Zoo." F. A. Jordan.

Friday, December 14th.

Ashton-under-Lyne P.S. "Switzerland."
Basingstoke C.C. Exhibition.
Hackney P.S. Outing: Whipp's Cross.
Harrogate P.S. "Picturesque Landscapes in Many Lands." J. Dudley Johnston.
Hinckley and D.P.S. "Development, Scientific and Rule of Thumb." H. F. Jefferson.
Ilkeston A.C. "The History of Roads." V. K. Mann.
John Ruskin C.C. Practical Work.
King's Heath P.S. Print Criticism.
Leigh Lit. Society P.S. Slide-Making. Travis Burton.
Leytonstone and Wanstead C.C. "A Knapsack Holiday in Lakeland." G. E. W. Herbert.
Photographic Society of Ireland. "Flashlight." H. M. Dockrell.
Royal P.S. "The Italian Dolomites and Lakes in Colour." Louis Barron.
Southend-on-Sea and D.P.S. E.A.F. Travelling Exhibition.
Whitehall Ciné Society. Visit to Wimbledon Ciné Club.
Wimbledon Ciné Club. Films by Whitehall C.S.

Saturday, December 15th.

Basingstoke C.C. Exhibition.
Hammersmith H.H.P.S. Criticism of Monthly Competition. Harold Taylor.
Stockport P.S. Visit to the "Northern" at City Art Gallery.

Sunday, December 16th.

Todmorden P.S. Ciné Display by Members.

Monday, December 17th.

Ashton and Hirst P.C. Flashlight. J. Richardson.
Blackburn and D.C.C. "Round the Coast of England." E. S. Maynard.
Blackpool and Fylde P.S. Debate on the Work up to date.
Bradford P.S. Print Night.
Chelsea P.S. Question Night and Sale of Apparatus.
City of London and C.P.S. Pyro-soda Development of Bromide Prints. J. C. Holloway.
Derby P.S. "Pictorial Aims and Reality." F. W. Lawton.
Dewsbury P.S. Y.P.U. Slides.
Glasgow and W.S.P.A. Cambridge University Portfolio with Criticisms.
Ipswich and D.P.S. "Diffusion—Pictorial or Otherwise?" L. Lower.
Kidderminster and D.P.S. Bromoil. Frank Smyth.
Kingston-upon-Thames and D.P.S. "Composition." S. Bridgen.
Leeds C.C. Prints and Slides by the Transferotype Process. W. H. Hammond.
London County Council Staff C.C. Chloro-Bromide Printing. R. S. Beck.
Newcastle (Staffs) and D.C.C. Slide Competition.

Monday, December 17th (contd.).

Oxford P.S. "Architectural Photography." H. W. Bennett.
Plymouth Inst. P.S. Print Criticism Evening and Alliance Prints.
St. Helens C.C. "The Amateur Photographer." Prize Slides.
South London P.S. "Pictorial Photography." J. Dudley Johnston.
Southport P.S. Members' Exhibition Night.
Wallasey A.P.S. Gaslight and Bromide Printing. F. H. Lancaster.
Walthamstow and D.P.S. "A Tour of Southern Ireland." Miss E. A. Miller.
Wolverton P.S. Retouching, Spotting, etc. N. Ridge.

Tuesday, December 18th.

Basingstoke C.C. Alliance Prints.
Bedford C.C. "Gevaluxe." R. S. Beck.
Birmingham P.S. Annual General Meeting.
Blackpool and Fylde P.S. President's Night.
Bridge of Allan and D.P.S. Lecturettes by Members.
Doncaster C.C. Y.P.U. Prints and Slides.
Grimsby P.S. E.A.F. Portfolios.
Hackney P.S. Prints and Slides from Outings.
Halifax P.S. "Control." A. Barraclough.
Hamilton P.S. S.P.F. Slides.
John Ruskin C.C. Improving the Print.
Kilburn and Willesden P.S. "A Knapsack Holiday in Lakeland." G. E. W. Herbert.
Leamington and D.P.S. Bromoil. R. Smith.
Leeds P.S. Y.P.U. Trophy Prints and Slides. Criticism of Slides by H. H. Featherstone.
Leicester and L.P.S. Print and Slide Competitions.
Manchester A.P.S. Ciné Demonstration. R. Higginbottom.
Monklands P.S. "Memories of Erin." Robert Hunter.
Morecambe, Heysham and D.P.S. "Amateur Cinematography." H. T. Morris.
Nelson C.C. Slide Evening.
Norwich and D.P.S. Members' Slides.
Portsmouth Camera and Ciné Club. Selection of Hants Slides.
Preston S.S.P.S. "Amateur Ciné Films." J. Hodgson.
Rotherham P.S. Y.P.U. Prints.
Royal P.S. Scientific and Technical Photography.
Rugby and D.P.S. Still-Life Competition Evening.
St. Bride P.S. Slide-Making. R. H. Bullen.
Sheffield P.S. "The Way of the Lovely Sky." Capt. A. G. Buckham.
Small Heath P.S. "Coventry—Ancient and Modern." L. Evans.
South Glasgow C.C. G.D.U. Portfolio and S.P.F. Portfolio.
South Shields P.S. Jumble Sale.
Stafford P.S. Competition (Prints and Slides).
Swindon and N. Wilts C.C. Cinematography.
Warrington P.S. "The Amateur Photographer" Prize Slides.
Wolverhampton P.S. Development of Negatives. F. Smyth.

Wednesday, December 19th.

Borough Poly. P.S. Discussion on the Exhibition.
Camberwell C.C. Lantern Reflections 1933-34. R. C. L. Herdson.
Cherley P.S. "The Amateur Photographer" Prize Slides.
Coventry P.C. Summer Outings—Print Exhibition.
Croydon C.C. "Miniature Cameras." F. Hunnisett.
Darwen P.A. One-Man Show.
Dennistoun A.P.A. "Perfect Engravings." D. Phillips.
Edinburgh P.S. "Nigeria." H. D. Wyllie.
G.E. Mechanics Inst. P.C. Developing and Printing. Johnson & Sons, Ltd.
Ilford P.S. President's Evening.
L.M.S. (London) P.S. Carbo. Autotype Co., Ltd.
Northallerton and D.P.S. Trimming Prints, etc. R. P. Haw.
Partick C.C. Gaslight Printing. D. A. M'Vean.
Phoenix Welfare C.C. Annual Exhibition Judging and Criticism.
Rochdale P.S. Filters. J. Hargreaves.
South Essex C.C. "Printing on Gevaluxe Paper." R. S. Beck.
South London P.S. Ciné Group Meeting.
South Suburban and C.P.S. "The Lecturer, Lecture, and LECTURED to." A. L. Fairbank.
Stockport P.S. Flashlight. A. E. Tinker.
Whitehall Ciné Society. "To Greece by Car with a Motocamera." C. L. Smith.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 28.

Chicago International Salon.—Open, December 13-January 20. Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

Western International Salon.—Open, December 10-15. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 7, 1935. Particulars from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Secretary, Sociedad Fotografica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society (Photographic Section). Open Exhibition.—Entry forms due, January 11; exhibits, January 17; open, January 28-February 16. Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

International Miniature Camera Exhibition, for

prints and enlargements made from miniature camera negatives.—February 1-21, 1935. Latest date for entries, January 21. Entry forms and particulars from Exhibition Secretary, British Photographic Fellowship, 7, Aberdeen Mansions, Kenton Street, W.C.1.

South London P.S. Annual Exhibition.—Entries, January 22; open, February 16-March 16. Details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25-March 2, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

Ilford P.S. Annual Exhibition.—Entries, February 2; open, March 4-9. Hon. Exhibition Secretary, H. G. Haylock, 58, Windermere Gardens, Redbridge Lane, Ilford, Essex.

Birmingham P.S. Annual Exhibition.—Entry forms due, February 9; exhibits, February 12; open, March 2-16. Secretary, E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11-16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

L.M.S. Annual Exhibition.—Entries, February 13; open, March 11-16.—Secretary, A. J. Scrivener, Station Master's Office, Euston Station, N.W.1.

Cannes Photo-Club International Salon.—Entries, February 20; open, March 31-April 7. Entry forms from Secretary, Photo-Club of Cannes, Boite Postale 105, Cannes, France.

G.E. Mechanics Institute P.S. Annual Exhibition.—Entry forms due, February 22; exhibits, March 1; open, March 12-13. Hon. Exhibition Secretary, W. F. Calcraft, 76, Gurney Road, Stratford, E.15.

Barry C.C. International Salon.—Entries, March 8; open, March 18-23. Secretary, J. H. White, Caerleon, 61, Pontypridd Road, Barry, Glam.

Scottish National Salon (Art Galleries, Ayr).—Entries, Overseas, March 9; Great Britain, March 23; open, April 20-May 4. Secretary, Arthur J. Nelson, 6, Hilary Crescent, Ayr, Scotland.

Brussels International Salon.—Entries, March 15; open, May 7-June 9. Secretary, M. Maurice Broquet, Rue du Sceptre, 77, Brussels, Belgium.

Antwerp International Salon.—Entries, March 15; open, April 27-May 12. Secretary, D. J. de Groot, Van Heystrelt-Straat, 19, Deurne-Antwerp, Belgium.

Hackney P.S. Annual Exhibition.—Entries, March 25; open, March 27-30. Secretary, Walter Selfe, 24, Pembury Road, Clapton, E.5.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Single Components.

Can I use the front or back combination of my lens alone? If so, will it be an anastigmat?
R. C. H. (Scunthorpe.)

We cannot say how the single components of your lens will work, but, in any case, they will not be anastigmats, but what are known as "single" lenses. If you have sufficient camera extension you may find the single components useful for landscape, and even portrait work, but the quality of their performance can only be decided by actual trial.

Choice of Enlarger.

I cannot decide whether to have a condenser in an enlarger or not. A catalogue I have says "Condenser enlargers are fast becoming obsolete," and yet condenser enlargers are still being made. Which type of enlarger do you advise?
E. V. M. (Illey.)

With very small negatives there is no difficulty in getting even illumination without a condenser, although the exposures are necessarily longer. The statement that condensers are becoming obsolete is not accurate, except in the case of very small negatives, and even then there is something to be said against the assertion. Many have a preference for a condenser, but using diffused instead of direct light.

Tinting Photographs.

I have been trying to tint glossy bromide prints, but even when they are wetted first the colours are streaky. What can I do to avoid this?
N. W. (London.)

We know of no reliable means of doing away with this trouble entirely, although the use of a little ox-gall in the water helps. Personally, we prefer a matt surface, which is less repellent than a glossy one, and in our opinion looks better when finished. Soak the print first, lay it on a sheet of glass, surface-dry it, and apply the colours in a series of light tints at intervals rather than in one strong one.

Developer Stains.

I developed several negatives with some old developer (single solution), and they are stained and dirty. Can anything be done to make them usable?
D. O. M. (Exeter.)

You do not give much information to guide us. We suggest the following treatment. Immerse the negative for ten minutes in:

| | |
|------------------------|---------|
| Potassium permanganate | 25 grs. |
| Common salt | 1 oz. |
| Glacial acetic acid | 1 oz. |
| Water | 10 oz. |

Keep the dish moving during the operation. Rinse negative. Place till bleached in 10 oz. water containing ½ oz. potassium metabisulphite. Rinse. Re-develop in fresh solution (such as M.Q., amidol, etc.), wash and dry.

Distortion.

What is about the shortest focus lens that can be used for portraits without showing distortion?
A. L. (London.)

Your question indicates that you are under a misapprehension. What you evidently mean by distortion is not a question of focal length, but of distance from lens to subject. It is best not to have the lens nearer to the face of the sitter than nine or ten feet. Whatever the distance the only difference made by focal length will be one of size, not of drawing.

Pyro for Tank.

If it is possible to use pyro for tank development, will you suggest a formula?
H. W. (Birmingham.)

It is quite possible, and here is a suitable formula:

| | |
|---------------------|----------|
| A. Pyro | 280 grs. |
| Sodium sulphite | 4 oz. |
| Pot. metabisulphite | 210 grs. |
| Water to | 20 oz. |
| B. Sodium carbonate | 4 oz. |
| Water to | 20 oz. |

The tank solution is A, 1 part; B, 1 part; water, 18 parts.

Formalin.

Can you give me a hint or two on how to prepare and use formalin? What is it, anyhow?
C. J. (Salford.)

To answer your second question first, commercial formalin is water containing forty per cent of the gaseous aldehyde of methylic alcohol. In photography it is used for hardening the gelatine coating of prints and negatives, and is so effective that even boiling water will not melt the hardened gelatine. If one part of the commercial solution is added to nine or ten parts of water, prints and negatives will be hardened in three or four minutes; a solution of one in twenty should be allowed to act for ten minutes. Subsequent washing is not necessary, as the gas disappears as the water dries out.

Gum-Bichromate.

Where can I get a book about printing by the gum-bichromate process? Are materials for it obtainable commercially?
M. L. W. (Bolton.)

We know of no book now in print that deals with this process only, but you will find all the necessary information in "The Dictionary of Photography," where nearly a dozen pages are devoted to it. Many years ago prepared papers were obtainable commercially; but all the best-known exponents of the process prepared their own. The scope for individuality of method thus afforded was one of the few advantages of the process.

Testing Shutter.

I understand there is a laboratory in or near London where shutters are accurately tested. Can you give me the address?
C. C. M. C. A. (Glasgow.)

The National Physical Laboratory, Teddington, Middlesex.

Ink Stains.

How can I remove ink stains from a negative?
A. M. S. (Devizes.)

Several methods have been suggested for removing ink stains from prints, and these apply also to negatives. At the same time, we hesitate to recommend any of them for two reasons. First, because their success depends largely on the character of the ink, and, secondly, because any treatment which will remove the ink may also damage the image.

Chromium Stain.

What is the strength of metabisulphite solution for removing chromate stain in intensification?
L. A. L. (London.)

The exact strength of the potassium metabisulphite solution is not important, but five per cent is generally regarded as suitable.

Composite Pictures.

Is there a book dealing specially with the building up of composite pictures from different negatives?
H. E. H. (London.)

We cannot recall any book devoted to detailed particulars as to making composite pictures, although the matter is dealt with incidentally in various textbooks, and in many articles. There are so many methods and so many personal ideas on this subject that the information has to be picked up from time to time from all sorts of sources.

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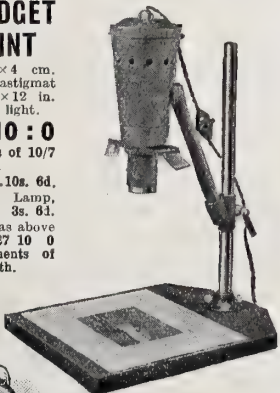
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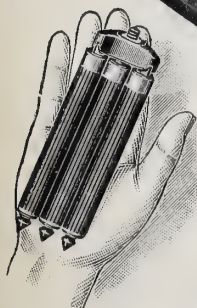
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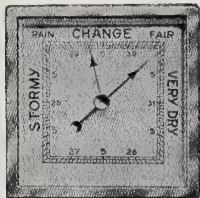
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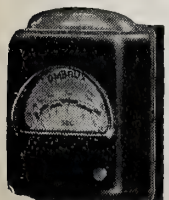
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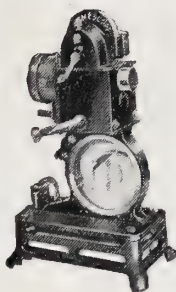
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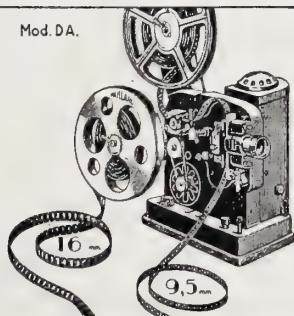
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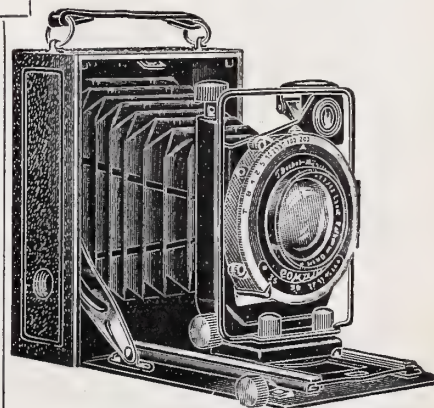
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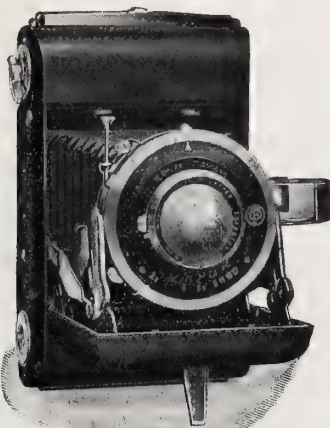
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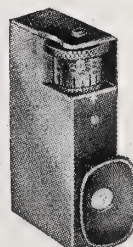
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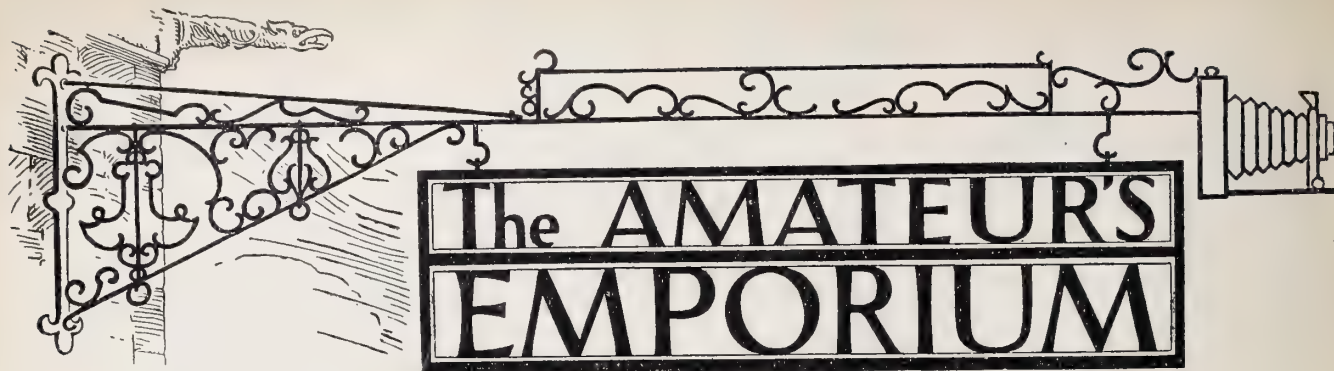
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SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 2; 25a, Renfield Street, Glasgow, C.2.

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Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

T.P. Junior Special 1-pl. Reflex, Cooke f/4.5 lens, £4/15; Cooke 5-in. Series XIII f/2.9 lens, £5/10.—Mills, 161, Dudley Rd., Birmingham. [4750]

LEICA II, Elmar f/3.5, case, accessories.—Knowers, Gibraltar Cottage, Common, Tunbridge Wells. [4764]

1-PLATE Newman-Sinclair Reflex, 6-in. f/4.5 Zeiss 4 Tessar, and 15-in. f/6.8 Dallmeyer Telephoto, interchangeable, 6 D.P. slides, F.P.A. and screen, set of pan. filters, K1, K1½, K3 and G., also infra-red, sky-shade for each lens, leather case, £25, or near offer.—Baker, Belle Vue, Upper Luton Rd., Chatham. [4803]

SANDERSON, Regular Model 1-pl., double mahogany book-form slide, Mackenzie-Wishart adapter, envelopes, F.P.A., brown leather case, without lens and shutter; perfect condition; first reasonable offer secures.—Duncan, Fernlelea, Tillycultry. [4806]

9×12 Ernemann Folding, double extension, etc., Tessar f/6.3, perfect, £3; also 4-pl. Reflex, £4; bargains.—Filsham Dene, Quex Rd., Westgate. [4809]

T.P. Victory Reflex 3½×2½, revolving back, f/4.5, F.P.A., roll-holder, slides, case and horizontal enlarger, 5-in. condenser, takes quarter-plate, fitted Goerz Dagor lens f/6.8, in focussing mount, £5/10.—Proctor, Shandon, Chantry Rd., Bishops Stortford, Herts. [4810]

1-PLATE Zeiss Lens Camera, f/6.3, Compur, D.E., 4 rise and cross front, level, focussing screen; sound optical and mechanical condition, slides, F.P.A., leather case, £4.—Withers, 6, Lime Grove, Hayes, Middlesex. [4812]

IMPORTANT NOTICE

Owing to the Christmas Holidays, the issue of "THE AMATEUR PHOTOGRAPHER & CINEMATOPHAGER" for December 26th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS for insertion in that issue can be accepted up to **FIRST POST, WEDNESDAY, December 19th.**

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

3½×2½ Voigtlander Avus, f/4.5 Skopar, f/6.3 3½ Tele Dynar, roll, pack, 3 slides, filters, leather case, £9.—Young, 4, Swain St., Rochdale. [4813]

PHOTOGRAPHIC Sundries for disposal, suit amateur; reflex cheap.—137, Warren Avenue, Southampton. [4815]

HIGH-CLASS Outfit.—9×12 cm. Zeiss Ikon Ernofflex II, the only folding reflex with triple extension, rising front, revolving back, Tessar f/4.5, Distar lens, Tele lens, variable focus, 3 double slides, F.P.A., plate magazine, case, special tripod and many other accessories, an outfit which masters every photographic problem; cost over £50; recently overhauled by Zeiss Ikon; what offers?—6, Craigcrook Avenue, Edinburgh, 4. [4818]

ENSIGN Selfix 20 3½×2½, f/4.5, velvet-lined leather case; perfect condition, £2/15 or nearest.—Roelich, 47, Welbeck Rd., Doncaster. [4821]

3½×2½ Tropical Nettel Deckrullo, 4¼-in. f/4.5 3½ Tessar, F.P.A., 3 D.S., case, £14; Kodak (Autographic Film) 3½×2½, Wray f/6.8, Compur, £4; 1-pl. Horizontal Abbeydale Enlarger, all movements, condenser, adapters, lantern slide holder, no lens, £6.—Walton, Parkgate, Wirral. [4822]

3×4 cm. Zeiss Box, f/6.3, 22/6, offer.—40, Yewcroft Avenue, Harborne, Birmingham. [4826]

LEICA Model II, f/3.5 Elmar, ever-ready case, also soft purse, 1/4 Elmar, 9-cm. focal length, in leather case, large universal view-finder, Vidom, in leather case, negative viewer, Correx tank, universal lens hood, yellow filters, Leicaexp exposure meter; all for £22 for quick sale; deposit system.—Box 2408, c/o "The Amateur Photographer." [4823]

CAMERAS AND LENSES

KODAK Six-20 Junior, f/6.3, filter, portrait attachment, release, Kodak 2½ tank, practically new, 62/6.—Below.

LANCASTER Electric 1-pl. Horizontal Condenser Enlarger Body with Cameo Camera, f/7.7, serviceable condition (also ten holders, 6 film sheaths, F.P.A.), making perfect enlarger, 35/-lot.—Below.

DALLMEYER Studio Shutter, 5½-in. square, 3-in. open, complete, 22/6.—Below.

SMALL Agfa Hand Flashlamp (new spring), 5/6; Squeezes, Roller, 10-in. 2/6, Flat, 12-in. 1/6, 8-in. 1/3; Hand Stereoscope, 2/3; 1-pl. Printing Frame, 1/9; 1-pl. Retouching Desk, 2/9; 3-in. Trident Weight, 1/9.—Box 2407, c/o "The Amateur Photographer." [4824]

31×2½ Ihagee, focal-plane and delayed-action **32** Compur, Meyer Veraplan convertible, 6 slides, F.P.A., nearly new condition, leather case, £8/15.—16, Westmoreland Rd., North Harrow. [4825]

NAGEL Vollaenda, 16-on-V.P. film, Zeiss Tessar f/2.8, Compur shutter, self-erecting, perfect instrument, £8/10, or near offer; approval deposit or against business card.—W. G. Kerr, 20, Renfield St., Glasgow. [4829]

31×2½ N. & G. Special Folding Reflex, Ross f/2.9 lens, filter, F.P.A., case, overhauled and guaranteed perfect condition by makers this year, £27/10; bargain, approval deposit with pleasure.—Bowers, 16, Gawber Rd., Barnsley. [4832]

ENSIGN Special Reflex 1-pl., f/3.4 Aldis lens, speed, time and 1/15th to 1/1,000th, revolving back, 3 dark slides, F.P.A., condition as new; list price £15/15; accept £8/10; deposit system.—Lewis, 21, Windsor Rd., Penarth, Glam. [4833]

PERFECT Winter Photography.—Dallmeyer 3½×2½ Roll Film Camera, fitted Dallmeyer Pentac f/2.9 lens, Compur shutter, D.V. finder, can also be used for plates (no dark slides), black leather case; excellent condition; perfect working order; cost £18/10; bargain, £9, for quick sale.—Buxton, 30, Ash Grove, Ealing, London, W.5. [4835]

GOERZ Anschütz 5×4 Focal-plane Camera, Goerz Dagor f/6.8 anastigmat lens, plateholders, case, etc.; perfect condition, £12.—Doctor Cannon, Moorcroft, Hillingdon, Tel., Uxbridge 809. [4836]

1-PLATE Field, double extension, f/8 lens, 3 D.D. 2 slides; good condition, 30/-.—Storey, 48, Forest Approach, Woodford Green, Essex. [4838]

ANDERSON 1-pl., f/6.3 anastigmat lens, S speeded shutter, usual movements, 6 D.D. slides, Practos meter, etc.; good condition, 60/-.—T. Thornburgh, 122, Spring Gardens, Edinburgh. [4839]

LEICA III, Elmar, chromium, ever-ready case, Valoy enlarger, Correx tank, filter, self-timer and other accessories; all as new, £26 for complete outfit only.—Leighton, Danehurst, Boyle Farm, Thames Ditton. [4840]

AGFA Speedex, Compur, new September, in leather case, £4/10 or nearest, for immediate sale; genuine bargain.—Stiles, 269, Perry Common Rd., Erdington, Birmingham. [4843]

31×2½ Ensign Roll Film, plate back, f/4.5 anastigmat, new type Compur, radial focusing, unused F.P.A., ground-glass screen, 6 slides, leather case, Zeiss yellow filter, perfect condition, £4 lot; 3½-in. Kodak Film Tank, brand new, 5/-; also Marconi 3-guinea Gramophone Pick-up, as new, 25/-.—N. How, 109, Thurlow Park Rd., Dulwich, S.E.21. [4845]

5×4 Goerz Folding Reflex, F.P.A., 4 D.D. slides, f/4.5 anastigmat, 12 cut-film sheaths, 1/10th to 1/1,200th sec., leather case, bargain, £5; 5×4 Kodak Cut-film Developing Tank, as new, 15/-.—Ibbotson, 40, Queen's Avenue, Muswell Hill, N.10. [4847]

6×13 Heidoscope, f/4.5, 2 matched Alpha filters, 6 German silver dark slides, F.P.A., leather case; perfect, £30; approval deposit.—Box 2411, c/o "The Amateur Photographer." [4849]

PRESS, T.P. 1-pl., f/3.5 Ross Xpres (new), 4 double slides; cost £27; must sell, £14 or offer.—Box 2412, c/o "The Amateur Photographer." [4850]

BARGAIN—Pilot Miniature Reflex, f/2.8 Tessar, Compur, leather case; perfect condition; as new, £12; or offer.—Box 2414, c/o "The Amateur Photographer." [4852]

SUPER Ikonta 3½×2½, case, £14/5; Dremoscop, Proxar, filter, lens hood, £2/5; new condition; dealer's report; cost £20/10 recently; cash offers only; write, full particulars.—Box 2415, c/o "The Amateur Photographer." [4853]

N. & G. Folding Reflex 2½×3½, film pack, f/4.5 Ross, hide case; condition perfect, £25 near offer.—Taverner, 4, Queen's Gate, S.W.7. [4854]

1-PLATE Watson's Premier Square Bellows, no 2 lens, 6 slides; list price £25, £3/10.—101, Carver St., Sheffield, 1. [4857]

THE VAUXHALL



Get this outfit on 5 days' free approval
against deposit, £5 : 19 : 6

"The Camera Extraordinary."

Takes 16 pictures on standard 2½×3½ roll films (to-day's most popular size). It is fitted with the well-known f/2.9 Meyer Trioplan anastigmat, in delayed-action Compur shutter, speeded from 1 to 1/250th sec.

Wear-resisting reinforced bakelite body, to withstand long wear without shabbiness, self-erecting front, real leather bellows, direct-vision optical view-finder. Pressure pad to keep film flat.

PRICE—With f/2.9 Meyer Trioplan, in £5 : 19 : 6
D.A. Compur shutter. Only.....

"... It is a delightful outfit to use and is capable of producing the finest results." Vide "The Amateur Photographer," September 26th, 1934.

Please Note.—The Vauxhall is only obtainable from The Camera Co.

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Pathoscope Imp Projector, complete with motor, super attachment and resistance for all voltages. Immediate delivery, no waiting..... £7 0 0

New Dekko Projector, amazing illumination, resistance in base for all voltages. Immediate delivery, no waiting. Price, complete in carrying-case..... £3 10 0

Leica Model III, f/2 Summar, all chromium plated. As new. List £35 7s..... £24 19 6

Ensign Roll Film Reflex, f/3.4 Aldis anastigmat. As new. List £10 15s..... £8 15 0

V.P. Agfa Speedex, f/3.9 anastigmat, Compur shutter. As new..... £3 18 6

3×4 cm. Baby Ikonta, f/4.5 Novar. As new. List £4..... £2 19 6

2½×1½ Ikonta, f/4.5 Novar, delayed-action shutter. List £5 15s..... £3 15 0

Model 1 Leica, f/3.5 Elmar, focal-plane shutter. Perfect order and condition. Real snip..... £6 19 6

9×12 cm. or 1-pl. Kodak Nagel Reocomar, f/3.8 Xenar, delayed-action Compur, 3 slides, F.P. adapter and leather case. Exactly as new. List £16 2s..... £7 19 6

2½ square Automatic Rolleiflex, f/3.8 Zeiss Tessar, leather case. Guaranteed latest model. As new. List £24..... £14 19 6

2½ square Foth-Flex, f/3.5 anastigmat, delayed-action focal-plane shutter. As new. List £10 7s. 6d..... £7 12 6

Boxer Model D, for 9.5 and 16 mm. films, 250-watt lamp, forward and reverse drive, latest type lamphouse. List £36..... £24 18 6

3×4 cm. Fotef, f/4.5 anastigmat, delayed-action Pronto shutter. List £4 12s. 6d..... £2 5 0

3×4 cm. Korelle, f/4.5 anastigmat, Ibsor shutter. List £6..... £2 5 0

V.P. Kodak Series III, f/5.6 anastigmat, Diomatic shutter. List £5 10s..... £1 19 6

3×4 cm. Westminster Westette, f/2 Xenon, Compur shutter. List price £12 12s..... £7 12 6

3½×2½ Apem Reflex, f/4.5 Cooke, 3 slides and case..... £3 19 6

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.

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CAMERAS AND LENSES

BALDA, 16 on 3½×2½, Meyer f/2.9, D.A. Compur; cost £9/5 this year, £6, offer.—57, Norval Rd., Wembley. [4863]

KODAK Duo Six-20, f/3.5 anastigmat, Compur shutter, new; cost £9/15; accept £5/10; deposit system.—124, Churchgate, Southport, Lancs. [4866]

FOR Sale.—1/1-pl. Triple Extension, T.P. shutter Dallmeyer lens, 3 D.D. slides, tripod, case, £4/15; 1-pl. Triple Extension, T.P. shutter, 3 D.D. slides, tripod, approval, £3/10.—G. S. T., 13c, Inkerman Bks., Woking. [4868]

CONTAX, f/2.8 Tessar, in ever-ready leather case, together with filter and lens hood, in new and perfect condition; used only a few times, cost £29; accept £19.—Allen, Jeweller, Aldeburgh, Suffolk. [4870]

BALDAX 16 on 3½×2½, Trioplan f/3.5, Ibsor shutter, as new, £5; exchange V.P. Plate, f/4.5 lens.—M. T. A., 144, Palmer's Rd., New Southgate, London, N.11. [4873]

LEICA III, Summar f/2 in collapsible mount, L case, new, £25.—10, Oakbank Grove, Herne Hill, S.E.24. [4877]

LEICA Model I, hardly used, Meyer f/1.5, f/19/19; owner has Contax.—Watson, 91, Stansted Rd., Southsea. [4878]

31×2½ Ernemann, f/8, 3 speeds, slides; good condition, 12/6.—38, Home Park Rd., S.W.19. [4880]

31×2½ F/4.5 Zedellar, Compur D.A., rising front, 32 6 slides, roll-film adapter, leather case; perfect, £3.—Cons, 46, Hampden Rd., Hornsey. [4881]

5×4 Anschütz Press Camera, 3 D.D. slides (new blind), 1-pl. adapters; perfect, £3 (without lens).—Fowler, 301, Stapleton Rd., Bristol. [4887]

1-PLATE T.P. Special Junior Reflex, f/4.5 Zeiss 4 Triotar, 6 slides, F.P.A., £4/4.—Hanscomb, Pathways, Tadworth. [4889]

LEICA Model I, interchangeable Elmar f/3.5, 3 spool-chambers, collapsible lens hood, leather case, filter, £6/10; deposit.—Box 2420, c/o "The Amateur Photographer." [4892]

LEICA III, Summar f/2, rigid, quick-setting shutter device; just as new, £21; accept first cheque; or deposit system.—Box 2421, c/o "The Amateur Photographer." [4893]

COMPLETE Miniature Outfit, comprising Pilot Reflex, f/2.8 Tessar, case, hood, Proxars, Correx tank, latest miniature photography books costing £1, camera as new; all accessories unused; cost over £26; will accept £17; would take part exchange good 3½×2½ or 4½×3½ outfit, preferably roll film with plate back or Etui, balance cash.—Box 2422, c/o "The Amateur Photographer." [4894]

WANTED.—180-mm. f/4.8 Goerz Celor Sunk Mount, without lenses; sell 6-in. Condenser, double plano convex lenses, mounted, 18/-; two Projection Lenses, 2½-in. flange, pinion focussing, 10/-, 8/-.—Pallett, 20, Battledean Rd., N.5. [4817]

Trade.

CAMERAS Exchanged; largest stock in S. London; special attention to Pathoscopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

R. G. LEWIS, Miniature Camera Specialist, offers the following guaranteed apparatus; approval against deposit.

LEICA III, chromium, Summar f/2, collapsible; cost £35/5; perfect condition, £24/17/6.

NOTHER, indistinguishable from new, £25/17/6;

A Case for above, 17/-.

LEICA II, Hektor f/2.5, ever-ready case; cost £27/7; unmarked in any way, £16/19/6.

LEICA I, case; excellent condition, £6/17/6.

LEICA 13.5-cm. Elmar f/4.5, chromium; as new, £8/19/6.

LEICA Universal View-finder, chromium; as new, £2/14.

LEICA Angular View-finder, chromium; as new, £17/6.

CONTAX, latest model, f/2.8 Tessar, ever-ready case; unmarked; cost £31/5; £19/15.

ROLLEIFLEX, latest automatic 6×6, f/3.8, 2 filters, case; unsoiled; cost £24/10; £15/19/6.

BEFORE buying your Miniature Camera, write to R. G. Lewis, the Miniature Camera Shop, 5, Southbury Rd., Enfield, Middlesex (Enfield 3508), who will definitely offer the highest allowance in England on your present apparatus. [4891]

CONDENSER Lenses: 4½-in., unmounted 10/-; pair mounted 13/6; 5½-in. 16/6, 5½-in. 18/-, mounted 22/-; all sizes, also for cinemas, lowest prices.—Below.

ENLARGING Lenses any focus cheap; anastigmat polished as new; Mangin mirrors and lenses for every photographic purpose; enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [4896]

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XMAS BARGAINS

The choice outfits given below are not well-worn, untested models, but specially picked Real Bargains, just like new, that maintain our reputation and bring recommendation from every purchaser. All Tested. Guaranteed. Seven Days' Approval against Remittance. Instalments Arranged.

| | | | |
|--|------|------|---|
| 1-pl. Salex/Press Pocket, f/4.5, 1/10th to 1/1,000th, slide..... | 24 | 4 | 0 |
| 31x21 Etui Water Pail, f/4.5, D.A. Compur. As new..... | 25 | 5 | 0 |
| 91-mm. Pathe Motocamera, Zeiss Tessar f/3.5. List £10..... | 27 | 15 | 0 |
| Half-V.P. Zeiss Helios Vertical Enlarger, f/6.3. As new..... | 21 | 9 | 0 |
| 31x21 Tropical Carbine, f/4.5, 1 to 1/100th, rise front..... | 33 | 10 | 0 |
| 6x6 Praxinos Super Vertical Enlarger, condensers..... | 111 | 11 | 0 |
| Ensign Midgel, f/6.3, and case, Slips in vest pocket..... | 11 | 17 | 6 |
| Exakta f/4.5 Reflex. Cost £12. Perfect bargain..... | 28 | 17 | 6 |
| 16-mm. Kodak B.B. Camera, f/3.5. As new. First..... | 27 | 10 | 0 |
| V.P. Goetz Tensar Roll Film, Dogmar f/4.5, Compur..... | 33 | 17 | 6 |
| Three Only—31x21 Zeiss Ideal Plate, 44-in. Tessar f/4.5, D.A. Compur, double ext., clip-on quick-change slides. As new £19 17 6 | | | |
| 31x21 Kodak Jiffy, self-erect., suitable present..... | 11 | 12 | 6 |
| 8x Zeiss Famous Binoculars, centre focus, case..... | 46 | 17 | 6 |
| 31x21 N. & G. Famous Hand-made Folding Compact Reflex. Rose Xpres f/4.5, latest, revolv. back, swing latest front, magnifiers in hood, D. slides, hide case. As new..... | 25 | 0 | 0 |
| S. Pathe Films, 8550, 563, 572, 579, 583, 588, 595, 599, 602, 604, 642, 643, 644, 645, 646, 648, 649, 653, 628, 610, 582, each..... | 17s. | 6d. | |
| Foot-Flex Mirror Reflex, f/3.5, D.A. focal-plane high-speed shutter, magnifier in hood, takes 12 on 31x21..... | 27 | 15 | 0 |
| 31x21 Range-finder Kodak, f/6.3, Diomatic, 1 to 1/1500th, rising front, range-finder focus. Cost £17. Super bargain..... | 23 | 17 | 6 |
| 31x21 Ernemann Roll Film Plate, f/6.8, 7 speeds..... | 11 | 9 | 6 |
| 9x12 Ensign Reflex, 7-in. Aldis f/3.4, latest shutter, latest hood, revolving back, slides, hardly used. Like new..... | 29 | 17 | 6 |
| 31x21 Cameo, Aldis f/4.5, 1 to 1/100th, double ext., latest £37 17 6 | | | |
| 31x21 T.P. Reflex, Cost £25.5 Speed, 1/10th to 1/1,000th, 100-in. ext., revolving back, D. slides. Perfect bargain..... | 21 | 14 | 0 |
| 1-pl. Goetz Roll Film, Dogmar f/4.5, Compur. Cost £18..... | 23 | 17 | 6 |
| 31x21 Thagoe Roll Film, f/4.5, Compur, rise, cross..... | 33 | 17 | 6 |
| V.P. Kodak, f/6.3, 1/10th to 1/1,000th. New condition..... | 21 | 19 | 6 |
| Half-V.P. Fotet Roll Film, f/3.5, latest Compur..... | 23 | 3 | 0 |
| 31x21 Wigan Roll Film, f/5.5, 3-speed..... | 22 | 2 | 0 |
| 31x21 Kodak Roll Film, f/7.7, self-erect., Bargain..... | 21 | 1 | 0 |
| Four only—Half-V.P. Zeiss Ikonta, f/6.3, 3-speed, self-erect. £2 2 0 | | | |
| 21x21 Voigtlander Brilliant Reflex, f/7.7..... | 11 | 14 | 6 |
| 41x21 Autographic Kodak, f/7.7. As new. Bargain..... | 19s. | 6d. | |
| 31x21 Zeiss Mkorite Combined Folding Reflex and Press, f/3.5, Zeiss Tessar, latest 1/3rd to 1/2,000th, slides..... | 22 | 10 | 0 |
| 16-on-V.P. Ikonta, Zeiss Tessar f/4.5, new Compur..... | 26 | 6 | 0 |
| Leica I Camera, f/2.5 Speed, tested. Bargain..... | 28 | 8 | 0 |
| 16-mm. Keystone Bronze, f/1.6, 500-watt, forward, reverse, rewind, stills. Rock-steady. First..... | 22 | 10 | 0 |
| 91-mm. Pathe Projector. Cost £6 15s..... | 22 | 17 | 6 |
| 16-on-31x21 Dallmeyer Dual Roll Film, Dallmeyer f/3.5, D.A. Compur, self-erect., all chromium..... | 28 | 17 | 6 |
| Electric Lamp Ruby or Orange Covers, each..... | 3s. | 3d. | |
| Cases, hide, reflex, velvet-lined, kod, sling..... | 21 | 5 | 0 |
| Cine Dimmers, dimming room lights..... | 18s. | 6d. | |
| Slides, 31x21, metal, all types. Unused, latest..... | 1s. | 8d. | |
| F.A.'s, 41x21, Zeiss metal, unused..... | 1s. | 8d. | |
| 16-mm. Stewart-Warner Camera, Dallmeyer f/1.9, focus to 1 ft., 4 speeds, 100-ft. case. Unused, soiled..... | 29 | 17 | 6 |
| P.C. Cameo, Ross Homocentric Convertible f/6.3, Compur, double ext., rise, cross, slides, case. Snip..... | 43 | 17 | 6 |
| 31x21 Ensign Folding All-distance Roll Film..... | 14s. | 6d. | |
| 8-mm. Stewart-Warner Super Camera, f/3.5 and Dallmeyer f/1.9 Telephoto, 3 speeds, case, super outfit..... | 21 | 14 | 0 |
| 16-mm. Ensign Lux Projector, f/1.8, 250-watt, all movements, resist. case. Cost £50. Like new, super..... | 22 | 10 | 0 |
| 31x21 T.P. Plate, f/4.5, Compur, slides, case..... | 22 | 19 | 6 |
| 91-mm. Pathe Motocamera, f/3.5. Cost £26 6s. As new..... | 33 | 17 | 6 |
| Films, 16-mm., "The End," 1s. 9d. As Leader, 15 ft., 1s. 0d. | | | |
| 16-mm. Kodak C Projector, f/1.8, 100-watt, resistance..... | 26 | 17 | 6 |
| 8-mm. Stewart-Warner Projector, A.C. mains. Snip..... | 28 | 8 | 0 |
| 16-mm. Kodak B, f/1.9 and f/3.5 Tele, case. 100 ft..... | 21 | 19 | 6 |
| Superb Ever-ready Case, 14s. 11d. Justphot, 14s. 11d. | | | |
| 21x21 Brilliant Mirror Reflex, f/4.5, Compur..... | 26 | 6 | 0 |
| Leitz Fixed Enlarger, f/3.5, 3-speed..... | 22 | 17 | 6 |
| 91-mm. Pathe Lux Motocamera, f/3.5, three left..... | 25 | 5 | 0 |
| 8-mm. Kodak C Projector, f/1.8, 100-watt, resistance..... | 26 | 17 | 6 |
| 8-mm. Stewart-Warner Projector, A.C. mains. Snip..... | 28 | 8 | 0 |
| 16-mm. Kodak B, f/1.9 and f/3.5 Tele, case. 100 ft..... | 21 | 19 | 6 |
| 40x30 Beaded Screen, leather cover, auto. case..... | 24 | 17 | 6 |
| Library, 65 new films, 16-mm. perfect library, 2s. 9d. and 3s. 9d. | | | |
| 8x6 Fraxinos Junior Vertical Enlarger, f/3.5, 3-speed..... | 27 | 15 | 0 |
| 31x21 Speed Cameo, Dallmeyer f/3.5, D.A. Compur, double ext., clip-on quick slides. Cost £16. As new..... | 29 | 17 | 6 |
| 16-on-31x21 Zeiss Ikonta, f/4.5, D.A. Compur. New..... | 27 | 5 | 0 |
| 50x40 Bead Screen, leather cover, auto. case. New..... | 25 | 17 | 6 |
| 16-mm. Film, f/3.5, 100-ft., case. Unused. Soiled..... | 21 | 14 | 0 |
| 1-pl. T.P. Reflex, Kodak f/4.5, latest, D. slides..... | 29 | 17 | 6 |
| 31x21 Ensign Seven Film f/4.5, 1 to 1/100th, rise, cross..... | 33 | 19 | 6 |
| 31x21 Trons, f/3.5 Tessar, D.A. Compur, double ext..... | 111 | 11 | 0 |
| V.P. Ernemann Press, f/2 Speed, 1/10th to 1/1,000th, slides. 213 13 6 | | | |
| 31x21 N. & G. Sibyl Plate, Xpres f/4.5, silent speeds..... | 28 | 17 | 6 |
| 1-pl. Ensign Reflex, f/3.5, 1/15th to 1/1,000th. Bargain..... | 27 | 15 | 0 |
| 31x21 Ensign Roll Film, f/4.5, 1/15th to 1/500th, press..... | 26 | 17 | 6 |
| 8x4 Goetz Anschütz Folding Reflex, Cooke Aviar famous f/4.5, self-capping, 1/10th to 1/1,000th, D. slides..... | 28 | 17 | 6 |
| 31x21 Dallmeyer Snapshot, f/6 anastigmat, F.P. adapter, case £1 15 0 | | | |
| 48x36 Silver Latest Pebbled Screen, unused..... | 17s. | 6d. | |
| 400-ft. Empty Aluminium Reels, very strong, new..... | 2s. | 9d. | |
| Cine Tripod Walking-Stick, rock-steady pictures of professional quality, erected to eye-level..... | 22 | 5 | 0 |
| Zeiss Ikon Five-fold Wood Tripod. Cost 35s..... | 12s. | 11d. | |
| Leica I Camera, f/3.5, hide case. Perfect bargain..... | 26 | 17 | 6 |
| Distance Release, releases shutter at any distance..... | 6s. | 6d. | |
| 16-mm. Kodak A Projector, f/1.8, 250-watt, Kodacolor, all movements, resistance, case. Cost £25. Super bargain..... | 22 | 10 | 0 |
| Rolleioscope Mirror Reflex, Zeiss Tessar f/4.5, Compur, Rolleiflex type, takes 31x21 popular film, case..... | 22 | 10 | 0 |
| 16-mm. Ensign Super Projector, f/1.8, 100-watt. Cost £26..... | 21 | 11 | 0 |
| 31x21 Wigan Plate, Xenar f/3.5, D.A. Compur, double ext., rise, cross, wire-finder, nickel edged. As new..... | 26 | 15 | 0 |
| Screw-in Filter, for 6-in. Dallmeyer f/3.5..... | 12s. | 6d. | |
| 16-mm. Simplex Water Camera, f/3.5, two-speed, automatic release, automatic threading, 1-in. thick only..... | 21 | 16 | 0 |
| 12-in. Dallmeyer Dallon f/5.6 Telephoto, reflex type..... | 27 | 15 | 0 |
| 8x Prester Prism Binoculars, latest, case..... | 22 | 10 | 0 |

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1-PLATE Dallmeyer de Luxe Reflex, all possible 4 movements, fitted Cooke Aviar f/4.5, 2 D.P. holders, F.P.A., Wellington 1 and 3 filters, Dallmeyer No. 2 filter, focussing eyepiece, lens hood, leather case, £10/15.

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LENSES.—T.P. M.C.C. 1-pl. Enlarger, like new, £10/17/6 (cost £20); Zeiss 520, Tessar f/3.5, Compur, £7/19/6.

LENSES.—Super Nettel, f/3.5, £17/19/6; Miniatore 3x4 cm., f/2.9, £4/19/6; Ensign Autorange, £5/19/6.

LENSES.—Leica III, Summar f/2 Collapsible, like A new, £27/7/6; Makina 31x21, f/2.9, £7/19/6; Noviflex, f/3.5, £7/19/6; Valoy Enlarger, £4/19/6; Baby Ikonta, Novar f/3.5, Compur, £4/19/6.

LENSES.—Agia Speedex, Compur, f/4.5, £4/19/6; A Brilliant, f/4.5, £4/19/6; all bargains.—168, Oldham Rd., Manchester, 4. [0087]

CINEMATOGRAPH APPARATUS

9.5 Pathe Home Movie Projector, complete with anti-thermal condenser, Krauss lens, dual resistances, ammeter, motor, super attachment, condition as new, £7/10.—Procter, 79, Ribblesdale Avenue, Preston. [4811]

PATHE 200-B, complete with resistance, for use on 110/130 volts or 200/250 volts, A.C. or D.C.; absolutely brand new and as taken from original packing; cost £16/15; will accept £12.—Richardson, 7, Norman Rd., Hr. Broughton, Salford. [4814]

PATHE 9.5 Projector, double-claw, with 250-volt resistance and repair outfit; little used, £4/10.—Mackenzie, 1999, Great Western Rd., Glasgow. [4819]

ENSIGN Super 16 Projector, 250-watt lamp, 2-in. f/1.8 lens, resistance for 100 to 250 volts, extra lens for short throws, case; excellent condition; cost £50; accept 20 guineas; approval deposit.—Garnet Peirson, 11, Park Rd., Coventry. [4827]

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| 41x23 | — | 6d. | 1/4 | 2/4 | 4/2 |
| 41x31 | — | 7d. | 1/5 | 2/6 | 4/6 |
| 51x33 | — | 9d. | 1/11 | 3/5 | 6/2 |
| 61x43 | 8d. | 1/1 | 2/9 | 5/1 | 9/1 |
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KODASCOPE Projector Model C, with resistance and silvered screen; perfect condition, £7/7.—Crockett, 39, Cassiobury Drive, Watford. [4846]
DEVRY Portable 35-mm. Projector, motor drive, 500-watt lamp; perfect condition, £8.—H. M. J., St. Paul's Vicarage, Darlington. [4831]
VICTOR Model F.H.10 16-mm. Projector, bronze and chromium, complete in case, 500-watt resistance, etc., in brand new condition and faultless; cost £64 few months ago; accept £45.—269, County Rd., Liverpool. [4834]
35-MM. DeBrie Cine Camera, all-metal Le Parvo Model L, Zeiss and Goerz lenses, filter holder, brilliant finder, 8 film boxes, tripod with mechanical head, leather cases; a thoroughly sound outfit in the most perfect working order; cost over £400; offers.—O. G. Pike, The Bungalow, Leighton Buzzard. [4837]
9.5-MM. Coronet Cine Camera, f/3.5 anastigmat, Portrait and Colour filter, 35/- or offers.—Hill, 4, Bourne Rd., Hornsey, N.8. [4859]
DEKKO, f/1.9 Latest, Pathe Projector, roller screen, cutter and notcher, films, £10/10; as brand new.—B. Vass, 14, Athlone House, Wilkin St., N.W.5. [4860]
PATHE Motocamera, £10/10 model, in perfect order, £4/4, with case; genuine bargain; write—G. Ford, 15, Thurlow Rd., N.W.3. [4862]
£16/16 Kinex Cinematograph, films, £5; 16-mm. Projector, 25/- (100/240 volts), unused; 9.5-mm. Outfit, with film, 20/—12, Somerton Rd., Peckham Rye, S.E.15. [4874]
PATHE 200-B Projector, and de luxe Motocamera, Telephoto f/2.5, case, screen, meter, accessories, £40; perfectly new; first £25 cheque secures.—3, Merlewood Avenue, Southport. [4879]
PATHESCOPE Projector, super attachment, dual resistance, automatic rewind, C motor, Krauss lens, carrying-case, etc.; perfect order, £6/15.—Letford, 41, King Charles' Crescent, Surbiton. [4884]
16-MM. Projector, hand-turned, takes full-size spools, f/1.8 lens, 6-volt lamp, 30/-, or with mains transformer, 40/—Dainton, 11, Priory Rd., N.W.6. [4888]
ENLARGER.—1-pl. Ensign Horizontal, 5 1/2-in. condenser, lens; new condition; cost £12/10; £3/10.—Below.
HOME Movie Pathescope £6/15 Projector, £3/10; Single Resistance, 6/-; Hermagis Lens, 11/9; Cinephot Meter, as new, 19/6.—Box 2423, c/o "The Amateur Photographer." [4895]

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SEE Special Xmas Bargain List on page xxi.

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CINEMATOGRAPH Films, Accessories; standard only; lists free; sample 1/-.—Filmeries, 57, Lancaster Rd., Leytonstone, E.11. [4106]

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SUPER Reels for hire; reduced series rates; send postcard to best-known library in N. London for particulars.—Camera Craft, 446, Green Lanes, Palmer's Green. Telephone, Palmer's Green 1277. [0100]

ENSIGN Alpha Sixteen Projector, resistance, etc., all in carrying-case, little used; guaranteed perfect condition; cost £27/10; first cheque for £9/10 secures.—Salter & Son, 34, Castle St., Shrewsbury. [4864]

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Movie scope (A), 116, Brecknock Rd., N.7. [4865]

9.5-MM. Reversal Films processed 1/6; Reloads, Ortho 2/7, Panchromatic 3/3.—Culbin Cine Company, 7, Cheapside, London, N.13. [4882]

PHOTOGRAPHS WANTED

WANTED.—Postcard Size Photographs of Railway Engines and Trains.—BM/PXPL, London, W.C.1. [4844]

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Kodascope Model C, black model, with Clarostat and universal resistance... £7 7 0
Bell & Howell Model A Camera, f/3.5 T.T. & H., focussing mount, 2 speeds... £10 0 0
Pathe Motocamera, f/3.5... £3 17 6
Weston Photronic Electric Cell Cine Meter. As brand new. List price £8 10s... £6 10 0
Latest Model Victor 500-watt Projector, complete with case and universal resistance, reverse, stills, double rewind, safety trip, etc. Shop-soiled only. List price £64... £46 0 0

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Dallmeyer f/5.6 Dallon Telephoto. Cost £14. Perfect condition... £6 17 6
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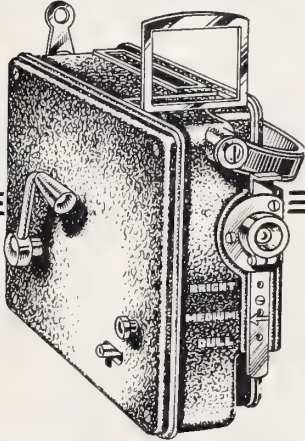
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WANTED.—By advertiser in Norway, 16-mm. Cine Camera, Projector and Accessories; deposit system full particulars and price to—Box 2361, c/o "The Amateur Photographer." [4798]
EXCHANGE.—16-on-V.P. Fotet, f/4.5, T. B., 1/25th, 1/50th, 1/100th, D.A. shutter, for 2-on-3½×2½, f/3.5 or larger, cash adjustment.—R. Payne, 142, Wadham Rd., Walthamstow, E.17. [4801]

EXCHANGE.—Guaranteed brand new, taken for debt, never used and in original wrappings, 9.5-mm. Coronet Cine Camera and Projector, D.C. or A.C., up to 250 volts, cost £6 the two; will exchange for Ikonta 16 on 3½×2½, f/4.5 or similar good Miniature Camera.—Newell, 28, Wolverton Rd., Bourne-mouth. [4805]

WANTED.—Baby Pathe Hand Crank Camera, serviceable, cheap.—170, Wrotham Rd., Gravesend. [4808]

WELTA Perle 16 on 3½, Meyer f/2.9, D.A. Compur, as new, case, Kodak filter and Diaphot for reflex, or sell, £6.—Fountain, 47, Lansdowne Rd., E.18. [4816]

WANTED.—Focuslite Outfit, 1a for optical lantern.—George, Birch Rectory, Hereford. [4820]

CONTAX.—Wanted Sonnar and Tele-Tessar lenses, also Photoskop or Ombrux, reasonable.—Box 2402, c/o "The Amateur Photographer." [4823]

WANTED.—Reflex 3½×2½, recent model, f/4.5 lens, F.P.A., must be reasonable; also roll-film developing tank.—Ringer, 261, New Rd., Portsmouth. [4841]

WANTED.—½-pl. Stand Camera, suitable for copying, also reflector lamps, complete.—Harris, 182, Fentham Rd., Handsworth, Birmingham. [4848]

WANTED.—9×12 Zeiss Ideal, with f/4.5 Tessar, trade and private offers invited.—Box 2413, c/o "The Amateur Photographer." [4851]

WANTED Privately.—Latest Model Rolleiflex, V. Superb, or Special Foth-Flex; must be bargain price for immediate cash; describe outfit fully, stating condition and lowest figure; deposit.—Box 2416, c/o "The Amateur Photographer." [4855]

WANTED.—First-class Second-hand Projector for 16-mm. Film, Bell-Howell, Kodak, etc.; fullest particulars and lowest prices to—Commercial Advertising Service, Parsonage, Manchester. [4858]

WANTED.—Kodascope Eight, de luxe model, also titler; for sale, Kodascope Eight, cheap model.—W. G. Kerr, 20, Renfield St., Glasgow. [4830]

VEST Pocket or 3½×2½ Camera wanted, f/3.5 lens preferred, with latest Compur shutter.—D. MacFarlane, 747, Antrim Rd., Belfast. [4861]

WANTED.—Leitz Elmar Lens, 9-cm. focus, f/4, auto-coupled, in perfect condition.—Pimbury, 2, Howard Rd., King's Heath, Birmingham, 14. [4869]

EXCHANGE.—Plaubel Makinette 3×4 cm., f/2.9 Plaubel Anticomar, in E.R. case, as new, for Pilot Reflex, Tessar f/2.8 or Super Ikonta, 2 on 3½×2½.—10, Oakbank Grove, Herne Hill, S.E.24. [4876]

WANTED.—Metal Sheaths, 9×12 cm., dozen; 8½×6½ Carriers, plate adapted 6½×4½; 7×5 Carriers, adapted 5½×3½; focussing glass; Trimmer, 10-in.; Tripod Top, 6-in.; Range-finder, super-imposer; all good condition; state prices.—G. S. T., 13c, Inkerman Bks., Woking. [4867]

WANTED.—½-pl. (not 9×12 cm.) Camera, f/6 anastigmat, good shutter, direct finder.—78, Muir Drive, Irvine, Ayrshire. [4871]

WANTED.—Wire Resistance, 230 volts, for Westminster enclosed are lamp; reasonable.—Baddeley, 81, Sandon Rd., Southport. [4872]

WANTED.—3½×2½ T.P. Bijou or Soho Reflex, without lens, with lens if cheap.—70, Thorn-ton Lane, Bradford. [4875]

WANTED.—Leica III, Elmar f/3.5, in exchange for Zeiss Icarett 551/2 3½×2½ Roll Film and Plate, double extension, Tessar f/4.5, and £4 cash.—H. Croft, Glentworth, Bramhall, Cheshire. [4883]

CASH Paid for Good Negatives, any subject not entirely personal; submit prints with stamped addressed envelope; cash offers by return.—Olive, Harestone Lane, Caterham. [4885]

WANTED.—Optical Lantern, preferably Opto-scope No. 9, with 2 lenses, stand, and universal electric equipment; state lowest price.—McArthur, 131, Queen's Rd., W.2. Letters only. [4897]

WANTED for a ½-pl. Folding Mentor Reflex; Roll Film Adapter, D.D. fitting; 12-in. Telephoto Lens, in focussing mount; Proxar Lens f/1.5, 42-mm. (1½-in.); can sell 10 single Dark Slides, ½-pl. Cameo fitting.—Elisbury, 112, Gosbrook Rd., Caversham, Reading. [4898]

WANTED.—Deckrullo F.P. or Press Reflex, lens optional; perfect order essential, cheap.—Box 2424, c/o "The Amateur Photographer." [4899]

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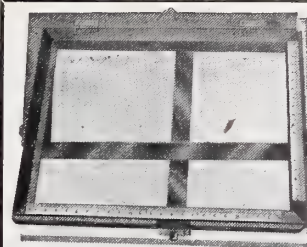
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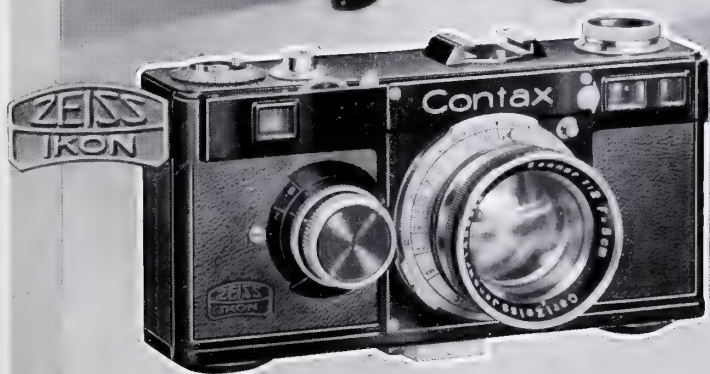
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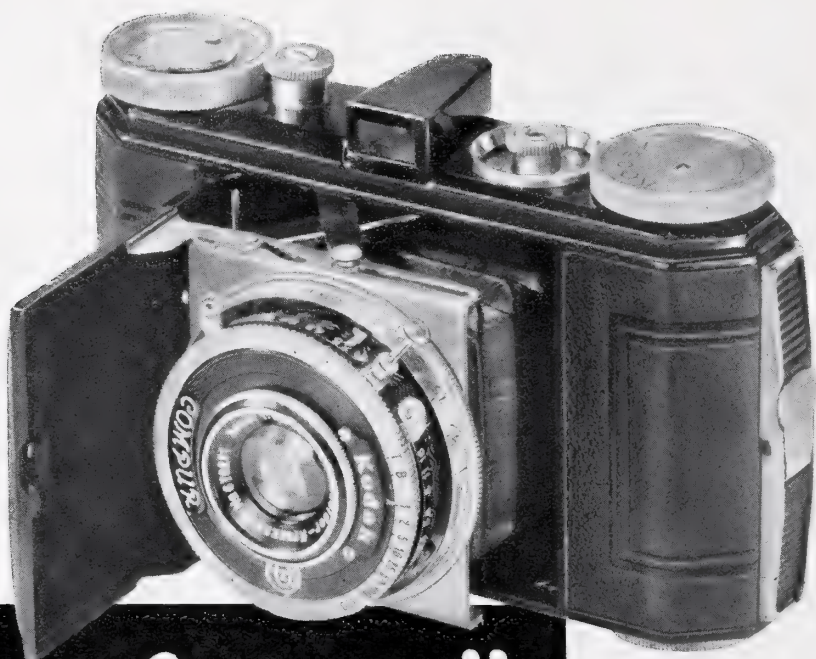
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Coronet Cine Projector, for use off 250 volts. £12 6
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200-B, with adjustable resistance. Unsold. £13 2 6
Pathe Motocamera, $1/3.5$ anastig. lens. £5 15 0
Pathe B Motocamera As new. £3 19 6
Model K Cine-Kodak, $1/1.9$ and $1/4.5$ Telephoto lenses. Cost £45 10s.
 $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Magnaprint Horizontal Enlarger, $1/3.3$ anastig. lens. £4 7 6
4-pl. T.-P. Horizontal Enlarger, $1/6.5$ Cooke lens, $5\frac{1}{2}$ -in. condenser. Unsold. £5 12 6
 $3\frac{1}{2} \times 2\frac{1}{2}$ Voigtländer Tourist Folding Pocket, $1/4.5$ Heliar, in latest D.A. Compur shutter, 3 slides, F.P.A., leather case. Cost £22 £17 6

No. 2 Folding Autographic Brownie, R.R. lens. £15s. 9d.
 $3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss Ikonta, $1/6.3$ anastig. lens. £2 19 6
No. 1 Pocket Kodak, Rapid Landscape lens. £1 1 6
Ensign Focal-plane Roll Film, $1/4.5$ Aldis Uno. Cost £10 10s. As new. £7 17 6
 9×12 Nagra D.E. Folding Plate Camera, $1/4.5$ anastig. lens, in Compur shutter, 3 slides. Brand new condition. £6 2 6
4-pl. T.-P. Special Ruby Reflex, $1/3.4$ Aldis anastig. lens, reversing back, 6 slides. £8 17 6
4-pl. Goetz Tenax Roll Film, $1/6.3$ anastig. lens, speeded shutter £9 17 6

4-pl. N. & G. Sibyl, $1/4.5$ Zeiss Tessar, speeded shutter, reflex finder, 6 single slides. £7 2 6
 $3\frac{1}{2} \times 2\frac{1}{2}$ Makina Folding Pocket, micrometer screw focussing, $1/3.2$ anastig. lens, Compur shutter, 6 slides, F.P.A. £8 17 6
 $2\frac{1}{2}$ square Voigtländer Brilliant, $1/7.7$ anastig. lens. Brand new condition. £15 0
 $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Roll Film, $1/4.5$ Aldis-Butcher, Mulchro fully speeded shutter. £3 15 0
Model I Leitz Leica, interchangeable, $1/3.5$ Elmar anas. lens, 13.5 $1/4.5$ Elmar long-focus lens. Perfect condition £22 5 0
Model I Leitz Leica, non-interchangeable, $1/3.5$ Elmar lens £8 2 6

59 & 60 CHEAPSIDE LONDON

Phone: CITY 1124/5 E.C.2

THE HOME OF HOME MOVIES.
9.5-mm. Pathe Model 200-B Projector, for use direct on mains, 200-watt lamp, motor drive, motor rewind. New condition £11 5 0

16-mm. Siemens Projector, motor drive, motor rewind and reverse movements, for use direct on mains. £40 0 0

Blendux Photo-Electric Exposure Meter, for use with cine camera £3 3 0
16-mm. Bolex Model D Projector, 250-watt lamp, reverse and still picture movements, with adjustable resistance and case. £25 17 6

9-mm. Pathe Motocamera de Luxe, $1/1.5$ Meyer anastigmat, direct-vision finder, motor drive and leather case. £20 0 0

16-mm. Ensign Super Autokinecam, $1/1.5$ Cinar anastigmat, 3 in. $1/3.5$ Dallmeyer, 2-in. $1/3.1$ Aldis, motor drive, 3 speeds, hand crank, leather case. £42 10 0

9.5-mm. Pathe Motocamera de Luxe, $1/2.9$ Zeiss Triotar anastigmat, motor drive, direct-vision finder. £26 17 6

Standard Stereo Lissarz Camera, $1/7.7$ Aldis anastigmats, Everest speeded shutter, $1/25$ th to $1/100$ th sec., double extension, rising front, screen, 3 D.D. slides. £22 12 6

$3\frac{1}{2} \times 2\frac{1}{2}$ N. & G. Folding Reflex, $1/4.5$ Ross Xpress anastigmat, self-capping shutter, $1/15$ th to $1/800$ th, radial focussing, hooded screen, 6 book-form slides and leather case. £27 10 0

3×4 cm. Dolly Roll Film, $1/4.5$ Radionar anastigmat, Everest speeded shutter, $1/25$ th to $1/100$ th, focussing, brilliant finder £2 10 0

$3\frac{1}{2} \times 2\frac{1}{2}$ Voigtländer Roll Film, $1/4.5$ Skopar anastigmat, Compur shutter, 1 to $1/250$ th, radial focussing, brilliant finder. £5 5 0

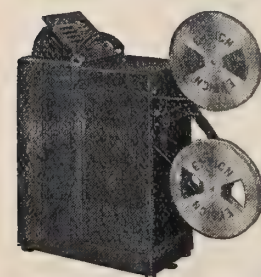
6 x 6 Rolleiflex Roll Film Reflex, $1/4.5$ Zeiss Tessar anastigmat, Compur shutter, 1 to $1/300$ th sec., rack focus, full-sized top screen, leather case. £7 12 6

Voigtländer Superb Roll Film Reflex, $1/3.5$ Skopar anastigmat, Compur shutter, 1 to $1/300$ th sec., rack focus, full-sized top screen. New condition. £13 17 6

$3\frac{1}{2} \times 2\frac{1}{2}$ T.-P. Junior Reflex, $1/3.5$ Cooke anastigmat, rack focus, self-capping shutter, $1/10$ th to $1/1,000$ th, revolving back, 6 slides, F.P.A. and leather case. £9 17 6

$3\frac{1}{2} \times 2\frac{1}{2}$ Penac Roll Film, $1/2.9$ Pentac anastigmat, Compur shutter, 1 to $1/200$ th sec., radial focussing, rising front, brilliant finder. £7 12 6

$3\frac{1}{2} \times 2\frac{1}{2}$ N. & G. Sibyl, $1/4.5$ Ross Xpress anastigmat, rising and cross front, reflex finder, radial focussing, screen, 3 book-form slides and case. £7 12 6



ENSIGN '300-B'

Fitted with 300-watt 6-coil single-plane matched filament lamp with matched reflector and condenser. For 16-mm. films. Operates on all voltages 100-250 (A.C. or D.C.), compact and portable.

£29: 10: 0

Nine monthly payments of 68/10.



SIEMENS HOME PROJECTOR

Has a light value of 60 lumens, giving a brilliant picture up to 6 ft. wide. Similar in specification to the standard model.

£36

Nine monthly payments of £4 4s. 0d.

STANDARD MODEL

for 16-mm. films. Special optical system produces a light intensity of 130 lumens.

£60

Nine monthly payments of 27.

THE IMPROVED 'BOLEX D.A.'

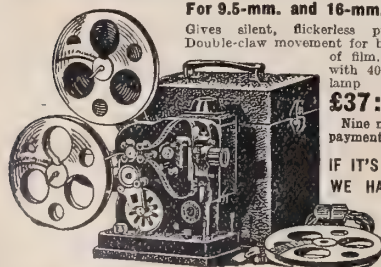
For 9.5-mm. and 16-mm. Films.

Gives silent, flickerless projection. Double-claw movement for both sizes of film. Fitted with 400-watt lamp

£37: 10: 0

Nine monthly payments of 87/6.

IF IT'S NEW—WE HAVE IT!

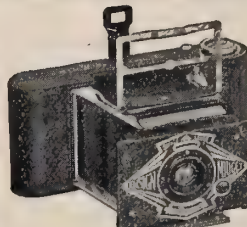


'OMBRUX' METER

The photo-electric light-cell exposure meter. Gives dead accurate exposures without calculations. For still cameras

£4: 4: 0

Nine monthly payments of 9/11.



ENSIGN MIDGET

Takes crisp, first-class pictures. 3-speed shutter, $1/25$ th to $1/100$ th sec., T. and B. Reflex view-finder. Collapsible eye-level view-finder.

With all-distances lens. **30/-**

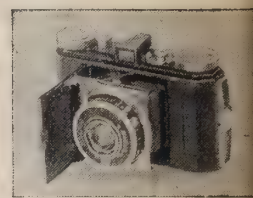
Ensar $1/6.3$ anastigmat. **50/-**



CINÉ-KODAK 'BB'

The popular 16-mm. camera. Makes an excellent gift at a very low price. Fitted with $1/3.5$ lens. **£13: 13: 0**

Nine monthly payments of 31/11.



KODAK 'RETINA'

Taking 35-mm. Film.

With Schneider Xenar $1/3.5$ lens, in Compur shutter, daylight loading with Kodak 35-mm. film cassettes—takes 36 exposures for 3s. 6d.

£10: 10: 0

Nine monthly payments of 24/6.

Albums, Screens, Titling Out-fits, Lenses, Filters, and every sundry in stock.

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Anything on 9 monthly instalments. First payment secures the goods. No harsh formalities. High allowance on your used apparatus in part payment for something better.



'DEKKO'

9.5-mm. Cine Camera. Three speeds, half, normal, slow. Can be used for snapshots, time exposures, single and animated. With Dallmeyer f/3.5 lens **£6:6:0**

Nine monthly payments of 14/9.



An all-the-year-round Gift for the serious worker!

'SALEX DE LUXE' 3 1/2 x 2 1/2 FOLDING POCKET OUTFIT

For Plates and Film Packs.

Light steel body, covered in fine-grain morocco leather, rigid stirrup front, with rack rising and rack cross adjustment, full double extension, brilliant reversible and direct-vision frame finder, spirit level, infinity catch and focussing scale. Meyer f/3.8 anastigmat, fully-corrected in Compur sector shutter, with delayed action, hooded focussing screen, bushed for tripod. Complete with 6 single metal slides, F.P. adapter, telescopic tripod and leather case. **ONLY £6:15:9**

A similar outfit, but camera fitted with f/4.5 lens. £5 17 9

54 LIME ST

LONDON Phone: MON. 0180 E.C.3

SPECIAL CLEARANCE BARGAIN.—Standard 35-mm. Semi-Professional Ensign Educational Model Cine Projector, for schools, colleges, etc., conforms with L.C.C. regulations, gives 10-ft. picture at 60 ft., complete with adjustable resistance, self-contained fireproof spool-boxes, safety device, suitable for any voltage. Perfect running order. Cost £250. **£19 0 0**
Latest 70a 16-mm. Bell-Howell Film, ratchet wind, f/3.5 focussing Cooke lens, 2-speed shutter, Mayfair case. Cost £47 **£25 0 0**
Zeiss Ikon Contax, high and low speeds, f/2 Sonnar lens, 8.5-in. f/4.5 Zeiss Triotar Telephoto, L/case. Cost £56. As new **£34 10 0**

Ensign Silent 16-mm. Projector, 180-watt lamp, adjustable resistance, travelling case. Cost £27 10s. **£16 10 0**
Midas Combined Cine Camera and Projector. Unsold **£23 19 6**
9.5-mm. Coronet Cine Camera, f/3.9 lens, also Pathe Kid Projector, adjustable resistance, super-reel attachment. As new. **£4 15 0**
Siemens Compact Cine Projector, 16-mm., f/2.8 Busch Glauker anastigmat, L/case. **£25 0 0**
4-pl. Zeiss Ikon Miraphot Vertical Enlarger, latest pattern, f/4.5 Zeiss Tessar, base easel, electric fittings. **£7 15 0**
4-pl. Ensign Enlarger, polished oak, 5 1/2-in. condenser, f/5.6 Aldia anas., electric fittings. As new. **£5 5 0**
4-pl. Salex de Luxe Enlarger, masking carrier, f/5.6 Aldia anas., condenser, electric fittings, Record enlarging easel, large dish **£11 17 6**

Up-to-date 3 1/2 x 2 1/2 Miraphot Vertical Enlarger, f/4.5 Zeiss Tessar, base easel, electric fittings. **£6 17 6**
3 1/2 x 2 1/2 Salex de Luxe Enlarger, revolving carrier, f/4.5 Aldia anas., lantern slide carrier, condenser, electric fittings. Cost £12 **£4 4 0**

3 1/2 x 2 1/2 Latest T-P. Special Ruby Reflex, f/3.5 Ross Xpres, Mackenzie slide, 12 envelopes, 1 D.D. slide, F.P.A. Unsold. Cost £29 **£16 16 0**
Pathoscope Double-claw Projector, super-reel attachment, type C motor, group resistance, 300-ft. film. **£9 17 6**
4-pl. Ensign Enlarger, long ext., 5 1/2-in. condenser, f/6 Aldia anas., electric fittings. **£4 17 6**
6 x 6 Rolleiflex, f/3.8 Zeiss Tessar, Compur shutter, L/case **£12 17 6**

3 1/2 x 2 1/2 Latest Soho Reflex, masking device, f/4.5 Ross Xpres lens, 3 D.D. slides, F.P.A., cable release, L/case. Scarcely sold. Cost £35 10s. **£23 10 0**
9.5-mm. Pathe de Luxe Cine Camera, f/3.5 anas., supplementary lens, L/case **£7 17 6**

90/94 FLEET ST

LONDON Phone: CENT. 9391 E.C.4

3 1/2 x 2 1/2 T-P. Horizontal Reflex, f/4.5 Dallmeyer, focal-plane shutter, 12 slides, F.P.A. and leather case. **£5 17 6**
2 1/2 square Voigtlander Superb Roll Film Reflex, Skopar f/3.5, Compur shutter, ever-ready case. New condition. **£14 10 0**
3 1/2 x 2 1/2 Rodenstock Roll Film, f/4.5 anastigmat, Compur shutter and leather case. **£4 15 0**
3 1/2 x 2 1/2 Voigtlander Prominent, Heilar f/4.5, delayed-action Compur shutter, range-finder, exposure meter embodied in camera and leather case. New condition. **£14 10 0**
135-mm. Carl Zeiss Tessar f/4.5, iris mount. **£23 18 6**
9.5-mm. Pathe Model B Cine Camera, f/3.5 anastigmat, motor drive and leather case. **£4 17 6**
3 1/2 x 2 1/2 Ensign Speed Roll Film Reflex, f/4.5 Aldis-Butcher, self-capping focal-plane shutter. New condition. **£5 17 6**
Model I Leica, f/3.5 Elmar, focal-plane shutter, range-finder and leather case. **£8 17 6**

4-pl. Miraphot Enlarger, Carl Zeiss Tessar f/4.5, electric fittings **£9 15 0**
4-pl. Klimax Folding Pocket, Aldis f/6 anastigmat, Compound shutter, 6 slides and leather case. **£2 17 6**
4-pl. Planex Reflex, Blitz f/6.8 anastigmat, focal-plane shutter, 3 double slides and case. **£6 6 0**
3 1/2 x 2 1/2 Victory Reflex, Aldis Ensign f/4.5, revolving back, 6 slides, F.P.A. and canvas case. **£5 12 6**
9.5-mm. Pathe Projector, super-reel attachment, motor drive and group resistance. **£8 17 6**
16-on-3 1/2 x 2 1/2 Ikona, Carl Zeiss Tessar f/4.5, Compur shutter **£7 15 0**

16-on-Vest-Pocket Ranca Roll Film, f/4.5 Nagel anastigmat, Everest shutter and leather case. **£3 3 0**
16-mm. DeVry Q.R.S. Projector, motor drive and resistance to 250 volts. **£9 9 0**
4-pl. Princess Enlarger, Aldis f/6, negative carrier, 5 1/2-in. condenser. Excellent condition. **£5 12 6**
Beck London Microscope, mechanical stage, coarse and fine adjustment, Abbe condenser, 2/3rds, 1/6th, and 1/12th oil-immersion, dark-ground illuminator and case. As new. **£19 19 0**

Model III Leica, f/2 Summar, slow speeds and leather case **£23 10 0**
10.5-cm. f/6.3 Elmar. **£6 6 0**
3.5-cm. Wide-angle Elmar f/3.5 Anastigmat, suitable for Model III Leica. **£4 17 6**
3 1/2 x 2 1/2 Minimax Focal-plane, Carl Zeiss Tessar f/2.7, focal-plane shutter, 3 slides, F.P.A. and leather case. **£16 10 0**

'ROLLEIFLEX'

The famous automatic roll-film reflex. Has every conceivable gadget that goes for the making of perfect shots. With Zeiss Tessar f/4.5 lens.

FROM £20

Nine monthly payments of 46/8.

'ROLLEICORD'

Has numerous special features in common with the famous Rolleiflex—one-lever Compur shutter, parallax compensation, Zeiss Triotar f/4.5 lens.

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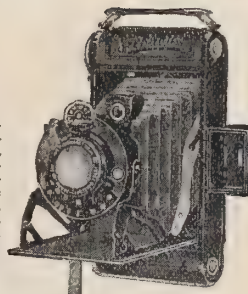
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'SALEX SUPREME'

An all-the-year-round camera, with slow-speed shutter and f/4.5 anastigmat lens, new pattern film-wind, focussing scale, brilliant reversible and frame finders. Hinged back, nickel-plated self-locking struts. Self-erecting rock-rigid front. **76/9**

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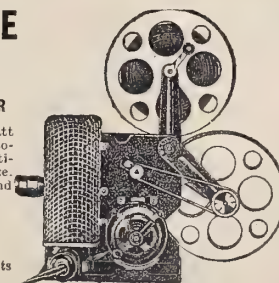
KODASCOPE 'D'

16-MM. PROJECTOR

Complete with 300-watt lamp. Fan-cooled Automatic rewind. Beautifully finished in bronze. Gives silent, clear and flickerless projection.

£25

Nine monthly payments of 58/4.

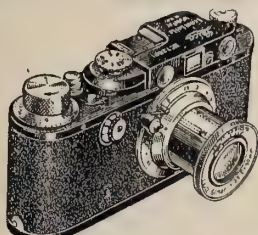


'SUPER IKONTA'

With coupled distance meter.

The camera that does the focusing. Takes 16 pictures on 3 1/2 x 2 1/2 roll film. With Zeiss Tessar f/3.5 lens and Compur shutter. **£16:12:6**

Nine monthly payments of 38/10.



LEICA MODEL III

A Superb Photographic Gift.

WITH F/2 SUMMAR LENS.

No matter how dull the weather may be, Leica simply insists on getting nothing but the best pictures. **£35:5:0**

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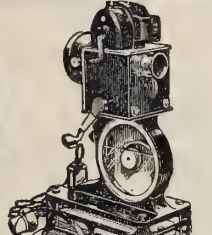


CINÉ 'KODAK' EIGHT

HALVES RUNNING COSTS.

With fixed-focus f/3.5 lens, exposure guide, footage indicator, and eye-level finders. **£9:17:6**

Nine monthly payments of 23/1.



PATHE HOME CINÉ

An ideal gift for the young cine enthusiast. Gives a splendid performance at a popular price. **£6:15:0**

Nine monthly payments of 15/6.

Approval to post-buyers of used goods against cash deposit.

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THE
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NETTEL

For 36
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1 1/2 x 1 1/8
in. on
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ciné film.

F/3.5 Zeiss Tessar anastigmat, metal self-capping focal-plane shutter, speeds 1/50th to 1/1,000th sec. and Bulb, automatic focussing, self-erecting front, all-metal body. Very small and compact. **£21:12:6**

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Fitted f/2.8 Zeiss Tessar anastigmat **£23:10:0**
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The
ENSIGN
MIDCET

A Real
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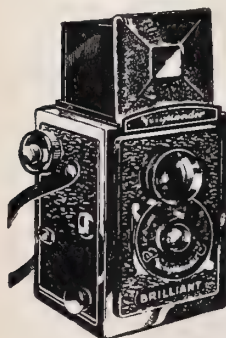
Taking 6
pictures 3 x 4
cm., costing
only one

penny each. All-distance lens, 3-speed shutter, 1/25th, 1/50th, 1/100th sec., T. and B. **30/-**

F/6.3 Ensar anastigmat. **50/-**

Presentation Outfits, beautifully finished in silver crystalline enamel, all-distance lens **33/-**

F/6.3 Ensar anastigmat. **55/-**



The
VOIGTLANDER
BRILLIANT

Takes 12 pictures
2 1/2 x 2 1/2 on standard
3 1/2 x 2 1/2 Roll
Film.

Fitted f/7.7 Voigtlander anastigmat, speeded shutter, 1/25th, 1/50th and Bulb, complete with sling strap **45/-**

Fitted f/6.3 Voigtlander anastigmat, speeded shutter, 1/25th, 1/50th, 1/100th sec., T. and B., complete with sling strap and release **85/-**

Nine monthly payments of 9/9.

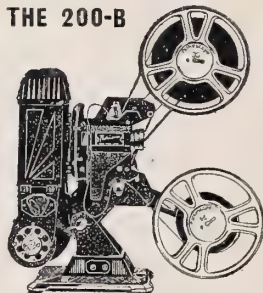
THE ENSIGN
MIDCET
MAGNAPRINT
ENLARGER

F/6.3 Ensar enlarging lens, specially designed condenser for enlargements up to 15 x 12 in., chart giving various sizes. Will also take half-V.P.K., Leica, or other small negatives. Complete with electric fitting, less lamp. **£4:10:0**

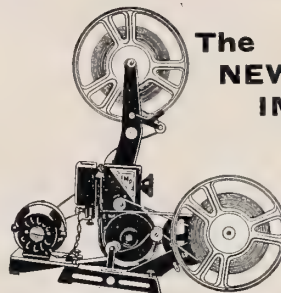


PATHÉSCOPE 9.5 - mm. PROJECTORS

THE 200-B



The
NEW
IMP



OUTSTANDING FEATURES:

Fitted with highly efficient 250-watt direct lighting system, giving a brilliant screen picture 10 ft. wide. Flickerless projection. Very compact. Fan-cooled and asbestos-lined lamp-house. Simple threading. Universal tilting movement. Motor rewind for use on A.C. or D.C. supply, complete with lamp and motor drive for use on any voltage from 200 to 250 volts, 300-ft. empty reel and flex. Please state voltage when ordering. **£15:0:0**

Nine monthly payments of 35/-.

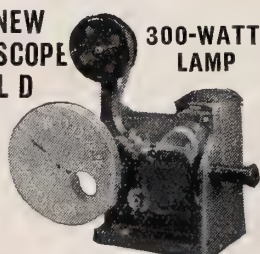
Complete with motor drive and super-reel attachment. **£7:0:0**
Nine monthly payments of 16/4.

A miniature Home Cinema for the projection of all Pathéscope 30-ft. and 60-ft. films. Supplied complete with resistance for all house electricity mains up to 250 volts, this projector is convertible to a motor-driven model for the projection of all Pathéscope 9.5-mm. films up to 300-ft. in length.

Projector, without motor drive and super-reel attachment. **£4:12:6**

THE NEW KODASCOPE MODEL D

16-MM.



300-WATT
LAMP

Kodak's
Latest
Introduction.
The
RETINA

For 36 pictures on
35-mm. Film.



F/3.5 Schneider Xenar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. Very light and compact, outside measurements 4 1/2 x 3 1/2 in. Optical direct-vision view-finder **£10:10:0**

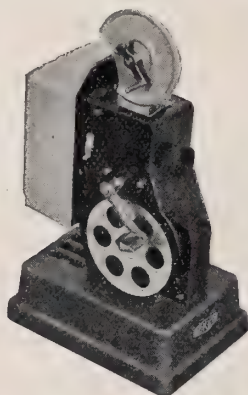
Nine monthly payments of 24/6.

Motor drive, with speed control, a simplified rewind system makes it unnecessary to change the reels after projection. Complete with resistance for all voltages 100-250. **£25:0:0**
Nine monthly payments of 58/4.

The NEW DEKKO

(9.5-mm. Films)

Hand-driven Projector.



Exceptional balance, silence and long life, due to the introduction of spiral gears and bronze bearings. Cast-metal base for solidity and steadiness. The resistance is housed in this base, suitable for voltages from 110 to 250. Aluminium lamp-house designed to dissipate heat. Double the illumination of similar models, invaluable for dark and under-exposed films. New type of shutter between the lamp and film to eliminate burning and buckling of the film. Simplicity of threading and rewinding. Attractive appearance and finish. Price. **65/-**

Complete with Lamp and Resistance.
Carrying-case, 5/- extra.

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of Amateur
Cinematographers, Ltd.

HIRE-PURCHASE TERMS THE ROLLEIFLEX ABSOLUTELY AUTOMATIC

12 pictures 2 1/2 x 2 1/2 on standard 3 1/2 x 2 1/2 Roll Film. Fitted f/4.5 Zeiss Tessar anastigmat. Compur shutter, speeds 1 to 1/300th sec., T. and B.

£20:0:0
Nine monthly payments of 46/8.

Fitted f/3.8 Zeiss Tessar anastigmat. Compur shutter, speeds 1 to 1/300th sec., T. and B.

£22:10:0
Nine monthly payments of 52/6.



THE BALDAX

Takes 16
Pictures on
Standard
3 1/2 x 2 1/2 Roll
Film.



F/3.5 Meyer Trioplan anastigmat, Fluor shutter, speeds 1 to 1/150th sec., T. and B. **£6:5:0**
Nine monthly payments of 14/7.

F/3.5 Meyer Trioplan anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£7:7:0**
Nine monthly payments of 17/2.

F/2.9 Meyer Trioplan anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£9:5:0**
Nine monthly payments of 21/7.

The "OMBRUX" EXPOSURE METER

For still
cameras **84/-**

The "BLENDUX"

For ciné
cameras **84/-**
Nine monthly
payments of 9/11.



NEW!

THE ZEISS IKON IKOFLEX A TWIN-LENS REFLEX

12 pictures 2 1/2 x 2 1/2 on Standard 3 1/2 x 2 1/2 Roll Film.

£7:10:0

Nine monthly
payments of
17/8.



F/4.5 Novar anastigmat, Ikoflex 3-speed shutter, 1/25th, 1/50th, 1/100th sec., T. and B., helical focussing, metal hood fitted with magnifier, automatic film-winder by means of lever, will take metal or wooden-core films.

F/6.3 Novar anastigmat, 3-speed shutter, 1/25th, 1/50th, 1/100th sec., T. and B. **£6:10:0**
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THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

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THE exhibition of American Photography at the Royal Photographic Society's House, 35, Russell Square, is well worth a visit this week, not only because it has been selected by 155 selectors, but because it demonstrates the great levelling-up of pictorial photography all over the world, since the "invasion" by American pictorial workers in 1900. On that occasion the newness, strength and brilliance of the work from across the Atlantic, when seen in the mass, was staggering to those accustomed to the conventional treatment of pictorial subjects by the British workers. Since then, not only the British, but all the other nations where pictorial work with the camera is practised, have gone ahead, and this collection, which contains some remarkably fine work, representing as it does the pick of the American pictorialists, has a very familiar appearance. A notice of the exhibition is given on another page in this issue.

Christmas Photography.

Apart from the possibilities presented to the amateur photographer nowadays for securing well-exposed negatives on dull days, or indoors at night by the aid of flashlight, photo-flood lamps and flashbulbs, there is little difficulty in making equally good photographs by the ordinary lighting of any room. The magicians of the laboratory give us emulsions of amazing speed, the opticians have still further increased the apertures of anastigmats, and the camera-makers produce miniature instruments that exploit these advantages to the limit, with the result that the ideal is now almost reached when the camera will record in a fraction of time exactly what

TOPICS of the Week



A "NAVAL OCCASION."

Christmas puddings for the Navy. A topical snapshot taken on Whale Island.

the eye sees, no matter what the lighting conditions may be. During the Christmas Holidays this year, more than on any previous occasion, there is no excuse for a single reader who possesses a camera, and a knowledge of how to use it, to neglect to make exposures. This particularly applies to the Christmas family-gathering. Such records are easy to secure with modern lenses, plates or films, and even if they are not always entirely pictorial they are subjects with a personal quality that renders them precious in years to come. The opportunity should not be missed on this occasion also to make use of the home ciné camera whenever possible. This is now well within the range of everyone possessing one of these instruments. A note on the subject is given in our ciné pages this week.

"Times" Have Changed.

Our note headed "Modern Photography" (page 503), in which the remarkable results obtained by Press photographers at the Royal Wedding were commented upon, has led an old hand to recall the exposures necessary when amateur photography was in its infancy. Our friend has discovered among his treasures a copy of Wormald's "Practical Index of Photographic Exposure," dated 1889, a guide which was very popular among amateurs forty-five years ago. The H. & D. speed numbers for plates were not known until the following year (1890), and the speeds were known as so many "times"—thirty times, forty times, and so on—the indicated times being the number of times a plate was quicker than a wet plate. The speed in common use was "thirty times," a speed which to-day would be known as

H. & D. 70, or thereabouts. F/8 or f/11 was the largest aperture the amateur of 1889 was in the habit of using, quicker lenses being rarer and more costly than they are to-day. The fastest exposure given in the tables, using a "30" plate and f/8, was one-tenth of a second, and this on a sunny June day between the hours of 9 a.m. and 3 p.m. In 1889 a few venturesome amateurs used a "60 times" plate, and these required half the "30 times" exposure. The "Index" gives a list of 75 different brands of plates.

A Free Lance.

Mr. Pollard Crowther was the same as ever, only more so, when he inaugurated the session of the Pictorial Group the other evening with an address. He said a great many interesting and amusing and emphatic things, chiefly about stage

photography. His Graflex camera, he said, had now made about 30,000 photographs. He and it had worked together without the slightest friction, though both of them had made errors. On technique Mr. Crowther was as vague as his photographs were sparkling and clear. He accepts the principle of the late Mr. N. E. Luboshez, whom we remember once telling us, when asked what exposure he gave, that he "held the bulb and let go when he thought it had had enough." But he got fine results, and so does Mr. Crowther, witness his present exhibition of theatrical photography at Russell Square. Incidentally, he gave us some useful if rather indefinite information about the Royal Wedding. He declared that every single film used on that occasion, which to begin with was hypersensitised, was further hypersensitised with a certain chemical, half

an ounce of which, and ten minutes' immersion, increased the speed by 40 or 50 per cent for the next forty-eight hours, but no longer. Mr. Crowther having, as he said, no head for chemical formulæ, could not remember the name of this substance, and when he did come across it could not pronounce it.

A Treacherous Camera Stand.

A Press photographer tells us of a sad incident on the occasion of the photographic reception of a famous American film star. The reception took place on the roof of the Carlton Hotel. One of the enterprising camera-men had the great idea of using the chimney as a camera rest. He placed it in position, and went back to arrange his subject. When he returned that camera had gone down the chimney—and the subsequent proceedings interested it no more.

R. CHILD BAYLEY

An Appreciation by LORD ILIFFE.

BY the death of Mr. R. Child Bayley, I have not only lost a valuable business colleague, but also a close personal friend of more than thirty years' standing.

In these few words of appreciation, I do not propose to deal with the many incidents which fly to my mind in connection with Bayley and his work as Editor of *Photography* and *The Amateur Photographer*, and later as a Director of Iliffe & Sons Ltd., which latter position meant for him much wider commercial responsibilities.

The business side of Bayley's life has already been referred to by Mr. F. J. Mortimer, the present Editor, and I propose to confine myself to a few notes concerning him as a man and a friend.

Bayley, although of a retiring disposition, had a great capacity for friendship. It has been my good fortune to spend many holidays with him, ranging over a long series of years. I always found him a delightful companion, adaptable, more than usually well informed, and with an irresistible sense of humour.

His main hobby was reading, but he would have nothing to do with the modern novel. Dickens, Scott, Anthony Trollope, he knew almost by heart, but he was always a little reluctant to admit that the modern novelist produced anything worth reading. I did, however, once manage to persuade him to read Galsworthy's "Forsyte Saga," and Arnold Bennett's "Old Wives' Tale," which seemed to modify his judgment.

Next to the Old Masters to whom I have referred, Bayley loved to read biography, and particularly historical biography. His knowledge of Napoleon and Napoleonic history was unusually extensive.

Perhaps his most striking characteristic was his remarkable independence of judgment. That stood him in good stead in business, and it certainly added much interest and power to his conversation. His judgment was always formed as the result of a careful study of the merits of a case, and he would not allow that judgment to be deflected in the least by sentiment. It was therefore always very worth while to obtain his views upon any matter. In business, I have often put before him a problem in which he had no personal concern, and invariably the doubts and difficulties have been dispelled after he had brought his clear and analytical mind to bear upon it.

Child Bayley for many years past has spent his Christmas holidays at my house in Berkshire, and he will be greatly missed at the family gathering, for he was just as popular with the younger generation as with those of his own age.

He always had at hand a remarkable fund of stories which were ever apropos of the conversation of the moment, and used to tell these stories with inimitable good humour.

Our Christmas cheer is always mixed up with a good deal of exercise, but Bayley would have none of that. When exercise was afoot, even a mild walk with the guns, he would retire happily with a book.

Bayley was a man of great loyalty and affection. He seemed to try to hide the sentimental side of his character, regarding it as a weakness, but in that he was not altogether successful.

His loss has left a blank in my own immediate circle, which will not easily be filled.

STILL-LIFE

indoors in comfort and can use either daylight or artificial light without regard to length of exposure; while the subject-matter is entirely under his personal control. In the following article the general principles of still-life work with the camera are outlined.

STILL-LIFE photography provides both an excellent way of spending a cold winter's evening and practice in technique and composition. It also provides an incentive to constructive artistic effort, and should be practised by all who wish to take photography seriously.

Still-life should, however, be approached from a definitely pictorial point of view, and not as a mere exercise in technique. It is not sufficient to take photographs of a more or less miscellaneous assortment of objects arranged in such a way that they conform with the rules of composition. It is not sufficient so to arrange the lighting that some simple object assumes a new strange shape or wonderful pattern, and many "stunt" photographs fail because of this.

Pictures with a Purpose.

Good photographs only become good pictures when they convey some message; when by his arrangement of suitable objects the artist expresses an idea. This is not to be interpreted as a recommendation to avoid the practice of so-called "stunt" photography, which becomes eminently successful when inspired by artistic motives.

Thus, before deciding upon a still-life group the worker must first decide what it is that he wishes the group to represent, or what idea he intends to convey, and this is essential.

It is useless to collect together ornaments, fruit and flowers, or the hundred and one things useful for still-life studies, hoping for an inspiration. The inspiration must come first, when it will be a comparatively simple matter to collect the necessary material, all of which should be in keeping with the subject.

The number of objects chosen should be as few as possible consistent with adequate expression and the requirements of composition,

and the lighting should be of a simple, straightforward nature, arranged principally to emphasise the modelling and texture of the objects composing the group.

Lighting.

Except where some particular arrangement of light and shade is necessary to enhance the expression of an idea, the main source of illumination should be fixed so that the light falls upon the subject at the usual angle of about 40 degrees. The shadows can be relieved by reflectors or by another light source above the camera. Too strong an illumination should be avoided, because this raises the contrast by throwing deep shadows, and the shorter exposures involved cannot be considered worth while when the camera is already mounted on a tripod and there is no fear of movement.

For normal conditions a satisfactory arrangement is provided by setting up the camera under the ordinary room light and providing the main illumination by means of another light of similar power somewhat nearer and to one side of the subject. If it is necessary to use flashlight, a long enough time exposure should be made with the ordinary room lighting to secure adequate shadow detail, whereupon the firing of the flash will provide the angular main light. The duration of the time exposure must vary according to circumstances, and can only be decided by actual experience.

Camera and Lens.

There is no camera better than the stand camera for dealing with still-life studies, but any camera provided with a focussing screen will answer the purpose very well. Wide-aperture lenses are only useful to facilitate focussing, and should be stopped down when making exposures if adequate depth of focus is to be secured.

A long-focus lens is very useful

Still-life provides the amateur photographer with an ideal outlet for his picture-making desires at this time of year. He can work

in providing good modelling and perspective, or, alternatively, the camera should be set up at such a distance from the group that the whole of the plate is not required to contain the subject, extraneous surroundings being removed by consequent trimming after making an enlargement.

If a stand camera is not available, and the worker is equipped only with an ordinary roll-film camera with no focussing screen, these subjects can still be attempted, although the work is not quite so easy and certain. The camera should in any case be securely attached to some firm support to enable a prolonged time exposure to be given. The objects to be photographed should be on a larger scale, to permit them to be taken at a greater distance, and the focussing must be accomplished by careful measurement of distance in conjunction with the focussing scale.

Arrangement.

In the ordinary way it is advisable to stick to negative material with which one is quite at home, but with still-life subjects that will not run away, or can be re-arranged at will, we have an opportunity of trying out and making ourselves familiar with new material.

It will often be found when making photographs of a group of objects that the balance of composition is upset by the light falling upon the one side, one side of the picture being light and the other dark. This fault can be avoided by arranging the background so that its tones vary from light to dark from the dark side of the subject to the light. This can be secured by the use of hangings of different tone or colours, but for flower studies, fruit, and similar subjects, a plain neutral background of smooth brown paper—continued to form the base on which the object stands—is generally the best for the purpose.

C. M.

Christmas-time

An Illustrated Note on a Topical Subject.

By GEOFFREY NORTON.



The Lure of the Shops.

AT all times of year, street snapshot work has a fascination for the amateur photographer. This is due largely to the endless variety of the human subject-matter and to the fact that it is always available.

In the past, however, this type of work was restricted to

summer-time or to very bright days during other periods of the year. Nowadays, the matter of light by day, and even at night (provided the streets are brightly illuminated) is a secondary consideration.

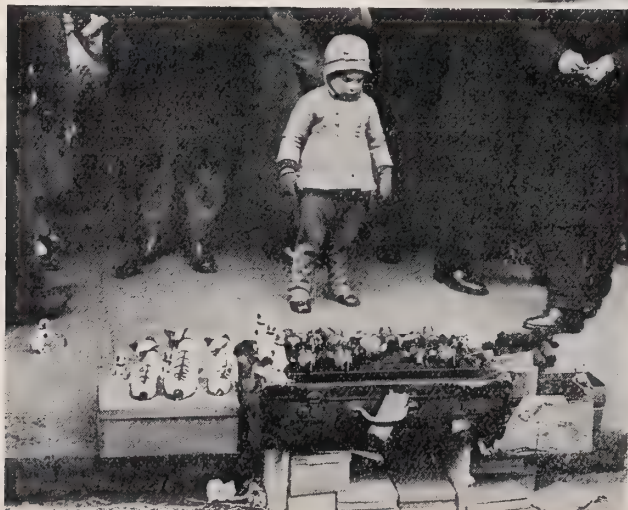
The shopping centre of any town at Christmas time can be a happy hunting-



Her Lucky Day.



The Pavement Market.



A Difficult Problem.

ground for camera pictures. Every shop window attracts character studies of some sort or another, mostly potential purchasers, of both sexes and all ages.

Particularly attractive are the studies of children in the neighbourhood of toy-shops. Here is a subject of unlimited possibilities. The intense concentration of the kiddies gazing



Making Sure.

Street Snapshots

at what the Christmas shop-keeper has to offer renders them entirely delightful models for the camera. The photographer has only to sally forth on any bright morning into the principal shopping street at the present time immediately before Christmas to realise the wonderful material that is available for picture-making.

The owner of a miniature camera is particularly favoured, as with most subjects of the sort rapid action in the use of the camera and a comparatively quick shutter exposure are necessary to make



the most of these subjects. It is not a matter of "stalking," but of being ready on the instant that the subject assumes the best position for a snapshot.

In this respect the miniature camera, or a camera that can be used promptly, and the film changed and the shutter set rapidly, has everything in its favour.

In view of the general low actinic quality of the light at this time of year it is desirable, however, that the lens should be of the largest possible aperture, and the films of the highest possible speed. Here, again, the miniature camera scores, and street snapshots, even

on dull days in December, can produce fully-exposed negatives if an aperture of $f/3.5$ is used in conjunction with one of the super-speed panchromatic films.

The Self-Taught Amateur

HALF a dozen perfect negatives of a variety of subjects lie before me, the fruits of eighteen months' solitary apprenticeship in photography. A poor showing for so long a period? Perhaps, but the point about these negatives is that each represents exactly what was sought from diverse conditions and subjects. Preliminary survey, light testing, viewpoint, exposure and development—all were just right, and the results are precisely what were envisaged each time the camera was taken from its case. Moreover, I can be reasonably sure of repeating this measure of success, or at least of being able to recognise where I have gone astray. "All my own work" has a special significance in this case. Circumstances make me a lone-hand learner, dependent solely on textbooks, instruction pamphlets, and the invaluable "correspondence course" supplied weekly by "The A.P."

Recruits enlist in the army of amateur photographers from many motives. I bought a camera with the unromantic purpose of providing myself with an interest apart from daily work that was absorbing too much mental and nervous energy. From this neurological point of view the hobby was a success from the outset. It provided a needed counter-irritant of inexhaustible possibilities. But I made a false start. My first camera was an inexpensive miniature, a nice little instrument, but a poor instructor in fundamentals of photography. Despite careful exposure records, by the time a spool was finished and tank developed, individual exposures had lost identity and mistakes were difficult to ascribe to the right cause.

So the miniature was replaced by a plate camera; and from that moment I began to understand how and why things happen. For others who of necessity must be self-taught, I offer some suggestions for a systematic approach that minimises wastage of time and materials.

The essence of my system is to expose two plates on the same subject, one at the orthodox actinometer reading for "control" purposes, and the other with such variation as is being studied. Develop both together by time and temperature. After mixing the dark slides I saw the virtue of a

slight shift of viewpoint for the second exposure, so that there could be no confusion between the finished negatives.

One may as well choose subjects with pictorial possibilities for these test exposures, though that is not the prime consideration. The "control" negatives are not wasted. They are useful at a later stage for observing the relationship between negatives and different grades of printing paper; for experimenting with intensification or reduction; and for acquiring skill in spotting and retouching.

It is a good idea to desensitise ortho plates and develop in a bright light as used for gaslight paper manipulation. Then one can see with ease and comfort just how an image builds up, and the progressive stages of development. Time and temperature should be regarded as a sheet-anchor; having seen the effects of under- and over-exposure, of the differences made by use of a filter, and of what can be done to correct negative deficiencies by choice of paper.

Desensitising and close inspection, with time and temperature always as a foundation, is especially useful at this stage. So few experts realise the inadequacy of printed instructions for the man who has never watched a negative develop, and has to learn to recognise the difference between under-exposure and under-development.

Thus one may learn to counteract excessive contrast in the subject by over-exposure and shortened development, and to make the best of a dull, flat subject with the minimum exposure and prolonged development. Time and temperature tables usually carry instructions for dealing with such extremes, but the written word is no substitute for practical experience. Comparisons with a normally exposed and developed "control" negative will show the effects of variations in procedure that literally have to be seen to be believed.

This is all very elementary, no doubt, but I do not see how it can be acquired by a learner working on his own otherwise than by systematic experiments with negatives taken in pairs, and followed through all stages to the finished prints. Conscientious record-keeping is essential in this or, indeed, any other method. H. W.

TO photograph one's friends and members of the family is an intriguing pastime, and plenty of opportunities occur at this time of year. The object of this article is to promote in the amateur a desire to make pleasing portraits devoid of the crudeness which is so often prevalent in the efforts of amateurs.

The chief problem from the amateur's point of view is a suitable light source. Daylight can be used quite effectively, but cannot be controlled so easily as artificial lighting, particularly when only one window is available, as there is a tendency to get harsh results, with too much light on one side of the face and not enough on the other. By combining daylight and artificial light this objection can be overcome. If this method is adopted orthochro-

Simple Home

Photoflood lamps are excellent for home portraiture. They give an equivalent of 750 watts and can be used from the house lighting. These lamps have a working life of only one and a half to two hours, owing to the high intensity at which they work, the voltage rating being lower than the voltage of the current used; the price is reasonable compared with other lamps. It is not necessary, either, to leave the lights on all the time.



A shadow cast by the sitter on to the background often helps to give a more striking appearance. The sitter must be close to the background to get the above effect. In this case two lamps were used, one above the other, about seven feet up and about four feet from the sitter. A white reflector was used on the opposite side.

matic or panchromatic material must be used, otherwise the artificial light will have little or no effect.

In these days of ultra-fast plates and films and fast lenses there is no reason why the ambitious amateur should not adopt artificial light entirely.

Various firms make portable lighting sets which are inexpensive, consisting of a high-powered lamp and reflector with or without a stand. A disused bowl-fire will make an excellent reflector if painted in aluminium; then all you have to buy is a lamp with a screw fitting costing about sixteen shillings. If your house is wired with a power circuit you can burn as many lamps as you like, but if only the house lighting is available it is not advisable to use more than 300 watts, and then all other lights should be turned off.



This is a semi-firelight effect. The "firelight" comes from a lamp immediately in front of the sitter and one foot from the floor. If this were used alone there would be harsh shadows on the cheek-bones and over the nose, so a subsidiary lamp is introduced to the left of the camera and about seven feet up to give a softer, more general lighting.

Another illuminant recently introduced is the photo-flash lamp, which, although not specially adapted to the needs of portraiture, enables one to take unusual pictures indoors with an instantaneous exposure.

The first essential in portrait lighting is to control the intensity of the light. Too much light is just as bad as not having enough. The intensity can be controlled in two ways, either by diffusion or by moving the light farther away from the subject. If light comes from both sides of the sitter, one of the lights should be farther away than the other, so that the one which is nearest provides the main light source and the other becomes a subsidiary. In the event of only one light being available, a reflector consisting of a sheet, a piece of white card, or a mirror, is absolutely essential to relieve the shadows. A single

Portraiture

By
**BERNARD
CUTHBERT.**

light should never be placed square in front of the sitter (this gives a flat, uninteresting result), but to one side, and at an angle of about forty-five degrees, with a reflector on the opposite side, as already mentioned.

By combining daylight and artificial light, a good "Rembrandt" effect can be secured. The background should be placed immediately in front of the window with space at the top to allow light from the top of the window

will be a stepping-stone to success. The following few hints will probably be of use to the beginner. The sitter should not be posed square to the front; this gives an appearance of too much body and not enough head; at the same time it is not advisable to take a side view of a narrow-chested person. The head should be tilted at an angle away from the line of the body. In other words, if the sitter is leaning forward the line of the head should be more or less vertical.

The direction of the eyes should follow the natural position of the head. They are the most compelling feature in a person's face and should accordingly be made the most of. A sitter with blue eyes must not be made to face direct light, or they will look too pale in the photograph.



An example of the "outdoor type" of portrait. A light background should be chosen (in this case a pale distempered wall) as it helps to give the right atmosphere. A light, seven feet high, is within five feet of the sitter, and another, much lower and with a diffuser of muslin in front and about eight feet away, and this helps to soften the shadows on face.

to be used. The sitter then takes up a position about three feet in front of the background so that the top light from the window shines down on his (or her) head and shoulders. This gives the Rembrandt effect. The features are then illuminated by artificial light in the usual way.

The choice of a suitable background is a point which deserves serious attention, for a background can make or mar a portrait. Irritating details and bright splashes of colour detract the attention from the subject, which should predominate.

A prominent background can be subdued to a certain extent by having it out of focus.

Correct posing of the sitter is only acquired from experience. If we profit from our failures, then each failure



The picture above shows what can be done with only one lamp plus a reflector. The lamp is seven feet high and four feet from the sitter, is placed practically on the same plane as the background, i.e., slightly behind the plane occupied by the sitter, and protected by a shade from impinging on the lens. The white reflector is about three feet from the sitter and illuminates the shadow side.

Dark eyes and deep-set ones require the use of a mirror or small light to give them sparkle. Taking the wrong viewpoint will often give a distorted appearance. A sitter with a long neck and/or a snub nose will look better from a high viewpoint, but if a sitter with a short neck or a long nose were taken from this position the head would look set right on top of the shoulders with the neck invisible, while the nose would protrude across the line of the mouth. Hands require a lot of attention, and it is best at first to leave them out of the picture. If they are included they should be kept in the same plane as the rest of the figure with only a subdued light on them.

The exposure will vary with the brightness of the light, stop, and speed of plate or film. The examples herewith averaged 2 secs. exposure, f/4.5, pan. film.

A Useful Cold-Weather Heater By VICTOR ROBERTS.

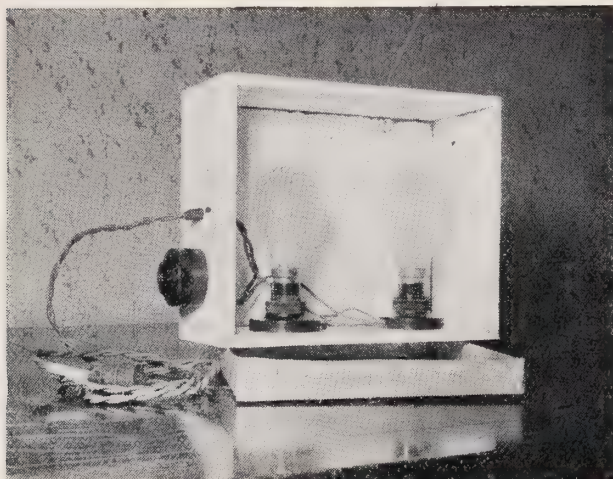
FEW amateurs are so favoured to be able to command a room with a maintained temperature of 65 degrees. More often than not during the colder months of the year one is compelled to work in one with a temperature of about 45 degrees.

Provided the necessary additional development time is given, such developers as Azol, Rytol, Rodinal, etc., will

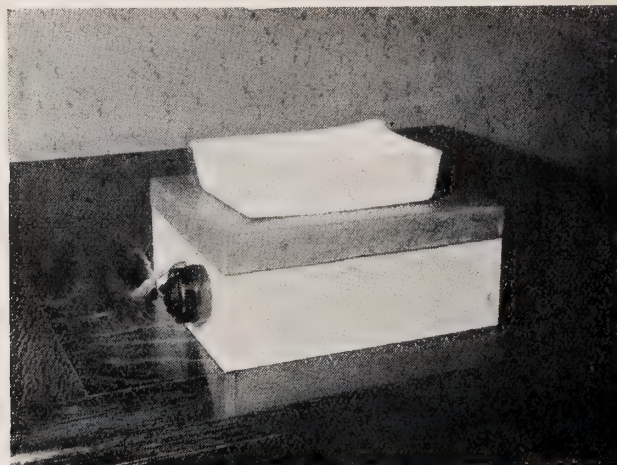
The heater illustrated was designed to overcome this difficulty, and does so most successfully.

It consists of a wooden box $10 \times 8 \times 4\frac{1}{2}$ in., outside dimensions, and is constructed of 5-ply wood. Any other could be used provided it is of sufficient thickness to withstand the heat and not warp.

The lid is made of stiff zinc turned down sides of box about 1 in. If this should not prove light-proof, a narrow strip of



Interior of the heater, showing the lamps and switch.



The heater in use, with zinc lid in position.

help to overcome this to a certain extent, but any formula which contains hydroquinone will prove disastrous to good results.

Various expedients are recommended from time to time to meet the need, such as placing the developing dish within another containing heated water, or standing the dish on a heated brick, etc. Though serving their purpose provisionally, these methods are messy and troublesome if the required temperature is to be maintained.

thick felt glued to the top edge of the box will cure, when lid is on and dish on top.

It can, of course, be made in any other size, but that given was chosen for use with a whole-plate dish and less. The heater consists of two gas-filled 60-watt lamps of the necessary voltage wired in parallel. The switch on end of box is necessary as a working temperature of 70 degrees is soon attained, after which an occasional switch on is all that is required to maintain it indefinitely.

Portable Lights for Home and Outdoors

By W. R. LEE.

DURING the winter months, and particularly around Christmas-time, some safe and handy form of extra lighting in the home is of great advantage, and a portable spotlight an immense help. The chief points of interest about the device now described is that it can be used either as an extra light, with an ordinary electric bulb or with a photoflood bulb, or for firing a Sashalite bulb, while it is exceedingly cheap and easy to make up.

The reflector is an aluminium bowl 7 in. in diameter. This, with the bayonet cap bulb-holder, two yards of twin flex, and an adapter plug, costs 1s. 9d., and no more than this is required to make up the spotlight.

A hole must be cut in the bottom of the bowl to take the lamp-holder, to which one end of the flex is con-

nected, whilst the plug is attached to the other end. In use a bulb is taken from any convenient point and placed in the holder fitted to the bowl, the plug at the other end of the flex going into the point from which the bulb has been taken. Thus is obtained a portable light-holder, the rays from which may be directed anywhere.

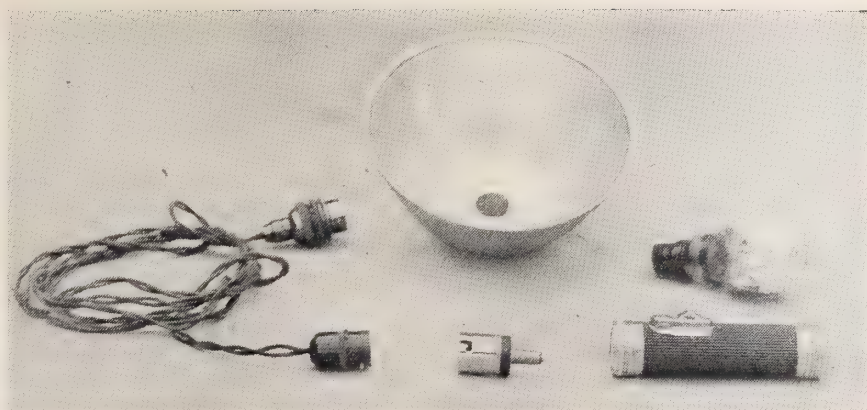
So far well and good, but the arrangement that has been described up to now will be of no use to the photographer if he is any distance from the household light supply, or out in the country where there is no electric light; but it can be easily varied to enable it to fire a Sashalite bulb.

All that is wanted is an adapter to screw into the end of any pocket torch after the lens and bulb have been removed, costing a further 1s. 8d.

This adapter is seen just in front of the torch in the illustration, and it will be clear from this that the plug on the end of the flex will also fit into this adapter, while the Sashalite bulb goes into the bulb-holder already fitted to the bowl. When all is connected up, a matter of seconds only, the reflector can be placed anywhere within the limits of the flex, and the bulb "fired" when desired by the photographer whilst still at the camera. This is an advantage over the self-contained type, for as the bowl-shaped reflector will stop any back rays of light it can be placed in front of the lens if needed with no harm resulting, provided it is so set as to point away from the lens.

The arrangement described only applies to the standard bayonet cap

bulbs as fitted to house lighting, and the small size Sashalite bulb, for some reason the larger-sized Sashalite has a small screw cap fitted to it. Finally, do not use light flex, and make sure all your electrical connections are clean and tight. Provided your connections have been well made and your torch battery is not too old all will go with certainty, and the cleanliness and convenience of this method, once tried, will be ample compensation for the extra cost of the bulbs, and neither wind nor rain will make any difference to its working in the open for exteriors at Christmas-time with carol singers or "waits."



The Royal Wedding Pictures

By HERBERT LONGBOTTOM.

The keen amateur may learn much from an analytical study of the fine photographs issued by the principal newspapers and periodicals.

THE recent Royal Wedding was a day of great achievements in Press photography. The weather conditions could scarcely have been worse, but our daily papers, and then the weeklies, have been full of splendid pictures. Cannot we amateurs learn a great deal from a close study of these Press pictures? Suppose we ask ourselves a few questions about them. In face of the difficult weather conditions, what plates or films were used, and what focal lengths of lenses, at what apertures? Note, especially, the great depth of focus in many of these pictures.

I spent a thoroughly interesting evening in speculating on these queries, with but a hazy knowledge of the actual methods of Press photographers. It has been stated by one of the more famous of these men that few of them are yet converted to the miniature cameras. A goodly number will have been converted by this event. Careful consideration of Press pictures in general leads one to the conclusion that these experts always use the smallest aperture possible in the circumstances, so as to secure good depth of focus, especially in their crowd work. The shutter is set to the minimum speed required to arrest whatever movement there may be, and the lens adjusted to the light conditions (the plate or film speed being almost constant). For example, if $1/50$ th second would arrest movement, and lighting permitted, they would use $1/50$ th at $f/8$ rather than $1/250$ th at $f/4.5$. But this hypothesis is based on the assumption that the Pressman is using one of the "old type" of Press cameras, with its usual lens, say a 6-in. lens on a 5×4 in. plate. Are we correct in assuming this type of camera was used? Or were the modern miniatures preferred?

It is especially interesting to analyse the pictures of the Abbey ceremony, as reproduced in *The Times*, the *Daily*

Telegraph or the *Daily Herald*—all equally good. First of all, note that the architectural verticals are true; the old trick of swinging the camera back to get depth of focus cannot have been used. Let us assume that the lenses were focussed on the plane occupied by the King and the Church dignitaries. The hyperfocal distance of a 6-in. lens working at $f/4.5$ is approximately 100 ft., if the lens be focussed on infinity. The cameras, however, were probably between fifty and sixty feet from the King, and the hyperfocal distance would then approximate to 40–100 ft. at $f/4.5$; 35–70 ft. at $f/3.5$.

Using a 3-in. lens working at $f/3.8$ on a 6×6 cm. film or plate, focussed on 50 ft., the hyperfocal distance would extend from 25 ft. almost to infinity.

A modern miniature camera, with a lens of 2 in., and working at $f/2$, would give us, at this large aperture, sharp focus from 36 ft. to 80 ft., and the wealthy Pressman has available, too, a comparatively long focus lens working at $f/1.6$, and giving him from 42 ft. to 60 ft. in focus. These distances approximate to the closest and farthest features of the pictures we are considering.

If we remember that the modern high-speed fine-grain films will stand enlargement to ten or more diameters without showing appreciable grain, we can at once assume that, to-day, a plate 5×4 offers little or no advantage, from the viewpoint of a good, bright enlargement, over the miniature size. What advantages, apart altogether from those already considered, does the miniature offer over the older type of Press camera? The shutter action is quieter, it is more easily carried, it is almost unnoticeable when in use, and it has facilities for anything from 12 to 36 exposures in rapid succession. The photographs reproduced suggest exposures of one-fifth or one-tenth second; there are many signs of slight movement. On

such an occasion no Pressman would be satisfied with one or two shots; some notable might have moved in that short space of time. Alternative negatives were important.

And what can we learn from the outdoor photographs of this great occasion? The telephoto snaps of the Royal Family on the balcony of Buckingham Palace show decided signs of grain—just compare them with the reproductions of the "studio" groups. This graininess again suggests the use of a miniature camera using a telephoto lens and fast film (not so fine of grain as it would have been had the conditions been brighter). Probably a haze-cutting filter was used. For work like this there is available, for the miniature user, a lens of $5\frac{1}{2}$ -in. focus working at $f/4.5$. Its equivalent on a quarter-plate camera would be 18-in. focus—a lens surface the size of the palm of your hand and costing a small fortune. And this $5\frac{1}{2}$ -in. telephoto is by no means the limit of magnification with these miniature cameras. Nowadays the Press spends money lavishly on its pictures. For £300 they can secure a long-distance lens, working at $f/5$, with a focal length of 40 in., or the equivalent of something near 130 in. on a quarter-plate.

Many pictures have been used showing the Duke and Duchess in a car. Just observe that although these have been taken at fairly close quarters the head images are almost identical in size, and although possibly two feet apart they are equally sharp. Again the miniature camera is suggested, possibly with a medium long focus lens with an aperture of $f/1.9$. At five yards distance such a lens has a depth of field of nearly two feet at open aperture, and a focal length equivalent to a 10-in. lens on a quarter-plate.

Is it any wonder that the experts tell us that the modern miniature camera is the all-purpose camera of the future?

With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

POINTS ABOUT DEVELOPMENT.

AFTER the interruption in my discourse resulting from the intrusion of the Christmas Number, I want to say a few more things about development. No one can dispute the important part it plays in photography, and all those who are wise enough to do their own work must make a point of getting a good idea of the principles of these operations.

Unfortunately there are a good many beginners who really do not know what satisfactory negatives are. The sooner they find out the better, and there are few who cannot do this quite easily, especially if they belong to a photographic society. The best plan is to ask one or two capable workers for a sight of their negatives, because there is a certain amount of variation in the appearance of the best negatives. All of us manage to get a "perfect" negative at times, and the oftener we can reach or approach that standard the better.

I have already, I think, made it clear that the time and temperature method of development is an excellent one, although it cannot be expressed by stating one single definite development time as some suppose. And I have given the reasons for this.

It may further clear up the matter if I refer to an actual example. If you get a Kodak tank outfit for roll films, it is accompanied by a booklet giving complete and lucid instructions for using it. Amongst these is a table of development times at different temperatures, and a thermometer is part of the outfit. But—and this is important—the table assumes the use of Kodak films, and of Kodak tank developer. In such a tank, and under the definite conditions laid down, I have developed hundreds of negatives, and I do not think that I could have equalled the average results by any other method.

But if I use another kind of film, or a different developer, the case is altered. It is quite likely that the development times that were correct before would have to be halved or doubled.

It is for such reasons that it is bad policy to be constantly chopping and changing with sensitive materials and developers. We don't know where we are; and it is certain that at times we shall run up against serious difficulty and disappointment. The only safeguard is that when we do make a change we provide ourselves with information as to the modifications in procedure which that change necessitates.

There is another guide to development which is interesting, and in many ways helpful; although, like other systems, it has its snags and shortcomings. Mr. Watkins, of meter fame, discovered many years ago that there was a reasonably definite relation between the time of the first appearance of image on the negative, and the time taken to secure a certain degree of density and contrast.

Both of these times varied very considerably, according to exposure, constitution and strength of developer, temperature, sensitive material used, and the required character of the negative. But on all these points

sufficient information is available to enable allowance to be made for them, so that the method can fairly be called a system.

It is known as the "factorial" method, because in every case there is a factor or number, by which the "appearance" time has to be multiplied to find the "development" time.

I again quote from the Burroughs Wellcome Diary to give examples. The three factors given are for soft, normal and strong contrast respectively.

| | | | |
|--------------------|----|----|----|
| Rytol (normal) .. | 10 | 12 | 15 |
| Tancol (double) .. | 8 | 10 | 12 |
| Amidol (normal) .. | 7 | 10 | 12 |
| Hydroquinone .. | 3 | 4½ | 5 |
| Metol .. | 20 | 30 | 35 |
| Pyro-soda .. | 4 | 6 | 7 |

The developers named are the B.W. Tabloid forms, and similar developers made to another formula would probably require different factors.

It is necessary to have a good safe-light, which should always be the same; and a watch or clock as a time-keeper. The plate is laid in the developing dish, and at the beginning of a noted minute the developer is applied and the dish gently rocked. The plate is closely watched, and seconds accurately counted till the first appearance of a faint grey on the negative. The number of seconds is then multiplied by the appropriate factor, and for the whole of the resulting time the plate is kept covered without further observation. It is then rinsed and fixed.

Suppose, for example, that we are using B.W. pyro-soda, that we want a negative of normal contrast, and that the first sign of an image appears in 40 seconds. We see from the table that the pyro-soda factor for normal contrast is 6. Multiplying 40 seconds by 6 we get 240 seconds, so that we must give the plate 4 minutes from the time the developer was applied. If we had wanted a soft, delicate negative, the factor is 4, so that we should then have developed for 160 seconds only, that is 2 minutes 40 seconds.

The method allows for different emulsions which take different times for image appearance. It also allows for the rate at which different developers produce a certain degree of contrast. For example, although metol brings up the image quickly, it is slow in building up density, and that is why it has a high factor. Hydroquinone, on the other hand, piles up density quickly, and therefore has a low factor.

Some experience and a considerable amount of gumption are required to work this method, but it has many good points, and within reason is sound both theoretically and practically. It is very fully dealt with in the "Watkins' Manual of Photography."

Perhaps the greatest drawback is the necessity of exposing the plate for some time to light, and that at the very stage when it is most susceptible to fogging. This can be countered by previous desensitising, which would, of course, be imperative in the case of panchromatic and super-speed plates; and in some circumstances it will be

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found that this preliminary operation involves some modification of the factor.

The method can be used for flat films as well as plates, but is not really applicable to roll films.

Many old-fashioned workers, like myself, still rely more or less on developing by observation. There is much to be said for and against it. It certainly involves experience, and that is why the more mechanical methods have an advantage for the beginner.

In my own case I am helped by the fact that for all ordinary purposes, apart from tests and experiments, I use only a limited range of sensitive materials, with the individual characteristics of which I am familiar. I also use a standard developer which I know equally well.

It is therefore quite a usual practice with me to apply the familiar developer to the familiar plate, and cover the dish at once. I know within a little when I can take a peep at the plate to see which subject it is, as this will probably affect the degree of development it will receive.

Later on, I know what the *back* of the negative will look like, and what it *should* look like, according to the subject, and the kind of negative I am aiming for. But, as I say, this needs experience. There are cases where a patch or two of light grey on the back will indicate that it is time to stop; there are other cases when the whole of the back, except the margins, is a more or less even grey. I know which is which, and why; and that clearly means a good deal of past observation.

W. L. F. W.

THE MEMBERS' SHOW at the CAMERA CLUB

A well-known exhibitor has written us in regard to the winning picture at the exhibition of members' work now open at The Camera Club, 17, John Street, Adelphi. We publish his communication, and in order to make the matter clear to our readers we print a reproduction of the picture in question. By the courtesy of Miss Mary Haddon, author of the picture, we also give a straight print of the original subject.

"SOME description of the photograph entitled 'Toil,' which was awarded the only prize at the Camera Club Members' Exhibition, may not be out of place.

This remarkable picture purports to represent a pair of farm horses laboriously dragging a machine mower up a steep hill. That the near horse is a horse is a matter of conjecture. Both animals are silhouetted solid black against the sky, which although it illuminates the driver, leaves his team in darkness. The outline of the dubious animal's head and neck is that of a prize bull. The steepness of the field is shown by the angle at which it cuts the (over-corrected) sky, and it might have carried conviction had it not been for the following factors: (1) The trees on the horizon, instead of following the usual rule of growing fairly upright, like the hill itself are set at an angle of about thirty degrees to the straight. (2) The horses, instead of following the usual and only possible course of leaning forward when pulling a weight uphill,



The Prize Picture.



The Original Print.

are both leaning back. (3) The farther horse is actually backing, which is not an aid to effort and progress on a hillside. (4) The near horse (or bull) is gently ambling as if in Rotten Row. (5) The driver is portrayed as falling backwards out of his seat on the implement. In fact, he is only secured *in situ* by hauling on the reins.

From these peculiarities it is obvious that the photograph (an under-exposure) was of a flat field, and it is conjectured, from the attitude of both man and beasts, that the latter were being pulled up by the driver so as to give the photographer a chance of winning the prize. The semblance of a hill, which has no doubt misled the judge, was caused by tilting the camera quite a lot, sideways, or tilting the print similarly before trimming.

The show itself contains quite a lot of sound and artistic photography, the merits of which seem to have escaped recognition, and much good stuff was crowded out."

How I make my EXHIBITION PICTURES

No.
CCLX.

—
Mr.
WALTER
LEE.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"WITH me the making of an exhibition picture begins before I open the shutter of my camera. I must have something before me that makes a strong appeal—something extraordinary in shape, composition or atmosphere. I must from the very start be carried away by some kind of inspiration.

"Having got my inspiration I then try to reduce what is before me to terms of photography. I try to see in my mind's eye what my finished production shall be like. I find out if it is any advantage to move my camera higher or lower, right or left, or tilted up or down. If it is a landscape, I ask myself if the exposure shall be normal, or if less or more will

help in any way. Development I make as far as possible a mechanical process.

"My next step is a direct print (either $3\frac{1}{2} \times 2\frac{1}{2}$ or half-plate are the sizes I work), and with the help of four strips of card I find out approximately the part that I intend to use, and the shape my finished print shall be. I often take these prints and strips of card about in my pocket, so that at odd moments I can experiment. I have found it amazing what trimming will do for the picture-maker.

"Enlarging is the next stage. For a start I mostly make the print 12×10 on chloro-bromide, and if the subject is in a rather high key and the print is full of gradation I use my strips of card again; placing the print on the floor and standing on a chair I find I am able to get farther away and the strips are easily adjusted in this position. Should the print not please me, and if the tones require adjustment, or the shadows are not velvety enough, I roughly make the alterations in pencil and keep the result as a guide.

"Then I make a bromoil print. I have tried almost every photographic process, but I think I have found most pleasure in bromoil—one gets that extra little something that seems unobtainable any other way. For instance, 'Nativity' was a flashlight, taken upon a stage the front of which was not so very much higher than the heads of the figures, and heavy curtains hung across the back. I was greatly impressed by the performance, and bromoil was the only medium by which I felt I could give an impression of the effect it had on me. Mind, I don't think bromoil is suitable for everything—some pictures can be rendered much better and easier in chloro bromide.

"Having got the print to my satisfaction, I make my final trim, and mostly mount upon a piece of cream card with about $1\frac{1}{2}$ -in. margin all round. Now come the finishing touches. If high-lights require lightening, I do this with a knife, occasionally holding my print before a mirror so that I can see it reversed. Also I turn it upside down, as this gives me the opportunity of seeing it with fresh eyes.

"Next comes the mount. I usually cut this out of rather thick card, lay it over the print, and fasten at the back with gummed tape. I am not sure that this is the most artistic way of mounting, but it has the advantage that it protects the surface a little from rubbing.

"Reading this, one may think that exhibition pictures are produced fairly quickly. It is not so with me. Some of them are months from the taking to the production of the finished article. That is why I say that for the enthusiastic photographer the days are never sufficiently long, and life will be all too short."



THE LIGHT.

Walter Lee.



NATIVITY.

By
WALTER LEE.

(See article, "How I make my Exhibition Pictures,"
on the opposite page.)



WINTER.

(From the R.P.S. Exhibition.)

By F. LEHNER.



THE OLD STORY.

By K. REITZ.



1.—"Waiting."
By Mrs. Scawn.

2.—"Buildwas Abbey."
By T. Leonard Bott.

3.—"City Dawn."
By F. M. Stanley.

5.—"The Fishers."
By Ian Neill.

4.—"King Emmanuel's Palace, Cintra."
By Miss O. M. Gee.

6.—"The Porter."
By S. J. Vella.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THERE is quite a pleasing sort of sequence about the arrangements of the figures in No. 5 of the prints reproduced on the opposite page—"The Fishers," by Ian Neill—and not a little interest attaches to their placing, almost precisely, on one of the diagonals, but there does seem just a touch of confusion in the presentment of the nearest lot.

Figure Isolation.

It is, of course, appreciated that it is rarely possible to secure a group of figures in exactly the arrangement that could be wished, and, whenever they are dealt with, it generally seems advisable to make a number of exposures, choosing a favourable moment for each, and leaving the final choice to the one which, on consideration, is found to be the best.

Here, the first figure, in himself, is quite well caught, but there is another behind with which he appears to be mixed up, and one farther in the rear which adds to the confusion. The fourth and fifth figures, on the contrary, are admirably isolated against their setting, and, had the first group been equally satisfactorily disposed, the composition would be much more pleasing. The unequal spacing of the figures is good, and, while the sunshine is scarcely concentrated enough to rank as an effect, it lends a brilliance to the presentment which is of considerable value.

No. 6, "The Porter," by S. J. Vella, strikes one as a no less promising effort, the feeling of sunlight being nicely expressed, and the figure being not only well caught but also admirably placed in the space available.

The Value of Enlargement.

The print, however, is very small, and it is questionable if, in its present scale, its attractions are as fully brought out as they would be if the print were enlarged.

As far as can be seen from the reproduction, the subject would stand a reasonable degree of magnification, although there seems to be a slight falling off towards the top. This, however, might be corrected during the operation.

Naturally, the point is one that can only be confirmed by experiment; but this is the time of year when, with the long evenings, there is ample time, and a beginning in this very fascinating method of printing may well be made.

There is no doubt that it does bring up the artistic qualities of a print, and, under present-day conditions, it is almost essential that an enlargement must be made before a subject is suitable for exhibition. A print of this size, for example, could hardly stand being placed on a wall, but there is no reason why a larger print from the same negative should not.

No. 3, "City Dawn," by F. M. Stanley, might likewise be treated with advantage, and the contrast of the chimney pots with the very fine sky would in all probability be shown to advantage.

Circumscribed Subjects.

The nearest chimney, perhaps, seems rendered on too large a scale, and a little more space above and below does seem advisable. The subject appears to call for a more distant viewpoint, for, as it stands at present, it seems restricted and circumscribed. No. 4, "King Emmanuel's Palace, Cintra," by Miss O. M. Gee, also conveys a similar impression, but it is quite likely that, in both cases, the required distance could not possibly be obtained.

In the latter the omission of the top of the tower is unfortunate, and the subject cannot be said to have received the treatment it should. The rendering does not do it justice; but if the state of affairs was as we have inferred, no other presentation would seem to be feasible unless a lens of shorter focus was available.

Such a lens would enable a greater area to be included upon the plate or film without alteration of viewpoint; but, as a general rule, it is seldom available when needed.

Had it been utilised in this case, the present suggestion of restriction would have been avoided, and the presentation would gain correspondingly. In the case of No. 1, "Waiting," by Mrs. Scawn, a like feeling exists,

but it is attributable to the placing of the little figure so near the left-hand edge and not to a too-near viewpoint.

Line of Sight.

What has happened is that the line of sight has been directed too much to the right. The degree may be only fractional, and if the camera had been pointed just a shade to the left so as to include a quarter inch more on that side and so much less on the other, the present objection would not exist.

Now, the doll being so much more in the picture, it claims, really, more attention than the child, whereas the reverse should be the case. The addition of the quarter inch suggested to the left, together with a trim of the same amount from the right, places the two figures in an opposite relationship, the child becoming the centre of interest, and the doll reverting to a properly subordinate position. This is as it should be, and, with the reversing of the relative claims upon the attention, the restriction disappears.

Possibly the effect would be still further improved if the light on the child were brighter than that on the doll. That might be arranged by either placing the latter in shadow, or, if possible, by seeing that the tone of the dresses of each was changed over, the child being made to seem the brighter.

Relative Significance.

The idea is to emphasise the child at the expense of the doll, and anything which tends to stress the significance of the first would also tend towards enabling the picture to fulfil its intention.

A somewhat analogous position arises in connection with No. 2, "Buildwas Abbey," by T. Leonard Bott; but it arises, here, from the bright lights of the sky in competition with the lesser lights on the stonework of the pillars.

It is the latter which should predominate, for it is the feeling of sunlight upon them which should provide the motive. The notes of the sky prevent this, and either the subject should be so arranged that none of the sky shows through, or what is allowed to show should be subdued in tone.

"MENTOR."

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"WINTER," by F. Lehner.

HERE, in this country, it is exceptional for a heavy fall of snow to occur, and, during the time it remains in its pristine purity, for sunshine to bestow its glorifying influence. It more often happens that, either there is not enough snow to cover the ground without allowing patches of grass or herbage to show through, or, if the snowfall is adequate, the sun does not appear.

Snow and Sunshine.

Parts of the country may be more fortunate than others, but, even so, it is very rare indeed for conditions to be wholly favourable, and although, as winter approaches, visions of snow pictures flash across our minds, they never seem to materialise, mainly on account of these reasons.

Still, the hope remains, but it cannot be too strongly emphasised that, without a sufficient depth of snow and a reasonable degree of brilliance in sunshine, it is practically impossible to render such subjects as they should be. Farther north, or in the more mountainous regions of the Continent, better conditions obtain; the snow lasts longer, and there is a better chance of full sunlight. That advantage has been taken of these opportunities this picture seems to show. The fall is deep and, except for a few bits here and there, the ground is entirely covered. These bits do not greatly matter, for they occur in regions where they naturally join up with other darks which have their function in the picture.

In the foreground the surface is suitably broken, and, with the cross lighting of brilliant sunshine, an exceedingly fine impression of the texture, purity and the manifold modulations of snow in sunlight and shadow is conveyed.

Tonal Modulations.

By far the major part of the attraction of the rendering lies in these

modulations. Every subtlety of tone, from light at its most brilliant to shadows of soft quality and moderate depth, seems to be recorded. The whiteness of snow in full sunshine is shown, and every minute step from that brightness to the local shadow tone is given its full value; but, if it

concentration of attraction that the unity of the picture is fully preserved. As it happens, the leading lines converge upon the same area and the importance of that region is emphasised; but, even with an arrangement that was less amenable, the attraction would still be maintained if the contraposition of lights and darks remained.

Moreover, the tree and light have a not inconsiderable strength of position which adds to their significance, and, altogether, the composition makes up very well indeed.

From the technical standpoint the print is exemplary. It is of splendid quality, and the way in which all the distinctions of tone have been rendered bears witness to the high degree of craftsmanship involved. It is evident that the exposure has been very nicely judged in the first instance, for, while all the lighter tones are recorded without loss of gradation, the shadows are also fully modulated.

Technical Treatment.

That these are so well shown, too, provides a proof that the time of development of the negative was suitably adjusted to the class of paper on which it was designed to be printed, and that the print itself received the appropriate technical treatment.

It is very well done indeed, and, while no data concerning the picture are available, it may be mentioned that, in the opinion of prominent workers in this sort of thing, it is desirable to keep the exposure on the short side—about half the meter reading usually proving adequate—development being carried on for rather more than the normal time for sunshine subjects, any tendency to excess of contrast being counteracted by the choice of a paper of the longest possible range.

"MENTOR."



be possible to conceive the same thing without sunshine, it will readily be appreciated how great the loss would be.

There would be distinctions of tone, it is true, but all the brilliance, all the diversity of tone, and all the sparkle that is characteristic of what a representation of snow should be would be lost.

The brightest light occurs to the right of the principal tree at (1). That tree, and the light combined, form the centre of interest, and the conjunction of brightest light and strongest dark in the same vicinity ensures so great a

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

A PHOTOGRAPHIC CALENDAR.

SIR,—I notice in to-day's "A.P." you publish a letter from a Scotch gentleman who seems to be obsessed with the idea that Scotland is leading England in the photographic calendar business. He is quite wrong, for the *Manchester Guardian* publishes yearly a calendar called "The Year in Photographs," quite apart from the fact that all the best brewers, undertakers, etc., make a yearly present to their clients of really beautiful calendars, often of really lovely quality and artistic appeal.—Yours, etc., "LANCASHIRE LAD."

A NEW METHOD OF GLAZING PRINTS.

SIR,—We all know the difficulties encountered when glazing prints; how the prints will stick to the glass despite all precautions, and how finally they have to be removed with the aid of a chisel.

Here is a method that imparts a beautiful glaze, and at the same time the aforementioned chisel can be dispensed with.

The print to be glazed, which should be on glossy paper, is fixed and washed in the usual manner. Upon a sheet of clean glass lay a piece of cellophane (slightly larger than the print) having previously given it a good soaking in water. Remove the print from the final washing water, do not drain, and squeegee in contact, face down, with the cellophane.

Put aside, and when dry the print and cellophane will have adhered together securely, and the whole can then be peeled off the glass, imparting a glaze that will gladden the heart of any blockmaker.

Trimming neatly completes the operation.—Yours, etc.,
R. H. DEAL.

FIXING PRINTS.

SIR,—It is a firmly established tradition in photography, as recently evidenced in your columns, that the complete fixation of gaslight and bromide prints requires 15 to 20 minutes in the hypo. Yet Lumière and Seyewitz in 1924 showed that such a print immersed in a fresh 25 per cent hypo bath was completely fixed in 20–30 seconds. Anyone who is sceptical about this may easily test its truth by putting slips of bromide paper in hypo for different times and then treating these with dilute sodium sulphide solution. If any silver bromide remains in the paper a brown stain will appear.

Traditions, however, die hard, and I predict that twenty years from now this tradition, like "Johnny Walker," will still be going strong.

I give my prints two to three minutes in the hypo, and have had no trouble.—Yours, etc.,
C. A. SHAW
(Massachusetts.)

SPEED NUMBERS.

SIR,—In reference to the request that appears at intervals asking for a method of comparing Scheiner speeds with H. & D. numbers, I give hereunder a table which I have used with complete success for some time. I only include those speeds relating to average plates and films in common use. The advantage of this table over others that have been published is that the H. & D. speeds are given in round figures, such an are usually quoted by the makers; possibly this is not quite so exact, but it does not have the slightest effect in practice.

| SCHNEIER. | H. & D. | SCHNEIER. | H. & D. |
|-----------|---------|-----------|---------|
| 16 | 250 | 20 | 650 |
| 17 | 350 | 21 | 800 |
| 18 | 400 | 22 | 1050 |
| 19 | 500 | 23 | 1300 |

When using a plate of an H. & D. speed not quoted in the table, use the *next lower* Scheiner figure: e.g., the popular speed of 700 H. & D. would be reckoned as Scheiner 20.—Yours, etc.,
C. W. MARTIN.

D. & P.

SIR,—As a professional dealer may I make a reply to the various "grouses" that have appeared in your columns lately. It is unfortunate that your readers seem to have hit upon people who obviously do not know their business, judging from the excuses offered for the various errors made. It is also unfortunate that your readers themselves have not the incentive to "do it for themselves," thus missing half the fun of a wonderful hobby, and incidentally coming across the difficulties. As a member of a very large society, and one or two postal clubs, I may be different from other dealers in knowing exactly the requirements of the more advanced amateur. To that end I have always given personal service rather than adopt mass processing methods, both for my more serious workers and "button pressers."

There is no need for a separate service for both, as Mr. Lewis suggests. The button presser, with his picture of "Tommy in the garden complete with washing and dustbin" is entitled to as much consideration as anybody else. It is no novelty to meet the man who has "done photography for years" but doesn't want the bother of rigging up his dark-room, and can get work done for a song at Messrs. Cutprice. Mr. Reeves in your October 10th number complains of the lack of individual attention. This, of course, depends upon the dealer concerned and his method of calculating whether a transaction "pays." Personally, I find individual attention "pays," though possibly not as much in hard cash as Mr. Reeves' dealer would wish. One makes allowances for a hobby. To others I suggest joining their local society, or if that is not possible a postal club. There is usually a professional man who is enthusiastic enough, like myself, to help. And don't forget to continue to read "The A.P."—Yours, etc.,
G. E. OAKLEY.

NOTCHING OF CUT FILMS.

SIR,—Users of present-day cut films are familiar with the notches in the top right-hand corner when facing the sensitive side. They are intended to indicate by the sense of touch which is the sensitive side, but I am inclined to think they might well be omitted.

These notches seem to have been introduced many years ago when the manufacture of films was by no means what it is to-day. At that time anti-halo films were unknown, and the packing of all kinds of film was nothing like so perfect as it is now.

Although I fill my slides in complete darkness with S.R. pan. films, I never have occasion to feel for the notches. The fact that all films are packed face downwards is quite sufficient in itself to prevent errors in filling. A further safeguard is that the films usually curve with the sensitive side inwards, and finally that the insensitive side of an anti-halo film is distinctly glossy as compared with the front.

On the other hand, a very definite disadvantage of these notches lies in the fact that they are stamped out by a die in process of manufacture, leaving a celluloid burr on the underneath side. This burr does not matter very much if the films are kept absolutely apart until they are fixed, washed and dried. If, however, a few films are washed together in a basin and allowed to slide one over another some heartrending cuts in the gelatine are certain to occur.

Whenever I have a few films to be completed in a hurry, I always snip off the notched corners of the rebate before proceeding to hand wash them. This prevents subsequent damage to the gelatine.

As notching of cut films appears to be an anachronism, comparatively useless, and in some circumstances harmful, the suggestion is offered to the leading manufacturers that notching might be altogether omitted, with a corresponding economy in their prime costs.—Yours, etc.,
W. McWILLIAM.

American Pictures at the *Royal Photographic Society*

DURING this month an exhibition of unusual interest is open at the house of the R.P.S. (35, Russell Square) from 10 to 5 daily, except Sundays. Admission is free.

We describe the show as one of unusual interest for two reasons: first, because of the variety and excellence of the exhibits themselves; and, secondly, because the method of organisation was decidedly original. The idea was to bring together a collection of prints representative of American pictorialists, and the success of the effort is decided and indisputable.

Clearly the task was not only difficult but delicate; and great credit is due to the energy and tact of Mr. Joseph M. Bing, of the New York C.C., and to those who so enthusiastically co-operated with him.

First of all, the Smithsonian Institution, the four leading photographic magazines of America, and sixteen photographic clubs, were each asked to select and contribute one print which they considered a typical speci-

men of the best American work. Next, 134 individual photographers were asked to contribute one print each, the choice resting with themselves. The result is the 155 prints now on view, and a very fine collection they make.

In a few instances it is a little difficult to account for the choice; and curiously enough this applies particularly to some of the prints selected by the magazines and clubs, although they must have had an immense number of prints to draw upon. Further, some of the individual contributors have selected prints that have already been shown in this country, and in some cases recently. But it can safely be said that of the 155 prints there is not one which is unworthy of its place even in such choice and distinguished company.

The collection cannot be described; it must be seen. It would be not only invidious but misleading to select prints for individual mention in such a brief note as this. To those

who are unfortunate enough not to be able to see the collection we may say that some of the exhibits are reproduced in the current "Photographic Journal," and Mr. J. Dudley Johnston describes the exhibition in a most able and interesting manner. We hope to reproduce several of the pictures in an early issue of "The A.P."

Naturally, the technical quality of the exhibits is of the highest possible order, and it is significant to note the processes employed by such distinguished workers. Bromide and chlorobromide account for no fewer than 127, and bromoil in all forms for 17, leaving only 11 for all other processes.

In connection with this collection there is a significant fact that must not be forgotten. On its return to America the collection will go on tour, and its first appearance will be at the National Academy of Design at New York. As this practically corresponds to our own Royal Academy of Art, we are surely given food for thought. Will the portals of Burlington House some day open for the entrance of pictorial photographs?

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Will readers please note that our issue dated December 26th will be on sale on Monday, December 24th.

Those who go to see the exhibition of American Photography at the Royal Photographic Society's House, 35, Russell Square, should on no account miss Mr. Pollard Crowther's one-man show of stage photographs, on the ground floor. Even after seeing the best work America can show us we must warmly admire such pictures as these, and compliment their author on his genius. They are all in the "grand" style, both in regard to size and treatment, and are magnificent examples of what really can be done in theatrical photography. They are far in advance of the "usual thing," and by the use of the new Gevaluxe paper for certain selected subjects they have all the quality of rich mezzotints.

Pittsburgh's Annual International Photographic Salon for the Year 1935 will be hung in the Carnegie Institute, Pittsburgh, Pa., U.S.A., March 15th to April 14th, 1935. Messrs. A. Aubrey Bodine of Baltimore, Md., Frank R. Fraprie of Boston, Mass., and Dr. D. J. Ruzicka of New York City, will be the

jury for selection. The last date for receiving prints from United States and Canada will be February 16th. From all other countries the prints should be mailed in time to reach Pittsburgh by February 9th. Entry forms, containing full details, are obtainable from C. E. Leshner, Secretary, The Pittsburgh Salon of Photographic Art, Oliver Building, Pittsburgh, Pa.

The Annual Exhibition of the Photographic Society of Ireland was held in the Dawson Hall, 42, Dawson Street, Dublin, from November 26th to December 1st, inclusive. There were four sections and over 400 prints were sent in, the largest being the Pictorial Section, in which the number was 285. The judges (Mr. G. Atkinson, Mr. J. White and Miss Ball) commented on the improvement in the quality of the work compared with that of last year. The exhibition was formally opened by the Lord Mayor of Dublin, Alderman Alfred Byrne, T.D., who also kindly presented the medals to the successful competitors. Great interest was shown in the exhibition by the general public, and a considerable number of new members was enrolled.

Stolen Camera.—A reader, Mr. R. A. Atkinson, informs us that he has had his camera stolen. It is a Leica, Model 1, f/3.5 Elmar lens No. 69974. Should any reader or dealer hear of this instrument will he inform the Walton Street Police Station, S.W.7, or communicate with the owner at Lacy Green, Coulsdon, Surrey?

The Prizewinners in Johnson's "Holiday" Competition have been announced. These were: First Five Prizes of £5 each awarded to: Mr. T. F. Holdsworth (Wakefield), Mr. Llew E. Morgan (Swansea), Mr. C. L. Brown (Manchester), Mr. G. V. Child (Halifax, Yorks), Mrs. W. N. Jameson (Birmingham). Five Second Prizes of £2 each awarded to: Mr. H. Garside (Goole, Yorks), Mr. Roger Carter (Carcavelos, Portugal), Mr. F. Hall (Rugby), Mr. Albert Wallis, (Nottingham), Mr. F. de Parades (Folkestone). Ten Third Prizes of £1 each awarded to: Mr. J. H. Leighton (Bradford), Mr. H. W. Hillier (Maidstone), Mr. D. J. Campbell (Swansea), Mr. A. B. Pinks (Hove), Miss E. G. Raines (Bristol, 6), Mr. M. G. Parker (Bolton), Mr. G. E. Backhouse (Leeds, 8), Mr. R. Moore (Barkingside), Mr. I. B. M. Lomas (Wealdstone, Middlesex), Mr. J. W. Christian (Castle Eden). There were also 84 smaller prizes. The complete list is obtainable from Messrs. Johnson & Sons, Hendon Way, Hendon, who will also supply particulars of their "Flashlight" Competition.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Your Christmas News Reel By M. A. LOVELL-BURGESS.

I HOPE you have begun to make your Christmas news reel. You make it, of course, as you do a diary, bit by bit, beginning with the first, freckled, lone carol-singer, who has one eye on the bell and the other on the policeman, to the full-blown Christmas carol party loudly exhorting all Christians to awake and likewise to hark.

This Christmas news reel will give you an opportunity to introduce any subtle touches in characterisation, cutting and direction generally, that you may have acquired from a careful study of 1934 films, amateur and professional.

There will have to be a shot of mother going shopping, of father brooding over a Christmas present list, of sister packing the surprise parcel for the youngest member of the family, the making of paper decorations in the nursery, the picture of baby brother writing a long and laborious letter to Father Christmas. Remember all these are before-Christmas scenes and can be taken and developed in the course of the next few days.

Get hold of a heavily-laden but patient postman, and in the editing of your film let him dissolve into a similarly laden Father Christmas. The older ones will see the joke.

Hang round your nearest church when bell-ringing practice is in progress until you get an invitation to film the bell-ringers at their work. There is usually one ancient bell-ringer who deserves a close-up all to himself. And it is a splendid opportunity, when you come to show the film, to work off the gramophone record of church bells.

I dare not suggest moonlight—as it happens, it's going to be a dark Christmas this year—or snow, but if snow *should* come, be ready for it.

There will be the decorating of the Christmas Tree—get the one-year-old holding a solitary lit candle and looking pensively down at its golden glow; the stirring of the pudding by every member of the family (this can be easily staged long after the actual

puddings are made); the bringing in of the holly and the mistletoe—the mistletoe by all means if there's a pretty girl in the party; the decorating of the rooms. But don't try and work off the father, ladder, hammer and thumb gag. It's in need of a rest.

Make your film as festive as you can. Introduce colour, if you like. Include a glimpse of the brightly-lit shops, the crowds, a rehearsal of a Christmas play. Everybody presents Christmas plays nowadays, from school-children to members of the Mothers' Union.

Impose your titles on a gay background; balloons waving, children pulling crackers, a close-up of a particularly sentimental motto.

Say it with pets, if you have any in your family. A couple of dogs

pulling at an imitation cracker (perhaps you could tuck a bone inside) would raise a laugh. Tie the pup up with ribbon and suggest him as a Christmas gift. Have the cat making the Christmas pudding, well in the basin, with a touch of flour on his black brow.

Don't be shy of introducing a more serious side and mixing it all up together; Christmas is like that. Take a picture of the Crib in the church. The Crib will be there a good week before Christmas. Emphasise the spirit of Christmas by a shot of someone giving to a beggar in the street. Get a last-minute picture of the church chancel bright with holly and flowers, or of a choir practising the Christmas anthem.

If it is too late for you to make a



An unusual action subject for the amateur cinematographer can be attempted at the present time by obtaining permission to film the crowd of shoppers from inside the window of a popular shop or store. This is best done in the late afternoon when all lights are full on to illuminate the faces. Keep the camera concealed to avoid the crowd staring at it. Fastest pan. film should be used, of course.

disc recording, synchronise the carol-singers—the party, and not the lone and early pirate—with a Christmas carol gramophone record.

Finally, show your Christmas news reel on Christmas night, at that precise moment between boredom and sentiment when the gaiety is beginning to flag. Like the one who has completed a postal course in music, you will be able to say, "When I began, a hush fell upon the room."

"Come-and-be-Shot" Party.

The fun of this sort of film is that you can add to it. Make the Christmas party a "come-and-be-shot" party. Indoor cinematography presents few difficulties these days to the intelligent amateur.

Film the party round the candle-lit dinner-table. Get the teller of the ghost story in sinister shadow. immortalise the start that Aunt Mabel

gave when, at the most harrowing moment, the chestnut popped. Aunt Mabel won't mind. It will take a good deal of rehearsing, of course, but rehearsing is half the fun. And don't forget to include the toast to absent friends, and that moment when the family, united once again, sing a carol together or join hands in Auld Lang Syne.

Compère your own show this Christmas.

Avoiding Trouble at the Christmas Show

By PETER COLLIN.

MANY fortunate people owning home cinema projectors are now in the midst of preparing for the special shows it is customary to give during the Christmas festivities. In order that they may be able to be prepared for trouble and be in a fit state to cope with it when and if it arrives, the following few hints have been compiled.

The Projector.

First of all the projector. Go over the machine carefully and oil it according to the instructions issued by the manufacturers, cleaning dirty parts and tightening loose nuts and screws. Make sure everything is in good running order, especially the take-up mechanism, which is a most likely source of trouble. On Pathéscope projectors the little take-up "brake" sometimes needs replacing, as it wears out after a time and requires a new rubber.

Study carefully all electrical connections and see that they are sound and not likely to cause a fuse. If they look suspicious it will be found much better to make new connections rather than patch up old ones with insulated tape. The resistances particularly should be open to inspection, as the heat generated is sometimes the cause of destroying the insulations and blowing a fuse.

The projector motor should also be inspected, making an especial point of seeing that the brushes are not worn out and that they are making contact satisfactorily. It is most necessary to have the projector handle within reach during a show. Often this detail is omitted, but it will safeguard the operator against a complete breakdown if the motor fails.

A small wire-hair brush will also be found very handy to clean the projector gate of dirt and fluff at the end of each reel, which will diminish considerably the wear and tear on the films. It is not the process of running films through the projector which causes scratches and lines, so much as dirt in the gate, and especially grit, which cuts its way into the emulsion whilst the film passes through.

Clean the lenses and the reflector as well as the bulb of the projector. A

silk handkerchief is best for this job, or, if you want to make a real thorough business of it there are various lens-cleaning outfits on the market which are very effective. If you take the lenses out of their cases and dismantle them, be very careful to put them back exactly as they were, or the optical system will be thrown out of line.

Always have at least one spare projector bulb close at hand. Then, if one burns out during a show, a replacement can be made quickly and without unnecessary delay. It is much wiser not to overload the bulb, as it will shorten its life and only give off a great deal of heat instead of extra light.

Spools.

A universal and consistent cause of trouble with projection is due to bent and faulty spools. They jam the film, both on the top and bottom spool arms, causing a great deal of strain on the sprockets, often delaying the take-up and thus bringing about a breakdown. The only thing to do is to take great care with the reels, keeping them if possible in tins when not in use, and carefully straightening them out when bent. If they become too bad it is best to buy new ones.

Broken Films.

The question of what is the quickest and most effective method of dealing with a break in the film during a show is something which is often heatedly debated. To my mind it resolves itself as follows: If the film breaks underneath the gate—that is, when it has passed through the gate—it is best during an important performance to run the film into a basket underneath. The main point to bear in mind is that "The Show Must Go On" if it is humanly possible, and although this process is hardly legitimate, I consider it is warranted under these circumstances providing the projectionist is prepared for it with a safe and clean basket and that he rewinds the film carefully afterwards. He must also use his own judgment to decide if it is worth stopping or not, according to the size of the reel of film left to run through and the importance of the occasion.

When the film breaks on the upper

side of the gate, however, nothing can be done except to stop. In this case it is obviously wisest to join up and proceed. Some people do not make any sort of join, but wind the film round on the bottom spool until it catches, but this is unsatisfactory, as it is a tedious process and painfully slow. Others make a proper join with cement. While this is the most sure way it is again a very slow process when time is precious, and to the waiting audience a few seconds seem like several minutes.

A method which if used with a reasonable amount of care gives both speed and safety, is to use ordinary paper clips of the smooth variety and to clip the ends together. One turn of the bottom spool is then given and the show can proceed. With practice this can be accomplished in very few seconds. In fact it is a good plan to practise this method of joining several times beforehand so that it can be accomplished without fumbling when the occasion arises.

Rehearsal.

All the programme should be tested before the show either by running the films through the projector and/or running them through your fingers. For this hold the film between your thumb and first finger and rewind slowly. Any bad joins will come apart under this pressure, and bad places in the film can likewise be felt and inspected.

On winding the films back again so that they are the right way round, a further process may be attempted, if desired, of cleaning. This will prevent fluff and dirt marring the picture during projection. For this use a soft piece of cloth, and, if possible, a suitable oil remover such as chloroform or carbon tetrachloride.

Finally, the big secret of avoiding breakdowns is undoubtedly careful and unhurried preparation. This must not be left to the last minute, otherwise something is bound to be overlooked or forgotten. If a breakdown does occur do not be flustered or hurried. Do not be worried by the audience and the many turned and anxiously peering faces! Set about the difficulty with a calm confidence and find the source of the trouble by systematic elimination.

December 19th, 1934

News and Reviews—(contd.)

At a Meeting of the Royal Photographic Society on December 10th the following Associates were admitted to the Fellowship: Daisy Edis (Durham), T. Dobson (Bolton, Lancashire), Eric J. Hosking (London), S. Ichigo (Japan), H. B. T. Stanton (London), Will Till (Johannesburg), J. D. Toloff (Illinois, U.S.A.), J. N. Unwalla (Bombay, India).

The following members were admitted to the Associateship: D. J. T. Bagnall (Yorkshire), James Black (S. Africa), H. N. Blinkhorn (Oxford), P. H. Braithwaite (Sussex), Edwin Broomer (Devon), F. W. Bond (London), H. E. Bush (Cambridge), B. F. C. Chambers (Twickenham), Margaret E. Chilton (London), William H. Cox (Luton), Edward Philip Davey (Middlesex), Alfred Ivor Fairbank (Kent), William J. Foster (Bristol), Ray W. Goodrich (Carolina, U.S.A.), John J. Grover (Rotherham), H. L. Hague (Lancs), Richard N. Haile

(Bognor Regis), Archibald G. Handford (Croydon), R. Aytoun Henderson (Scotland), Nancy W. Huggins (London), F. G. James (London), Alfred Jones (Coventry), Frederick R. J. Jones (London), John Keane (Croydon), A. V. Kenah (Devon), S. J. Khambata (Bombay), Paul Kimberley (London), E. Roy King (London), R. E. de Klerk (N. Rhodesia), W. D. Le Sage (Virginia, U.S.A.), Ivor B. M. Lomas (Middlesex), Amy Milner (London), Mahmoud A. Melouk (Egypt), Beaumont Newhall (Mass., U.S.A.), P. M. Phanse (Poona, India), Thomas Trevor Potts (Lancs.), E. S. Richards-Everett (London), George P. Symes Scutt (Sussex), C. S. Semmens (Herts), George A. Slight (London), William Clifford Squires (Cambridge), S. Y. Tong (Cambridge), Frederick W. Thiel (Queensland, Australia), Mary D. Turner (Sheffield).

The Federation of Civil Service Photographic Societies has arranged to rent the Foyle Gallery, Charing Cross

Road, W.C.2, for the entire month of March next for its Tenth Annual Exhibition, comprising a representative selection of pictorial and scientific photography. Civil Service Photographers who do not belong to any of the Federated organisations are invited to apply for entry forms (enclosing stamped addressed envelope and stating department) to Mr. F. M. Chapman, Ministry of Labour, Whitehall, S.W.1.

The Brondesbury Ciné Society has had a busy month, and as a result its present film, "Two Candles," has reached the editing bench; they hope to give its first presentation early in the New Year. This Society has made some changes in its financial arrangements, the entrance fee of two guineas having been abolished, and the subscription is two guineas a year for ladies and gentlemen; while with regard to film used, it has been agreed that the cost shall be shared equally by all those taking part in the production.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 19th.

Borough Poly. P.S. Discussion on the Exhibition.
Camberwell C.C. Lantern Reflections 1933-34. R. C. L. Herdson.
Chorley P.S. "The Amateur Photographer" Prize Slides.
Coventry P.C. Summer Outings—Print Exhibition.
Croydon C.C. "Miniature Cameras." F. Hunnissett.
Darwen P.A. One-man Show.
Dennistoun A.P.A. "Perfect Enlargements." D. Phillips.
Edinburgh P.S. "Nigeria." H. D. Wyllie.
G.E. Mechanics Inst. P.C. Developing and Printing. Johnson & Sons, Ltd.
Ilford P.S. President's Evening.
L.M.S. (London) P.S. Carbo. Autotype Co., Ltd.
Northallerton and D.P.S. Trimming Prints, etc. R. P. Haw.
Partick C.C. Gaslight Printing. D. A. M'Vean.
Phoenix Welfare C.C. Annual Exhibition Judging and Criticism.
Rochdale P.S. Filters. J. Hargreaves.
South Essex C.C. "Printing on Gevaluxe Paper." R. S. Beck.
South London P.S. Ciné Group Meeting.
South Suburban and C.P.S. "The Lecturer, Lecture, and LECTURED to." A. L. Fairbank.
Stockport P.S. Flashlight. A. E. Tinker.
Whitehall Ciné Society. "To Greece by Car with a Motocamera." C. L. Smith.

Thursday, December 20th.

Accrington C.C. "Bird Hunting with the Tramp." R. Woods.
Aston P.S. M.C.P.F. Portfolio and Slides.
Burton-on-Trent C.C. "Why a Telephoto Lens?" Mrs. N. Ashmore.
Bury P.S. Enlarging for Beginners. H. Senior.

Thursday, December 20th (contd.).

Greenock C.C. Club Lantern Night.
Hammersmith H.H.P.S. "Modern Developments in the Production of Artificial Light." J. W. T. Walsh.
Hull P.S. Gadget Night.
Isle of Wight C.C. "Photographic Composition." Dr. H. F. Bassano.
Medway A.P.A. Ciné Film from L.M.S. Rly.
Newcastle and Dist. A.C.A. "Switzerland." E. Capstaff.
N. Middlesex P.S. Exposure Meters. V. H. Cohen.
Oldham P.S. "The Amateur Photographer" Prize Slides.
Singer C.C. Flashlight. J. Robertson.
Sunderland P.A. "A Talk to Beginners." C. F. Croudace.
Twickenham P.S. "From Hypo to Exhibition Print." J. H. Clark.
Tynemouth P.S. Annual Lantern-Slide Competition.
Watford C.C. Slide Competition.

Friday, December 21st.

Harrogate P.S. Bromoil Process. H. C. Buckle.
Hinckley and D.P.S. "The Way of the Lovely Sky." Capt. A. G. Buckham.
Ilkeston A.C. Mounting. H. Youmans.
Photomicrographic Society. Members' Evening.
Royal P.S. Informal Meeting of Pictorial Group.
Shropshire C.C. Lantern Lecture.
Wimbledon Ciné Club. Films by Bolton A.C.A.

Monday, December 24th.

St. George Co-op. C.C. "From Glasgow to Stornoway." R. L. Collins.

Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 28.

Chicago International Salon.—Open, December 13-January 20. Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Open, December 8-January 19. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.

8th International Christmas Salon of Photography, Antwerp, 1934-35.—Open, December 23, 1934-January 7, 1935. Particulars from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society (Photographic Section). Open Exhibition.—Entry forms due January 11; exhibits, January 17; open, January 28-February 16. Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

International Miniature Camera Exhibition, for prints and enlargements made from miniature camera negatives.—February 1-21, 1935. Latest date for entries, January 21. Entry forms and particulars from Exhibition Secretary, British Photographic Fellowship, 7, Aberdeen Mansions, Kenton Street, W.C.1.

South London P.S. Annual Exhibition.—Entries, January 22; open, February 16-March 16. Details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25-March 2, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

Ilford P.S. Annual Exhibition.—Entries, February 2; open, March 4-9. Hon. Exhibition Secretary, H. G. Haylock, 58, Windermere Gardens, Redbridge Lane, Ilford, Essex.

Birmingham P.S. Annual Exhibition.—Entry forms due, February 9; exhibits, February 12; open, March 2-16. Secretary, E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11-16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

L.M.S. Annual Exhibition.—Entries, February 13; open, March 11-16. Secretary, A. J. Scrivener, Station Master's Office, Euston Station, N.W.1.

Cannes Photo-Club International Salon.—Entries, February 20; open, March 31-April 7. Entry forms from Secretary, Photo-Club of Cannes, Boite Postale 105, Cannes, France.

G.E. Mechanics Institute P.S. Annual Exhibition.—Entry forms due, February 22; exhibits, March 1; open, March 12-13. Hon. Exhibition Secretary, W. F. Calcraft, 76, Gurney Road, Stratford, E.15.

Barry C.C. International Salon.—Entries, March 8; open, March 18-23. Secretary, J. H. White, Caerleon, 61, Pontypridd Road, Barry, Glam.

Scottish National Salon (Art Galleries, Ayr).—Entries, Overseas, March 9; Great Britain, March 23; open, April 20-May 4. Secretary, Arthur J. Nelson, 6, Hilary Crescent, Ayr, Scotland.

Bolton C.C. International Exhibition.—Entry forms due, March 11; exhibits, March 18; open, April 6-13. Hon. Secretaries, T. Dobson and T. Trevor Potts, c/o C. E. Willis, Ltd., 87, Bradshawgate, Bolton, Lancs.

Brussels International Salon.—Entries, March 15; open, May 7-June 9. Secretary, M. Maurice Broquet, Rue du Sceptre, 77, Brussels, Belgium.

Antwerp International Salon.—Entries, March 15; open, April 27-May 12. Secretary, D. J. de Groote, Van Heystrelt-Straat, 19, Deurne-Antwerp, Belgium.

Hackney P.S. Annual Exhibition.—Entries, March 25; open, March 27-30. Secretary, Walter Selfe, 24, Pembury Road, Clapton, E.5.

Nottingham and Notts P.S. International Exhibition.—Entry forms due, March 27; exhibits, April 3; open, April 11-13. Entry forms from W. R. Anderson, 3, Meadow Road, Beeston, Notts.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Magnesium Powder.

I have a quantity of magnesium powder. How can I prepare it for flashlight purposes?

J. H. K. (Kierriemuir.)

We are always reluctant to give information as to the preparation of flashlight powders, as the process is attended with considerable danger, except in very skilled hands. The magnesium powder must be very fine in character, and you should mix two parts with one part of potassium perchlorate. The two powders must be mixed with a piece of card or a feather, as anything in the way of friction may cause an explosion.

Time and Temperature.

Will you give me a formula for tank development together with a time and temperature table?

R. D. (Bodiam.)

We dealt with the question of time and temperature tables in the Beginners' section of our issue for December 5th, and if you study that it will give you some information, and, at the same time, show you what a difficult question yours is to answer satisfactorily.

Parts.

With a two-solution developer the instructions are to take 1 part A, 1 part B, and 2 parts water. What is meant in this case by a "part"?

J. B. (Truro.)

It is no definite quantity. The three amounts might be, for example, $\frac{1}{2}$ oz., $\frac{1}{2}$ oz., 1 oz., which would give you only 2 oz. of solution altogether. If you wanted three times as much the "parts" would be $1\frac{1}{2}$ oz., $1\frac{1}{2}$ oz., 3 oz. So you see that you can decide on any quantity for a "part" that suits your requirements. Whatever quantity you select it holds good, of course, for the three constituents. The strength would be the same, even if you took 1 part, 1 part, 2 parts, it is only the quantity or volume that varies.

Checking Scale.

I have reason to believe that the focussing scale on my camera is inaccurate. How can I check it?

H. L. B. (Runcorn.)

The simplest way of checking your scale is to set the pointer to a particular distance on the focussing scale and photograph an object at exactly that distance from the lens. If you do this with the markings at the beginning and end of the scale and one in the middle this will be quite sufficient.

Developing Films.

Do you recommend tank development instead of dish development for roll films? Is the former suitable for panchromatic films?

R. S. (Huddersfield.)

With dish development of roll films there is always a risk of what is known as aerial fog, due to the exposure of the film to air during the greater part of the process. Tank development is certainly preferable in the case of panchromatic material, as there is also no risk of exposure to light.

Persulphate.

Will you give me the formula for the ammonium persulphate reducer?

N. L. Y. (Leeds.)

The following solution, which differs from the usual one, was recommended some years ago by H. W. Bennett:

| | |
|-------------------------|---------|
| Ammonium persulphate .. | 1 oz. |
| Sodium sulphite .. | 2 oz. |
| Sulphuric acid .. | 50 min. |
| Water to .. | 10 oz. |

One part of this is diluted with nine parts of water, and enough applied to cover the negative. The dish is gently rocked. After a time the solution shows a milky appearance, and it should then be poured off and a fresh quantity used if sufficient reduction has not taken place. The operation should be stopped a little short of the required reduction, as there is a continuing action during the subsequent washing, which should be thorough.

Mercury Bleacher.

How is the mercury bleach for sulphide toning prepared?

D. A. (London.)

Dissolve 1 oz. of mercury bichloride in 16 oz. of hot water, and allow to cool and settle. Decant the clear liquid, and add 30 minims of hydrochloric acid. The print must be quite free from hypo, and must be thoroughly washed after bleaching, before applying the sulphide.

Duplicating Negative.

I have a thin negative, full of detail, which I wish to retain as it is. I require a much stronger version of it. Is there any way by which I can produce one?

E. M. C. (Cork.)

It can be done quite satisfactorily, although you may have to make several attempts before you get just what you want. Make a positive transparency on a slow ordinary plate, just as a contact lantern slide is made. From the positive make a negative, in the same way, on a similar plate. By adjusting exposure and development in each case you can secure just the strength and contrast desired.

Tones.

When the tones of prints are referred to does it mean the gradations of light and dark, or the colour of the image?

S. S. A. (Brixton.)

The word "tone" (singular) is often used as a synonym for colour. Thus we may say that a print has a brown tone, a blue tone, and so on; or that the tone is warm or cold. We also say that we tone a print by altering its colour. The word "tones" (plural) is used to indicate the gradations of the image from light to dark, irrespective of the actual colour of the print.

Prints for Reference.

In connection with an index for negatives I wish to make a print from each one for reference. What is the cheapest way of producing them?

A. E. (Walsall.)

We cannot think of any cheaper material than bromide or gaslight paper, which need not be of the best quality. As a further economy it would generally answer the purpose to show only half the subject, or to use a size of paper smaller than the negative, e.g., $3\frac{1}{2} \times 2\frac{1}{2}$ for $\frac{1}{4}$ -plate.

Time of Fixing.

After developing and rinsing, how long should prints be left in the fixing solution?

C. B. (Lewisham.)

With a normal fresh bath and a temperature of not less than 60 degrees Fahr., approximate times are: gaslight, 5 minutes; chloro-bromide, 5-10 minutes; bromide, 10-15 minutes.

Matt Marks on Film.

What is the cause of the matt marks on the plain side of the enclosed films? How can they be removed?

D. G. S. (Sevenoaks.)

The marks on your negatives are caused by contact between the back of the negative and the paper, and, with a negative as thin as the one you send, these marks will show in printing. The only satisfactory remedy we have so far been able to discover is to lay the dry negative face down on a sheet of glass and polish up the upper surface with a piece of rag and Baskett's Reducer.

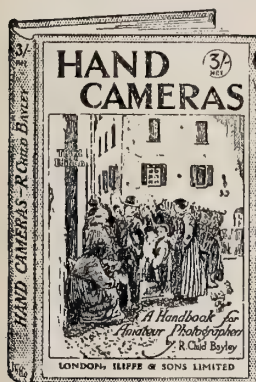


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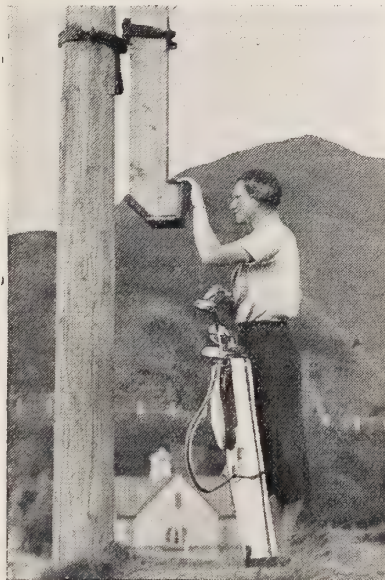
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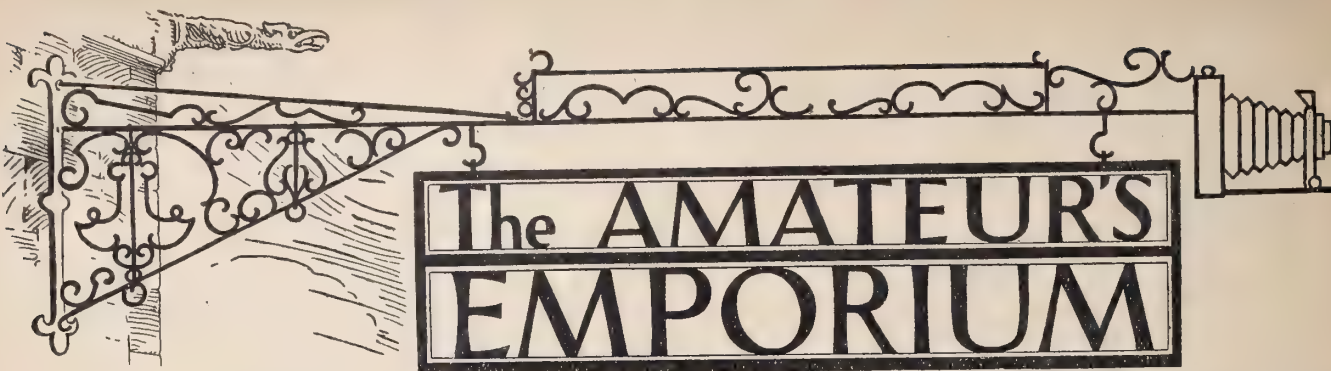


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SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.
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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Herford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26, Renfield Street, Glasgow, C.2.

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Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Illiffe and Sons Ltd.

CAMERAS AND LENSES

LEICA II. Elmar f/3.5, case, accessories.—Knowers, Gibraltar Cottage, Common, Tunbridge Wells. [4764]

9×12 Ernemann Folding, double extension, etc., Tessar f/6.3, perfect, £8; also 1-pl. Reflex, £4; bargains.—Filsham Dene, Quex Rd., Westgate. [4809]

LEICA III. chromium, with Summar 1.2, quite new; market price £36; offered for £27.—Kent, London, N.W.3, 16, Thurlow Rd. Hampstead 3264. [4902]

ENSIGN Midget, guaranteed perfect, A/D lens, one week old, 25/-; also complete D. & P. Outfit, 5/-.—Hambury, 335, Dersingham Avenue, E.12. [4903]

3½×2½ D.E. Cameo, f/4.5 Tessar, D.A. Compur, 32 Distar, filters, roll-holders, F.P.A. case, stand; excellent condition, £7.—Box 2427, c/o "The Amateur Photographer." [4905]

10×15 Goerz Anschütz Press, f/4.5 Dogmar, 2 slides, case, £7/10; Pair Zeiss Deltreutis Binoculars, £7/10; Pair Zeiss Decaris 10×50 Binoculars, £18; Binoculars optically perfect, and condition new.—Box 2429, c/o "The Amateur Photographer." [4907]

FOTH-FLEX 2½×2½ Twin-lens Reflex, new August, delayed-action focal-plane shutter, 1/25th to 1/500th, f/3.5 lens, with 2 lens hoods, 2 filters, one close-up lens, leather case, Kodak developing tank and 2 gross Velox; bargain, £8/10.—Kendrick, 462, High St., West Bromwich. [4911]

IMPORTANT NOTICE

Owing to the Christmas Holidays, the next issue of "THE AMATEUR PHOTOGRAPHER" (dated December 26th) must be closed for press earlier than usual.

In accordance with the notice that appeared last week, the latest date upon which MISCELLANEOUS ADVERTISEMENTS could be accepted for the above issue was

FIRST POST, WEDNESDAY, DECEMBER 19th.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

NEWMAN & GUARDIA Folding Reflex 3½×2½, Xpres f/4.5, 3 D.D. slides, F.P.A., £3/10 case; perfect, one season's use; sacrifice, £25.—Below.

PLASMAT Bijou 4.5×6 cm., Meyer Plasmat f/4.5, Compur, rise, 3 slides, F.P.A., fine case, plates, etc., £8.—Below.

WANTED.—Ombux, 3½×2½ Roll Film Adams', Inos II (Heliar), part-exchange fine Baby Sibyl Roll Film (Tessar).—Box 2423, c/o "The Amateur Photographer." [4906]

ZEISS Automatic Rolleiflex, f/4.5, unused prize; cost £20; take first offer of £14/10; make splendid present.—James Holt, 17, Sussex Square, Brighton. [4914]

SUPER Ikonta 3½×2½, excellent condition, £11; or exchange Soho Reflex.—21, Hazel Avenue, Darlington. [4917]

TWO Bargains.—3×4 Piccochio, f/2.9 Trioplan, Compur shutter, optical eye-level finder, £3/10; Ensign No. 5 3½×2½ Roll Film, Aldis Uno anastigmat, D.A. Compur, Proxar, colour filter, leather case, £3/15; both in first-class condition.—Astill, 150, Arnold St., Bolton, Lancs. [4920]

THORNTON-PICKARD 1-pl. Camera, with 2 double slides, tripod; perfect, £5; exchange for S.T.600 Wireless Kit.—Chesterton, Brook St., Bilston. [4921]

IKONTA 520, Tessar f/4.5, lens hood, case, perfect order, £7; also Baby Box, Novar f/6.3, filter, as new, 37/6.—Cross, Minsterworth, Glos. [4929]

CAMERAS AND LENSES

IKONTA 520, 16 on $3\frac{1}{2} \times 2\frac{1}{2}$, Novar f/4.5 lens, Compur shutter, light filter, leather case, £5/10. —Loes, 24, Burlington Avenue, Oldham. [4926]

1-PLATE Cameo, double extension, rise and cross, Aldis $5\frac{1}{2}$ -in. f/4.5, Compur, 6 slides, F.P.A., leather case; excellent condition, £4.—Robinson, 11, Tivoli Place, Ilkley. [4933]

32 £3/10. $3\frac{1}{2}$ -pl. Twin-lens Reflex, by London Stereoscopic Co., rack focussing, pair of Cooke f/6.5 lenses, takes 12 plates, £2, or near offer; both above in perfect condition, London district.—Box 2464, c/o "The Amateur Photographer." [4936]

KODAK (No. 3 $\frac{1}{2}$ -pl. F.P.K.), Goerz lens, Koilos shutter, plate adapter, 3 D.D. slides, best leather case and straps; perfect condition; a fine camera, £4; bargain.—Box 2465, c/o "The Amateur Photographer." [4937]

VOIGTLANDER Inos I, two sizes $4\frac{1}{2} \times 2\frac{1}{2}$ or $2\frac{1}{2} \times 2$, Skopar f/4.8, D.A. Compur, depth of focus table, as new, cost £11/7/6, sacrifice, £7; wanted, large Gas Dry-Mounting Machine; before 8 p.m., Thursday, 1 p.m.—Todd, 255, Essex Rd., N.1. [4939]

ZEISS Triotar Lens, 6-in., sunk mount, like new, £2/10; $\frac{1}{2}$ -pl. Ensign Reflex, self-capping shutter rev. back, no lens, 3 slides, £2/10, or offer.—Liddle, 2, Batchelor St., Chatham. [4940]

NO. 7 Carbine, $3\frac{1}{2} \times 2\frac{1}{2}$, Ross Xpres f/4.5, D.A. Compur, £7; 6-in. Goerz Syntor f/6.3, iris, 30/-; $5\frac{1}{2}$ -in. Aldis Unif. f/7.7, Automat shutter, 15/-; wanted, V.P. Nagel Vollenda, f/3.5 Tessar, cheap, or exchange Carbine above.—Goldring, Fernhurst, Haslemere. [4942]

ROLLEICORD Outfit, latest model, camera, R case, yellow filter; cost £12/10; used once only, purchased October; guaranteed in absolutely brand new condition, £9.—Ray, Myrtle Cottage, Kingston, Somerset. [4945]

LEICA I, hardly used, Leitz Elmar f/4.5, 13.5-cm., L with leather case, Universal view-finder; also Zeiss Cocarotte, good condition, Novar f/6.3, leather case; any reasonable offer, will split.—Write, Twist, 7, Norfolk Rd., N.W.8. [4947]

ENSIGN Midget, f/11 model, good condition, and 14 fresh, unused roll films, 25/-—38, Home Park Rd., S.W.19. [4948]

T-6 D. Horizontal Reflex, $3\frac{1}{2} \times 2\frac{1}{2}$, Zeiss f/3.5, F.P.A., 6 D. slides, velvet-lined leather case, excellent condition; offers, approval.—Lenroyde, Queen's Rd., Sale, Chesh. [4950]

SUPER Ikonta $3\frac{1}{2} \times 2\frac{1}{2}$ (or 16 on $3\frac{1}{2} \times 2\frac{1}{2}$), Zeiss Tessar f/4.5, D.A. Compur, coupled range-finder, leather case; perfect condition guaranteed; price £12/10 or close offer; cost £17, plus case.—L. W., 128, Etchingham Park Rd., Finchley, London, N.3. [4952]

NOVEL 4x4 Twin-lens Reflex, folding, automatic opening, the Velta Perfecta, f/3.5 Meyer, special Compur, leather case; cost £14/14; indistinguishable from brand new; bargain, £9/15.—Below.

FOTH-FLEX 4x4 Twin-lens Reflex, f/3.5, focal-plane shutter 1/500th, leather case; cost £11; sacrifice, £7/7; equal brand new.—Below.

FOTH-DERBY 16-on-V.P. Roll Film, delayed-action focal-plane shutter, 1/500th, f/2.5 Speed lens, zip purse; bargain, £5/17/6.—Jones 44, Colyton Rd., Peckham Rye, S.E.22. [4957]

ROLLEICORD, leather case, screen, etc.; brand new and perfect; cost £12; accept £9, or nearest cash offer; approval.—Box 2471, c/o "The Amateur Photographer." [4959]

1-PLATE Regular Sanderson, 6-in. f/8 Beck 4 Combinable Aplanat in Unicum shutter, 6 D.D. slides, £2/10.—Below.

PLATE Back and 2 D.D. Slides for $\frac{1}{2}$ -pl. Kodak, 12/6.—Box 2472, c/o "The Amateur Photographer." [4960]

IN. Ross Teleros f/5.5 Lens, £7/10; 9-in. Dallmeyer f/4.5 Soft-focus Lens, in deep mount, £5.—E. Dann, 56, Beverley Rd., Whyteleafe, Surrey. [4953]

13-IN. Ross Telecentric f/6.8 Lens; excellent condition; approval.—Box 2470, c/o "The Amateur Photographer." [4958]

Trade.

ALLEN'S.—N. & G Folding Reflex, Pentac f/2.9 outfit, £27/19/6 (cost £82); Contax (original model), Tessar f/3.5, £13/19/6; 45x107 Heidoscope, Tessars f/4.5, £12/19/6.

ALLEN'S.—T. P. M.C.C. $\frac{1}{2}$ -pl. Enlarger, like new, £10/17/6 (cost £20); Zeiss 520, Tessar f/3.5, Compur, £7/19/6.

ALLEN'S.—Super Nettel, f/3.5, £17/19/6; Miniature 3x4 cm., f/2.9, £4/19/6; Ensign Auto-range, £5/19/6.

ALLEN'S.—Leica III, Summar f/2 Collapsible, like new, £27/7/6; Makina $3\frac{1}{2} \times 2\frac{1}{2}$, f/2.9, £7/19/6; Noviflex, f/3.5, £7/19/6; Valoy Enlarger, £4/19/6; Baby Ikonta, Novar f/3.5, Compur, £4/19/6.

ALLEN'S.—Agfa Speedex, Compur, f/4.5, £4/19/6; Brilliant, f/4.5, £4/19/6; all bargains.—168, Oldham Rd., Manchester, 4. [0087]

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2x1x1 Baldax, f/3.5 Trioplan, Ibsor 7-speed shutter £5 7 6

Vest Pocket Tropical Piccolette, f/4.5 Tessar, Compur shutter £4 15 0

3x4 cm. Baby Ikonta, f/4.5 Zeiss Tessar, Compur shutter £7 18 6

2x1x1 square Carbine, Aldis f/4.5, Compur shutter £2 12 6

Ensign Midget, f/8 lens and purse £1 2 6

2x1x1 Baldax, f/2.9 Trioplan anastigmat, Compur shutter £7 0 0

520 Ikonta ($2\frac{1}{2} \times 1\frac{1}{2}$), f/4.5 Novar, Telma shutter £3 18 6

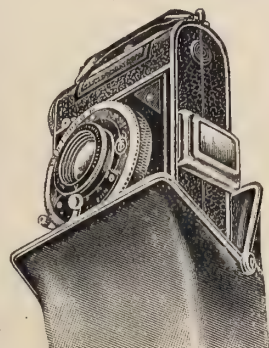
Model II Leica, f/3.5 Elmar, and Ever-ready case. Like new £17 10 0

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NEW 3x4 cm. PICCOCHIC

(16-on-V.P. Film).

F/3.5 ZEISS TESSAR



Focussing,
Compur shutter,
1 to
1/300th sec.,
T. and B.,
D.V. finder.

Usual Price
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Leica Valoy Enlarger. As new.
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2x1x1 Voigtlander Inos II, 4.5 Skopar, Compur shutter £7 17 6

3x4 cm. Voigtlander Virtus, Skopar f/3.5, Compur shutter £9 10 0

3x4 cm. Zeiss Kolibri, f/3.5 Novar anastigmat, Compur shutter £5 17 6

3x4 cm. Kolibri, f/4.5 Novar, Telma shutter £4 10 0

V.P. Vanity Kodak, f/6 anastigmat lens, speed-d shutter £2 2 0

3x2 Ensignette, f/8 lens, T. and I. shutter 15s. 0d.

V.P. Weeny-Ultrix, f/4.5 Ihagee anastigmat, Compur shutter, plate back and 3 slides £5 17 6

V.P. Kodak, Series III f/7.9 Kodar lens £1 12 6

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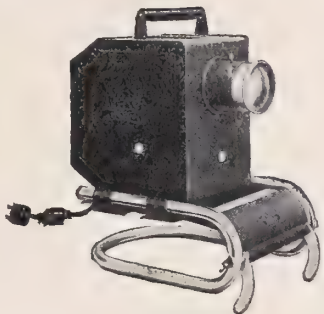
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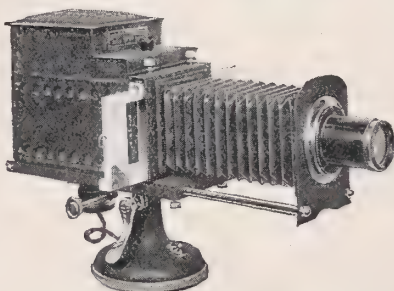
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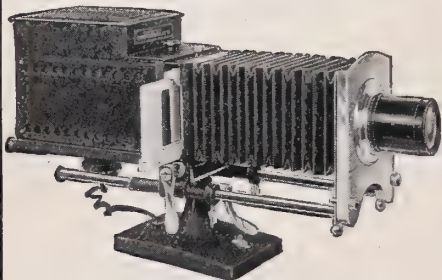
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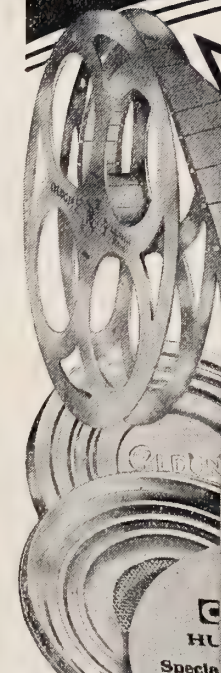
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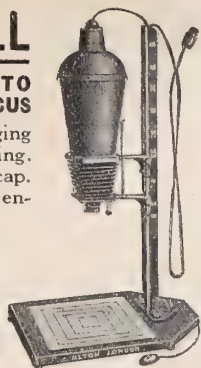
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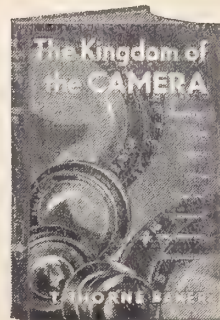
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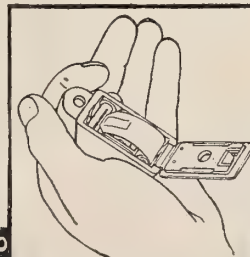


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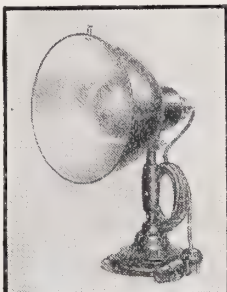
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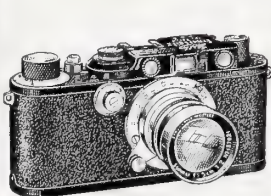
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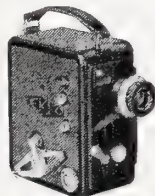
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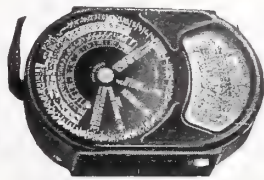
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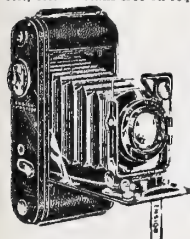


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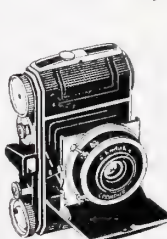


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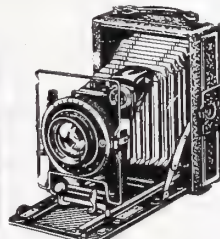
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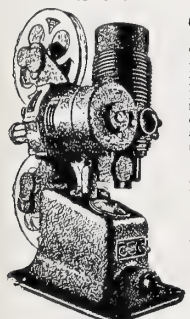
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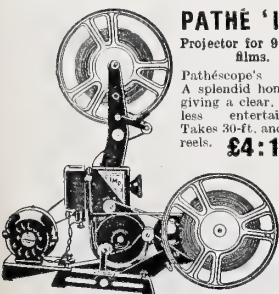
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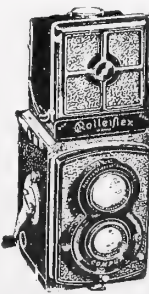
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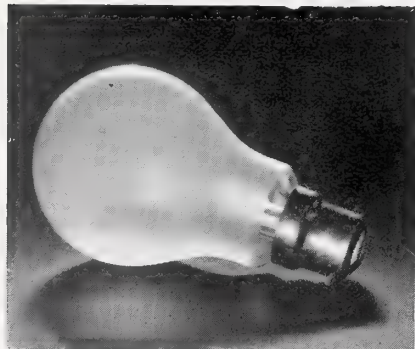
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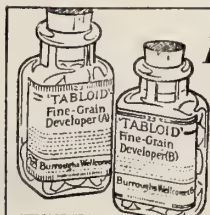
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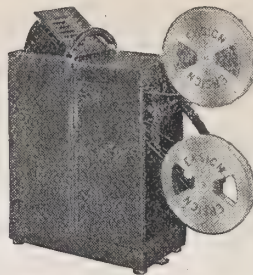
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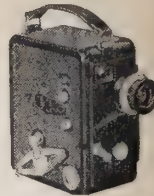


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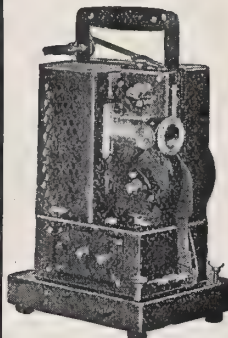
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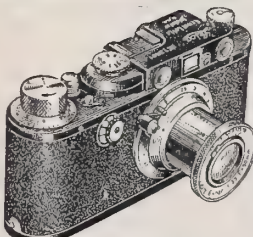
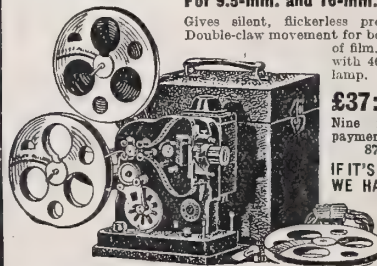
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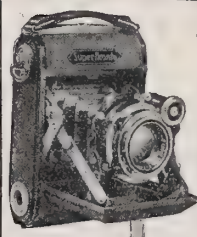
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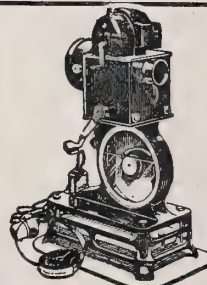


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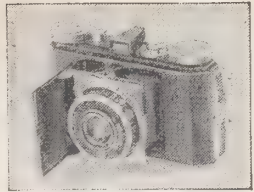
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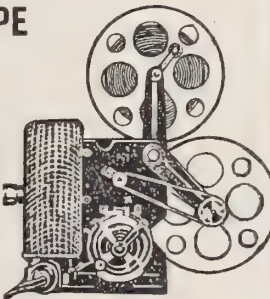
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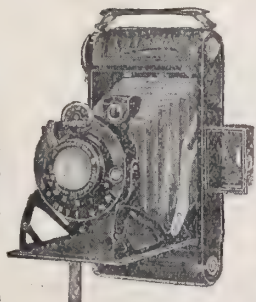


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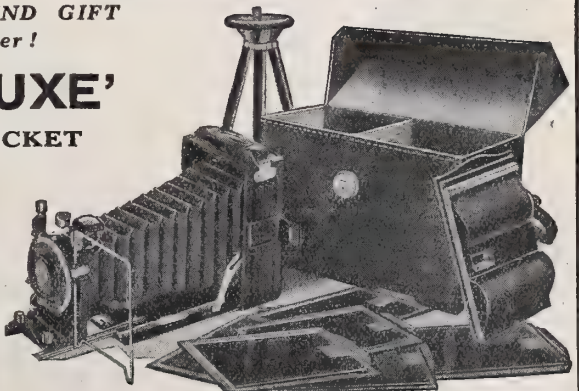
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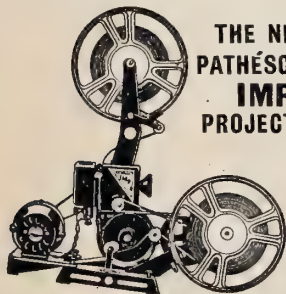
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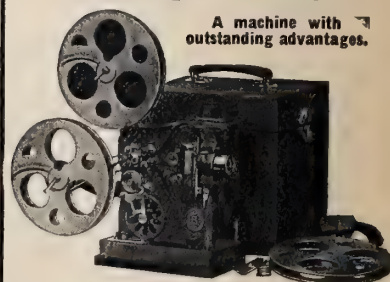


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THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
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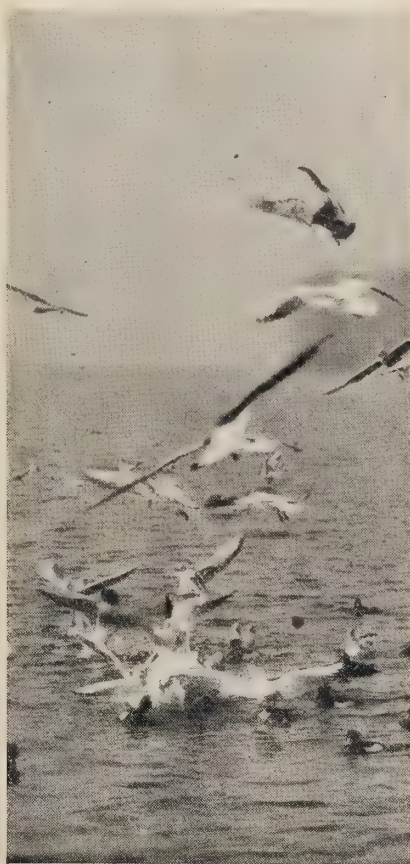
VOL. LXXVIII. No. 2407.

THE year that is fast drawing to a close has been an eventful and busy one in the annals of amateur photography. Progress in all phases of camera work has been more definite than in previous years. This is due to a great extent to the perfection that has been reached in modern materials. It has clearly been a panchromatic year, and a year in which the precision miniature camera has asserted itself as a universal instrument for thousands of photographers. Where in the past faults in amateur work could in many cases be traced to the apparatus and material used, now only the faults of the amateur in their use remain to be discovered to explain indifferent results. All this has been to the good, and the quality of negative and print production has never been at a higher level, as witness our exhibitions and competitions. Glancing back over the pages of "The A.P." for the past twelve months we may be forgiven if we claim that this paper has also done its bit in helping and fostering the enthusiasm that is making amateur photography the best and most satisfying all-the-year-round hobby in the world.

The Press Photographer is Born.

It is a long day since we found a photographic meeting so hilarious as the Royal Photographic Society while it listened the other evening to the life story of Mr. James Jarché, the Press photographer. Mr. Jarché has been doing Press photography since 1909. His father and grandfather were photographers before him, he himself was born near a "barrel of hypo," and some of his earliest work was assisting in police photographs of bodies taken from the Thames near his

TOPICS of the Week



LONDON LANDSCAPES (No. 29).
A seasonable snapshot in Kensington Gardens.

ancestral studios at Rotherhithe. The result was that he grew up to loathe photography; his ideal was Hackenschmidt, and indeed he became the world's amateur middle-weight wrestling champion—a superb training for the rough and tumble of Press photography. But photography would not let him go. His mother gave him a camera for his birthday, he took the camera into Southwark Park, the camera took some children at play, the *Daily Mirror* took the picture, and Mr. Jarché took half a guinea, and his first step up the ladder which was to give him first-rate opportunities of "shooting" royalty, murderers and politicians.

The Miniature for Press Work.

The miniature camera, no doubt, has many advantages for the Press photographer, chiefly its unobtrusiveness, though whether it will oust all other models in this field, as Mr. Jarché believes, remains to be seen. Mr. Jarché has some interesting stories to tell of how, called upon to photograph prominent people, the idea being that he should make the set conventional study, he has seized the occasion to take a few more or less surreptitious photographs with the miniature, and the people concerned have preferred the results to the others. The Speaker of the House of Commons, for instance, was to be "done" in his wig and gown, but Mr. Jarché got a premature photograph of him in the act of adjusting these habiliments, and so good was it that the Speaker himself wrote and asked for copies. Along with his miniature, Mr. Jarché carries about with him a coil of wire, a reflector, and some lamps on different voltages which he can exchange,

if necessary, for those in use in the places he visits, being careful, of course, to avoid a fuse, and he gets interior exposures of one-twentieth or one-fortieth of a second, easily compassed when you know how to hold your elbows to your sides, and *not* to hold your breath.

The Call of the Diminutive.

The attraction of the Microscope Exhibition, at the Westminster Central Hall, persisted right up to the end. Going in on the last afternoon, we found ourselves at the end of the queue the front part of which had a hundred eyes glued to a hundred eyepieces. We have imagined ourselves waiting in queues to see various celebrities, but never to see the Bacillus anthrax in the kidney magnified 336 times. What is the spell which the microscope exercises over those who have no

special interest in its applications or subject-matter? Surely it is just the surprise of seeing things on a different scale, either larger or smaller, than that to which we are accustomed. We get the same delight in watching the image in a camera finder.

The News in Colour.

A journal published in Hollywood which came into our hands the other day predicts that very shortly the news reel in mere black and white will be a forgotten thing. It will be colour, colour all the way. Already some excellent essays in this way have been started. Colour, says the writer, can be shot on a single system news-reel recording outfit just as at present. Any news-reel camera-man can shoot three-colour pictures. He adds that no trouble of any kind will be experi-

enced in splitting beams of light, and that prints can be knocked out as fast as in monochrome. "Is not that food for thought?" he asks. No doubt, the more colour we can get, the better; and yet we wonder whether colour will have quite the popularity that is predicted for it. There is something about the black-and-white rendering which fits the presentation of news. It may be just the effect of long association and of acquaintance with the picture page of the newspaper, but, except in the case of elaborate pageants and scenic effects, the eye, on looking at the kind of spectacle which the news-reel records, sees it as movement in black and white and is largely oblivious of colour. Anyway, whether in monochrome or colour, the news-reel gains in popularity, witness the queues outside the picture houses which specialise in it.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

Lantern Slide Frame.

As I often wish to make contact slides from parts of 1/4-plate negatives I have been trying to manage with a 1/2-plate frame fitted with a sheet of glass on which the negative is laid. This does not answer. I think you have suggested some form of special frame, but am not sure. Can you help me?

G. E. C. (Liverpool.)

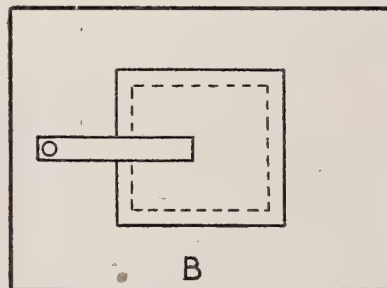
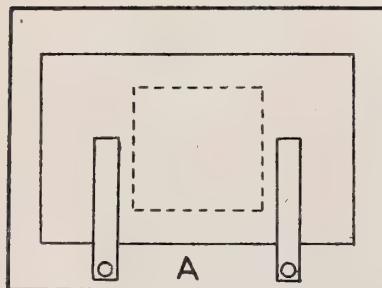
Certain frames are available commercially, but they do not all permit of centring the part to be printed on the lantern plate. Of those we have described and illustrated

suitable material glued on. The 3 1/4-in. square cut out of it is to be used as described later.

Fig. A shows this felt-covered side with the negative laid on it, and held in the required position by two springs, which can be swung round on the screws as in the case of springs on a printing-frame. If you use film negatives you must have a piece of clear glass to support them, and this will be held in position by the springs.

You will see that by turning the frame over you can drop the lantern plate into the square opening so that it will be in contact with the negative. It is now necessary to have a back to keep the plate in close contact, and shut out light from the back of the plate.

This fitting is shown in section at C. It is a square piece of wood, cut to be an easy fit in the opening, and with its face covered with the spare piece of felt. On to the other face is glued another piece of wood, rather larger in size, so as to project a little all round. When it is dropped into the opening it should just rise a trifle



from time to time that shown here is about the simplest, and we doubt if anything quite like it is now on the market.

It can easily be made. The materials required are small pieces of suitable wood, a piece of felt or other material, and three brass springs.

The main part of the frame is a piece of seasoned wood, say about 6 x 5 in., and about 1/4-in. thick, planed on both sides. From the middle is cut a square opening, 3 1/4 in. full. The lantern plate lies in this, so that it should be cut to allow the plate to go in and out easily, but with no unnecessary play.

One side of the wood has a piece of smooth felt or other

over the surface of the main frame. Fig. B shows the back in position, and the swing pressure spring to secure close contact.

The exact position of the negative can be decided in full light, making allowance for appropriate margins on the slide. The lantern plate can then be dropped into its place in the dark-room, with the assurance that the image will come just where it is required.

Incidentally, the frame can be used with equal facility for making masked bromide or gaslight prints from part of a larger negative, the masks used being cut out of pieces of thin opaque paper 3 1/4 in. square, and laid on the negative.

Films for the Miniature CAMERA in WINTER

The following note may prove of value at the present time to the many users of miniature cameras whose work shows a falling-off in quality for no apparent reason

THE user of a miniature camera will do well to take care with regard to the choice of a film for winter conditions out of doors. Films for these cameras differ considerably in respect of the contrast that they give in the resulting negatives.

The photographer who uses larger sizes often makes his negatives of greater contrast in order to secure bright prints under these conditions. The miniature camera user cannot do this to any great extent, for the resulting negatives may be too hard for the enlarging process, unless a very "soft" paper is employed.

Selection of Film.

The important point is to select a film for those subjects which are to be taken under poor lighting conditions, which will produce negatives of a little extra vigour without the excessive contrast that is not required.

Films by different makers offer a means to produce negatives of just the right type. There are some which, while they give negatives of ideal gradation for enlarging with the brilliant lighting of summer, do not give sufficient contrast for those subjects which have to be photographed out of doors upon dull days.

There are other films which produce just the extra that is necessary. This is not a matter of speed, because films by the various makers of approximately the same speed differ in the matter of gradation. Apart from this the film of lower speed will give a negative of a little extra "pluck" with a little longer development to compensate for a subject of low contrast.

Filters.

It is well known that the use of a deep filter with panchromatic material will allow of a much

clearer picture being secured when the exposure is made upon a dull or misty day. With super-rapid panchromatic film, and a lens working at $f/3.5$, it is possible to secure results with a miniature camera with ease which would be a difficult matter with larger apparatus.

Even if a deep filter is not permissible under such conditions the use of one of medium depth will make a surprising difference to the result. We have had excellent results using a lens aperture of $f/3.5$, super-rapid pan. film, and an exposure of $1/10$ th of a second upon dull, misty days, the lens being screened by a yellow filter.

The miniature camera user cannot always foresee the result of the use of a certain filter. There is the advantage that films are cheap, and exposures made rapidly one after the other with the miniature camera permit of the use of several different filters upon the same subject, and the best result selected.

The photographer will do well to keep careful note of the conditions which have produced the best result, so that there will be no doubt upon a future occasion.

Actinic Quality of the Light.

A point that exposure meters do not take into account, and also one which may easily be overlooked, is the increased sensitiveness of panchromatic films to red or yellow light. Exposures made towards the beginning or end of the day, when the light is rich in red rays, may be found to be over-exposed when fast pan. plates or films are used, and the negatives will prove to be mysteriously flat and dull.

Recently we were making some exposures just before sunset, and the negatives were over-exposed through omitting to realise the extreme sensitiveness of modern

panchromatic films to this lighting. Those who rely upon exposure calculators will be well advised to take the hint, and, under the conditions named, to keep exposures at the minimum.

Over-exposure is not desirable, and it may be experienced under the conditions mentioned, and especially when no filter is used on the lens.

Development.

Apart from the falling-off in quality that may arise during the dull days of winter due to the use of an unsuitable film, a still more important factor is the developer.

The worker who does his own developing and employs a tank has probably a favourite developer, and continues to use this. If it is a metol-hydroquinone formula—with or without borax—a fall of temperature will immediately affect the quality of the negatives. With any developer containing hydroquinone the temperature must be in the neighbourhood of 65 degrees Fahr.

Test the Temperature.

Most frequently it will be found, on testing the solution after developing, to be 50 degrees or lower. In this case the hydroquinone has become inert and the development has been continued with the other constituents only. Negatives produced under these conditions are generally lacking in gradation and appear flat and lifeless—quite different from thin negatives of good tonal gradation which enlarge perfectly. It will be wise, therefore, unless steps are taken to keep the temperature of the developer constant and at the right degree, to choose another formula in which hydroquinone does not play a part—such as Azol, Rytol, Rodinal, etc., which are excellent for the purpose; but even with these the temperature should not be allowed to drop too low.

Our Picture Pages

By
C. UPTON
COOKE.

WHEN you have read your current copy of "The A.P." what happens to it? Being a serious photographer and not a mere button-presser, you make a critical study of the pictures upon the art pages, extract and docket all formulae and information that are thought likely to be of future use, and then, usually, one of three things takes place: The journal is either lost sight of altogether, added to an accumulation of other copies, or else handed over to some other person interested in the practice of photography.

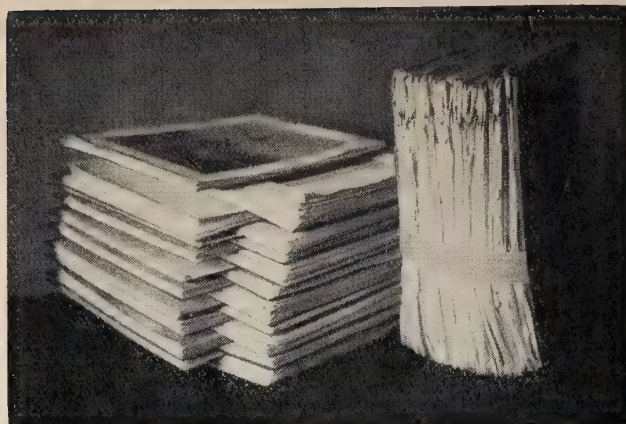
The first of these alternatives is the course more generally adopted, until the accumulation reaches a point when the powers that really rule the household call a halt and insist upon a complete clearance of what they invariably dub litter and lumber.

My own interest in photography was caught at the early age of twelve, but it was not until eight years later that the pages of *The Amateur Photographer* were first brought to my notice.

At about this time the introduction of supplementary art pages in "The A.P.," coupled with great advances made in the half-tone process and methods of printing, made the reproductions really valuable as records of representative work and of the photographic tendencies at the date of issue.

From then on, that is to say from

1908 until the present day, I have carefully detached all full-page pictures for the purpose of such records from "The A.P.," and the other journals that have since been incorporated with it.



A Collection of "A.P." Pictures.



A "One-Man" Show.

For about two years these pages were kept in the order of the date of their publication. As their numbers increased it became more and more difficult to trace and handle any particular picture wanted for reference. It was therefore decided to file them all in strict alphabetical order, not of their titles, but of the names of their respective producers.

This arrangement has proved entirely satisfactory. My practice is to allow the pages to accumulate to about a couple of hundred or thereabouts, and then to utilise a wet afternoon or evening in sorting and "setting in" the prints.

In sorting the prints great difficulty was found, and a heap of experience gained, in deciding which of two plates, printed as so many of them are on opposite sides of the same piece of



A Handful of Aces.

paper, should be chosen for the top, or filing, position. When thought necessary, cross references were made and filed of pictures appearing upon what we might call the reverse side of the page; these can then readily be picked out if and when required.

When the number of any particular photographer's pictures reached six or more they were abstracted from the file and fastened together with small wire paper-clips. These collections are also kept in alphabetical order, and in most cases are faced with such biographical pages as "The A.P." from time to time supplies, as, for instance, the series entitled "The Man and the Print."

These "One-Man Shows" now total eighty-six, and it is surprising to note how comprehensive they are. Taking a few of the sets, we find, for instance, no less than thirty-five examples of

the work of Harold Cazneaux, thirty-six of those of James McKissack, of Alex. Keighley's pictures there are fifty-one, and F. J. Mortimer is represented by sixty-five.

The photograph "A Handful of Aces" gives some idea of the representative character of these sets. A rough estimation of the number of pictures shown in "A Collection of 'A.P.' Pictures" would be in the neighbourhood of four thousand five hundred. They make a pile, closely packed one upon the other, fourteen inches high.

It may be asked why all this trouble has been taken, first in preserving and then in arranging them. Assuming, as most picture-lovers will, that their possession is desirable, then the time spent in placing them so that any individual print, or set of prints, can immediately be picked out for purposes

of examination, comparison, or what you will, is time very well spent.

The uses to which any Photographic Society or Camera Club could put such a collection, once made, are many. Pinned upon the walls or screens of the club-room, "One-Man Shows," as in the small set shown, are perhaps the most obvious. Separate sets of American, Australian, Japanese and Continental works lend themselves excellently to this purpose.

The most interesting use to which I put them is in selecting a series illustrative of some definite subject or phase of photographic interest. Subjects so dealt with have included Zoo, Portraiture, Child Studies, Genre, Seascapes, Nudes, Street Scenes, Romantic Landscape, "Stunt" Pictures, and Architecture, among many others.

Any one of these would provide a full evening's entertainment.

PHOTOGRAPHING BENCH ENDS By F. J. YOUNG.

READERS of "The A.P." have been introduced on more than one occasion to the quaint misericordes to be found in the choirs of so many of the ecclesiastical buildings of our land. Bench ends have not figured so frequently, and

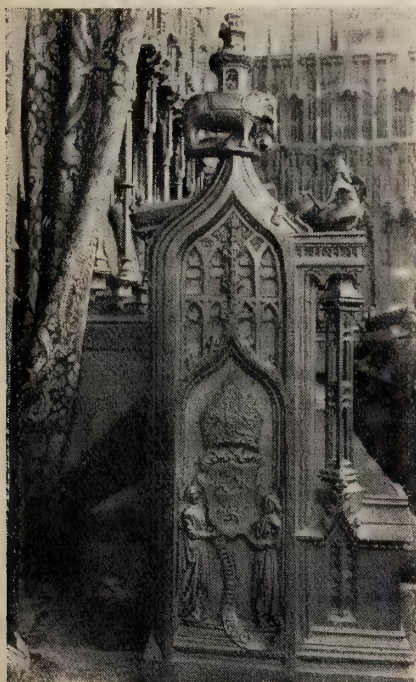
A particularly fine example of a bench end is to be found in the choir of Ripon Minster. This "end" is crowned with a very realistic elephant and castle, the elephant having a victim between his front feet. Just below is the figure of a centaur, armed with a particularly villainous weapon, a spiked ball attached by a chain to a stout rod. The angels and the mitre seem rather out of keeping with the upper part of the design, and one wonders what influences had been at work on the mind of the craftsman!

In Christchurch Priory, near Bournemouth, is to be found a much more peaceful subject. At the end of the north choir stalls, facing the wonderful representation of the Stem of Jesse situated above the high altar, is a reproduction of the fruitful vine, crowned with some grotesque animal study. The carving is in bold relief, very graceful, and well repaying close attention.

Few visitors, having toiled up the steep High Street at Clovelly, trouble to go on to the peaceful parish church not far distant. Here are bench ends of quite another kind. A small, semi-circular shelf is attached low down to the ends of several of the pews, and give a glimpse of the departed social life of England. These were the seats allotted to the apprentices, outside the family pew. It must have entailed considerable skill on the part of a tired youth, overcome with sleep, to maintain his position on his uncomfortable perch.

As regards the actual photography it is a great help to be able to use a camera with a focussing screen, as the

subject is often a "tight fit," and care must be taken to secure the whole of it. Further, with a focussing screen it is possible to decide which is the largest stop that will give satisfactory definition, and so probably shorten the necessary exposure considerably.



At Ripon.



At Christchurch.

to the beginner in this fascinating branch of photography they present fewer difficulties, as they are generally more accessible and have better lighting conditions than the misericordes.

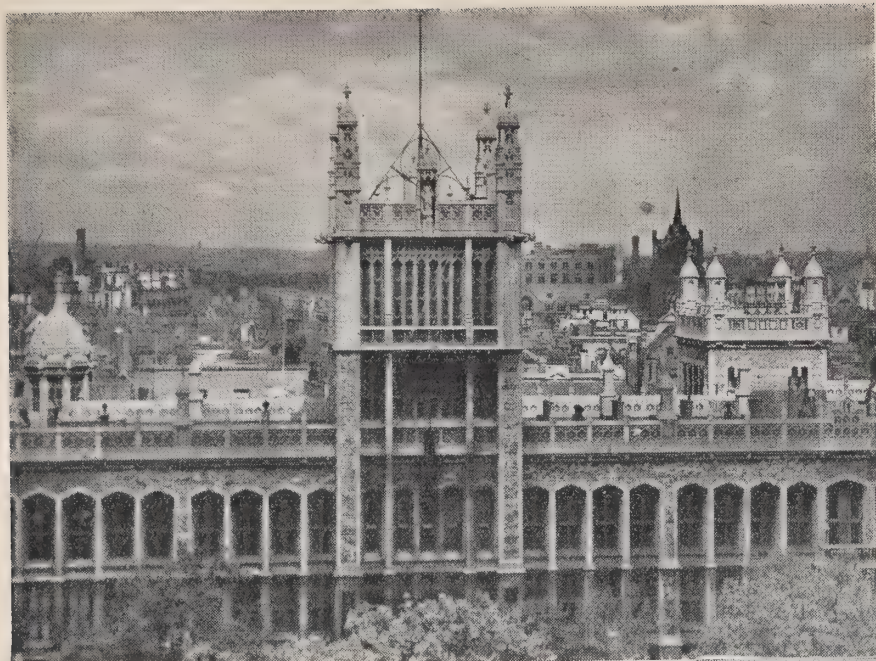
No particular type of plate or film is required. The great point is to give ample exposure, curtailing development for contrasty examples, and increasing it when the subject is on the flat side.

PASSING

By MARJORIE LIVINGSTON.

Londoners of some very beautiful and delicate architecture.

Clifford's Inn Hall has received less attention than it has deserved at the hands of the pictorialist, probably on account of the difficulty of viewpoint. To come in sight of



Clifford's Inn Hall. $1/30$ th sec., $f/11$, S.S. pan. film, Alpha filter.

WITH the passing of the old year one is reminded of the passing of more concrete things that surround us. Their absence is only realised when it is too late to make a record with the camera. Waterloo Bridge has excited so much attention recently that photographers are apt to overlook the fact that many other famous landmarks are disappearing from sight.

That beautiful old "Wren" church, for instance, All Hallows', Lombard Street, is condemned. Its foundations are Roman, and the crypt, containing genuine Roman stonework in good preservation, is still accessible to the public. But this state of affairs may not remain for long.

"The Old Lady of Threadneedle Street" is now no more than a shell of her former self, whilst, within the void, work proceeds, and the work in itself presents a picturesque spectacle to the enthusiastic camera-man.

"Big Ben," another familiar London character, has for some time been seen "in splints." Photographs of Big Ben are common, but it may be many a long day before he looks again as if he had been "in the wars," as at present.

Perhaps the richest opportunities for interesting camera-work will occur when the first pickaxe is carried into Clifford's Inn. This will preface the doom of a very ancient and familiar landmark, and the loss to



Big Ben in Splints. $1/30$ th sec., $f/8$, S.S. pan. film.



The Gateway of Clifford's Inn. $1/10$ th sec., $f/4.5$, S.S. pan. film.

the Hall at all is to approach too near to it for a successful picture. The photograph illustrating this article was taken from the tower of St. Dunstan's-in-the-West, Fleet Street, a giddy height indeed, but one which gives a wonderful vista of workaday London.

So the old order passes, and those who have neglected to go out after some records of this doomed architecture will soon have lost for ever the opportunity to preserve the memorial of its old-fashioned beauty in the pages of their albums, where it might

LONDON

remain of lasting interest not only to the present generation which recognises it, but to the coming generation to which it will be past history.

Meanwhile, in the place of the old, new buildings arise, and there are many striking contrasts between the ancient and the modern structures. Fresh-quarried stone and crumbling bricks; chromium arches



Waterloo Bridge. $\frac{1}{50}$ th sec., $f/8$, S.S. pan. film, Alpha filter.

camera can be used for the purpose, and the photographs may, in years to come, become of the greatest value to the archæologist and historian.



Reconstructing the Bank of England. $\frac{1}{50}$ th sec., $f/8$, S.S. pan. film.

and moss-grown mullions are huddled willy-nilly wherever the photographer may wander, camera in hand.

Much the same thing is happening in other towns and cities throughout the land, but because of its extent there is more to be seen in London. Every amateur photographer therefore, wherever he may be situated, should miss no opportunity of securing records of historic buildings and places that are threatened. Any



The Roman Wall in the Crypt of All Hallows', Lombard Street. 2 mins., $f/11$, S.S. pan. film.

Winter Sunshine *Among the Trees*

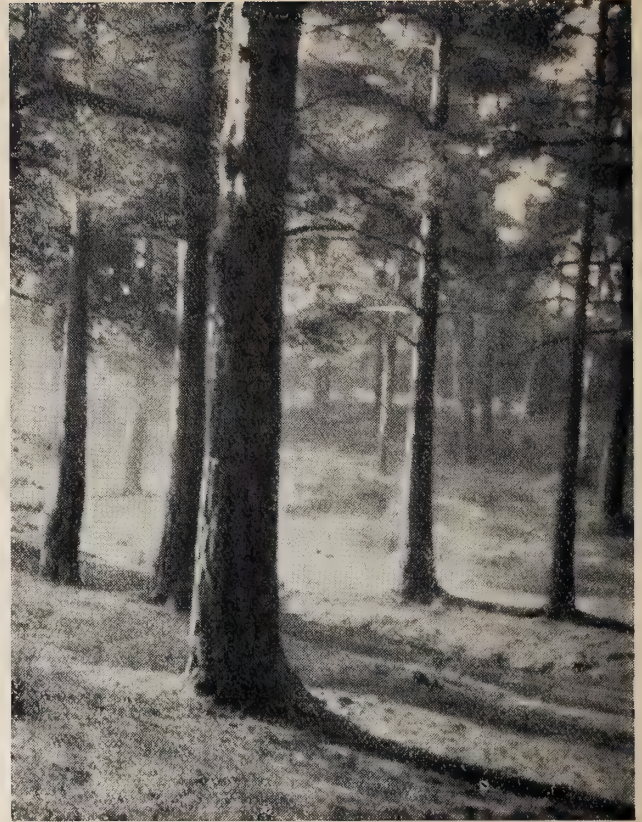
By H. W. ANGELL.

TREES and sunshine—subjects available to all of us, and equally fascinating in winter as in summer. Splendid pictures can be secured, and will have added charms in the unusual effects obtained. There is the lacework pattern of bare branches and twigs, with winter sunshine throwing shadows of these to form further patterns at our feet. On some days mist and sunshine are present together, making possible pictures of exquisite beauty.

Winter sunshine is brief, and only the middle hours of the



Leafless Majesty.



Sunshine through the Trees.

day are suitable for photography if the full effect of the sunshine is to be obtained. Fortunately, modern transport makes it easy for even the town-dweller to reach his subject within a reasonable time and without much expense.

A tripod should be included with the apparatus carried, as exposures are often too lengthy for the camera to be held in the hand. Adequate exposure is essential if results are to be satisfactory. Photographers using calculators should remember that the trees in most cases cut off a considerable amount of the light, and allowance for this must accordingly be made.

When it is desired to retain the effect of mist it is better not to use a filter, but when expanses of sky are included in the picture a K 1 or similar can be employed with advantage. In this case pan. films or plates should be used, but for general use films of the 'chrome' type are excellent for this work. Development, as usual, should not be carried too far or the delicate tones will be destroyed, particularly when the effect of sunshine and mist form an essential part of the picture.

“Mass Production” of Prints

PRINTING eighty-four whole-plate enlargements in a few hours is an experience that the amateur is not often called upon to undertake.

A short description of the method I adopted for dealing with such a problem may be of interest to other readers of *The Amateur Photographer*, and may prove useful, should they ever find themselves called upon to undertake

a similar big job, for it was a big job to an amateur who does his work in a darkened kitchen and with a home-made enlarging easel.

A certain school near my home was recently celebrating its 136th anniversary, and the officials were very keen to have a photograph of the assembled pupils.

The lighting conditions were not of the best, but an Ilford Hyper-sensitive

A tip for making Greeting Cards on a large scale at home.

plate, with an exposure of two seconds (in daylight) at f/5.6, gave a perfect negative. Those concerned were so pleased with the result that a sepia-toned 15×12 enlargement was ordered from one of the advertisers in *The Amateur Photographer*, and in an impulsive moment I offered to do a few whole-plate enlargements for any who would like a 'copy'. It was suggested that a

charge of sixpence be made, the proceeds to help to swell the school funds, but it was rather a shock to find that eighty-four people each wanted a copy.

As, at first, it seemed beyond my powers I obtained an estimate from the firm who made the 15×12 in. enlargement. The price worked out at eightpence per copy—a most reasonable figure—but fifty-six shillings was rather steep, in these hard times! Then the advertisement columns of *The Amateur Photographer* revealed the fact that a gross of whole-plate sheets of bromide paper could be bought for nine shillings.

The work was therefore undertaken at home, gallantly assisted by my wife, for it was soon very evident that it was a "two-man" job. With a 60-watt lamp, enlarger aperture f/8 and an exposure of twenty seconds, the enlargement was just right, and in two evenings the eighty-four enlargements were printed. The manipulation of the easel and paper was my job, and my assistant controlled the enlarger and yellow lamp switches and timed the exposures.

Then came the developing. Johnson's M.Q. packet developer was used and it

took four of their threepenny packets, which made 40 oz. of solution. This means that 10 oz. developed twenty-one whole-plate prints, which sounds excessive, but there was no sign of deterioration in the colour of the prints.

The developing dish and packet of undeveloped enlargements occupied one end of a long table, in the centre was a large bowl with clean water for the intermediate rinse between developing and fixing, and at the opposite end of the table were two 10×8 in. dishes of acid-hypo.

Each print took exactly ninety seconds to develop fully, with the M.Q. at 70°. The first enlargement was developed and rinsed and placed in hypo bath No. 1 face downwards. Print No. 2 was developed, etc., and placed in hypo bath No. 1, face downwards, and the first print turned face upwards. At the end of five minutes prints 1 and 2 were transferred to hypo dish No. 2, and prints 3 and 4 placed back to back in dish No. 1; at the end of ten minutes the first two prints were transferred to another large bowl for their final wash.

In this way the prints were never

touched by me after developing and rinsing them in water, the whole of the fixing and washing being done by the second worker. The eighty-four enlargements were developed in two nights of two and a half hours each, and the job finished, with two sighs of relief.

The total cost, apart from the time taken, was seven shillings, and the school funds benefited to the extent of forty-two shillings. It is realised that the price of sixpence per print was much too low, and the writer feels that the work savoured rather of "black-legging." No doubt another time the work will be done by a local firm of photographers.

The experience gained was very valuable, and what might have been a "nightmare" to one worker became simply a matter of routine when handled by two people. The washing was considerably simplified by having two large bowls and constantly changing prints from one to the other, the water being introduced into the bottoms of the bowls by means of a short length of rubber tubing.

Altogether an interesting job, but not one to be tackled very often.

G. R. HINKS.

An Easily Constructed Dark-room Lamp for Electric Light

By H. COSTELLO.

WHEN developing bromide prints it is difficult to determine the point at which the desired depth of colour is reached unless a good yellow light is available. With a ruby-coloured light, the tones look much darker than they will appear in a white light, and this makes it difficult to judge the best time to remove the print from the developer.

The lamp described here deals effectively with the question of a bright yet safe yellow light for bromide and gas-light printing, and may also readily be adapted to provide a ruby light for the development of plates and films.

The necessary material for its construction, if not already to be found in the household "spare parts box," can be purchased at the sixpenny stores. The items are, one small size lampholder with shade-locking ring, one plug, a suitable length of insulated "twin" wire, and one "candle" lamp of suitable voltage, this being, as will be seen from the illustration, the type of lamp used to simulate a candle flame. This type, being but an inch in diameter over all, fits readily into the smaller jar.

The other requirements are a 2-lb. glass jam-jar and a screw-top jar with straight sides, such as is used for honey, together with a tin-lid that will approximately fit the first-mentioned jar.

First bore a three-quarter inch hole in the centre of each lid with a brace and bit. Then clean the ends of the wire and fit them respectively by means of the set screws into the plug and lampholder. Next fix the two lids together by placing the smaller lid inside the

larger and fastening them together by the shade ring on the lamp-holder. The candle-lamp can now be placed in the holder and the honey-jar screwed into position.

If the larger lid is not a perfect fit to the outer jar, a length of adhesive tape wound round the neck of the jar will make it light-tight. A strip of black paper about 1½ in. wide should then be "Seccotined" in position round the top of the jar, an elastic band holding it in position until the glue is set. All that is now required is sufficient crystals of bichromate of potash—two pennyworth is ample—to make a saturated solution. This is poured into the outer

jar until, when the smaller jar with lamp is placed in position, the liquid rises to the black binding and cuts off the white light.

There need be no anxiety regarding expansion or spilling if only just enough solution is used to reach just above the edge of the paper. It will be found that the outer jar and its contents do not even begin to become warm to the touch until the lamp has been in use for some two hours at least. When developing plates or films (non-panchromatic) a loose cylinder of ruby fabric, obtainable from any photographic supplier, may be slipped over the outer jar and held in place with an elastic band.



With the Beginners

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NOTES & NOTIONS
for the
LESS ADVANCED
WORKER

A GREAT PHOTOGRAPHIC TEACHER.

FOR a long stretch of years there were no initials at the end of photographic articles so familiar as those of R. C. B. They were, of course, the initials of Roger Child Bayley, whom we have so recently and unexpectedly lost.

While he was editor of *Photography* he took the bold course of enlarging the paper and raising the price from a penny to threepence. It happened that the very first article in the new issue of the paper (January, 1903) was one of my own; and although R. C. B. had previously printed articles of mine, and given me a good many medals, it was this particular contribution which gave him the idea of my writing the "Piffle" page, which ran uninterruptedly for twenty-five years.

Till 1903 we had been merely names to each other; from that date we became close and intimate friends. As he was once good enough to say, it was a friendship without a single cloud. To be candid, there certainly



was one point on which I never agreed with him, and that was his use of the semi-colon! If he could only write again he might put a semi-colon after every word without comment from me.

He was a particularly sound and lucid mentor for all photographers. He knew just what they wanted; or perhaps I should rather say he knew just what was good for them, and saw to it that they got it in full measure. He was singularly patient with beginners, for whom he wrote series after series of lessons, which, in my opinion, were inimitable.

Large numbers of these lessons, and much of his other writings, were done in the open air. He deeply loved a garden. The one in which you see him sitting was at his cottage in Essendon. In one corner was a bed in which a thousand tulips grew every spring, and his rose trees were counted in hundreds. He is sitting just outside the veranda under which he wrote. I have seen him turn out sheet after sheet in that minute and fastidious penmanship which seemed so strange for a man of his build.

The other print shows part of the back of his house at Little Berkhamstead. You may recollect some other illustrations I used of the same place some time ago, without saying where they were. I thought you would like to see them because they are significant of the character of one who loved beautiful things.

At the middle of 1925 R. C. B. ceased to be editor of "The A.P.," and his last editorial lesson was on "Making Clean Negatives." But he probably had some more lessons written in advance—he was a perfect Titan at work—for lessons continued to appear each week until the end of September, when his initials

appeared for the last time at the end of an article on "Exposure."

Other hands produced lessons for beginners, one series under the heading of "The Novice," and another of "The Snapshotter." Then in July, 1929, I began the present series—not logically consecutive and methodical, as R. C. B.'s were, but rambling and irresponsible, as I foretold they would be.

Many beginners are unaware that they can still have the benefit of R. C. B.'s teaching. Based on the lessons is his book, "Photography Made Easy." I am not advertising it, but giving a most valuable hint.

Of course, Child Bayley wrote for others besides beginners, although his "Hand Cameras" and the out-of-print "Enlarging" were mainly for their benefit. But undoubtedly his greatest photographic book was "The Complete Photographer." I was talking the other day to a photographic friend—a front-rank pictorialist—who told me that when he began he had no other guidance for years besides this book. I can quite understand it, for I consider this the most perfect book of its kind ever written.

It is in this book that we find some very happy touches of humour, and R. C. B. was both witty and

humorous. But I do not recall anything of the sort in his practical articles, in which he was always intent on making everything clear. He could be rather caustic on occasion, but never so in the case of the humble seeker after knowledge. This was always shown when he was dealing with the hundreds of questions that reached him. He would spend any amount of time in finding out exactly what the questioner's trouble was, and then in a quiet, patient manner he would make the trouble vanish for ever.

It was for the bombastic and the self-conceited that he reserved his irony; to the puzzled beginner he was all kindness and wisdom. That is why I feel that the beginner, above all, lost a great photographic teacher and friend when he laid down his pen. His knowledge was great; his desire to guide and help was still greater. I knew him better than most. I have been, as it were, behind the scenes with him, and I know the work he did, and its value. "He was my friend, faithful and just to me." Often he was more generous than just. For I am one of the thousands of those whom he helped, advised and encouraged; and I shall always remember him, as we all should, not only with gratitude but with affection.

W. L. F. W.

CUT-OUT MOUNTS

By
R. M. FANSTONE.

FASHIONS in the mounting of photographic prints change from time to time, but, although less in use than formerly, there is much to be said in favour of the cut-out opening with the print supported upon another mount behind, the whole forming one mount. Provided that the mounting is neatly done, this method can be most effective.

The "cut-out" style of mounting has certain practical advantages. These are especially marked in the case of exhibition prints, particularly if they are bromoils. The surface of the print is given additional protection by reason of the fact that the mount rises above it, and there is less risk of damage in transit.

The print, which need not be trimmed, is attached by the edges only, so that remounting, if necessary, is an easy matter. It may be that if the outer mount becomes soiled, this can be renewed without the need to remount the print. Another advantage of this is that when lightweight mounting materials are used, the prints do not cockle.

There are excellent mounting materials available for the purpose. Whatman papers are very effective, but are also expensive. There are the grades of papers used by printers for the better class of programmes and book covers, some having very attractive surfaces suggestive of hand-made papers. These are supplied in large sheets at a very low cost.

This style of mounting needs to be neatly done, but provided that a little care is exercised no difficulty will be experienced. The materials are few. A drawing-board of a size larger than the largest mount. This should be covered with ten or twelve thicknesses of newspaper to provide a good cutting surface. This paper should be attached to the board at the corners with drawing-pins. The other requirements are a steel rule for a cutting guide, a set-square, and a print-trimming knife. Failing the latter, a good sharp penknife, or one of the several patent holders for utilising discarded safety-razor blades, will be found excellent.

The first step is to mark very lightly in pencil the exact position of the cut-out opening. The best way of doing this is to pin the mount to the drawing-board, and with the aid of the set-square to mark out the opening. This opening must be slightly smaller than the area of the picture it is desired to show. Care needs to be exercised in order to ensure that the opening is square, and all corners rectangular. The opening should have equal margins at top and sides but more at the bottom.

In cutting the opening, the guide, which should be of thin metal, should be laid on the mount, and pressed firmly down. The cut should begin at the corner of the rectangle, and the cutting knife pressed into the mount. It is then drawn firmly but

slowly along the line to be cut, great care being taken not to allow the cut to go beyond the edge of the next rectangle. The other sections should be cut in the same manner, and if properly done the section will fall out, when the mount is unpinned from the board. If it is found that at any part the cut is not complete, a careful re-cut with the straight-edge will put the matter right.

The outer edges should then be trimmed up, and another piece of the same mounting stock cut to form the back of the mount. If desired the final trimming may be done after the mount has been assembled.

The print may be fixed to the inner section of the mount in a previously marked position by attaching with a good mounting paste at the edges. Another method is that of attaching the print at the edges by means of passe-partout binding, or the thin adhesive paper used for the repair of music will serve. This is an excellent means of attaching the print, especially if it is thought that it may be necessary to transfer the print to another mount at some future time, when it is an easy matter to cut through or detach the retaining strips.

The two sections of the mount may be attached to each other by coating the edges with mountant. It is a good plan to place the print under pressure until the adhesive is quite dry.

How I make my EXHIBITION PICTURES

No.
CCLXI.

Mr. J.
LUDLAM.

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

"I HAVE always been very fond of pictures, and in my youthful days I spent a considerable time in painting in oil and water-colour. How I drifted into photography I do not know, but I found it so fascinating that it soon weaned me from my first love, and I have never regretted it.

"As regards my photographic aims, I am one of the old type—very conservative in my methods. All my outdoor work is done with a small reflex, or a $3\frac{1}{2} \times 2\frac{1}{2}$ Sibyl of the

original model; but for interior work I use a stand, and generally the Sibyl, this having a very good rising front for the size of the plate. When I want detail in architecture I resort to a quarter-plate Sanderson, and use a telephoto lens.

"My preference in plates is for anti-screen or self-screened ortho. I have tried soft gradation panchromatic plates, but in my hands they do not give the gradation I require. They may be very good plates for highly-coloured objects, but in general outdoor work we do not often meet with such. There is generally that all-pervading grey which softens down all crudeness of colour.

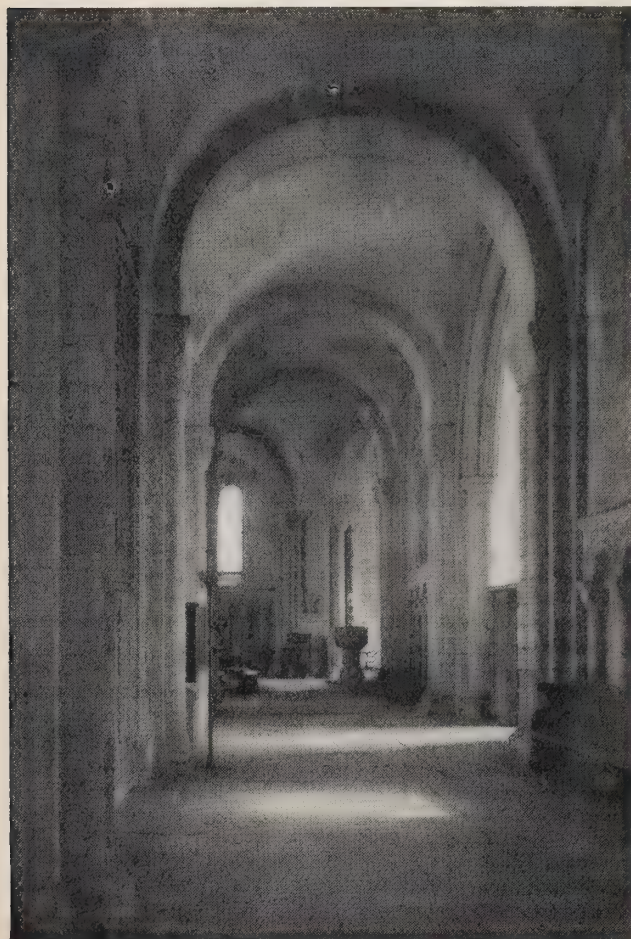
"I keep no account of details of exposure, but always make notes regarding the contrasts in the subject, so that I know how to work with my developer, which has always been pyro-soda. I use the 'British Journal' formula, which keeps the negatives a uniform colour.

"For lantern-slide work I like a full-graded negative, with no bare glass; one that will give a good print on P.O.P. I have no use for an under-exposed negative at all, and for enlarging purposes I like to develop the negative soft, with full gradation.

"The bromide paper I prefer is one with a natural surface, which gives just sufficient sheen to preserve the foreground shadows, and keep them more transparent. I eschew all blackleading and oil rags, and pavement-artists' tricks, and aim at an all-photographic result. All the prints I have ever shown are straight work. The only deviation from this is judicious spotting, and working out small blemishes; and also careful shading of parts during exposure, which is essential and therefore cannot be avoided. If photographers paid a little more careful consideration in developing their negatives they would save themselves a tremendous amount of after-work on their prints, and give themselves more satisfaction.

"To get the exposure for the enlargement I always resort to the time-honoured method of exposing a strip of paper on the average density of the negative, giving varied exposures by shading with a piece of cardboard. I then develop it right out, so that it will go no farther. It is easy to see which strip has had the exposure which will give the best result. There is always a quality about a print which has been developed to the full, which other prints lack.

"When we come to the æsthetic side of photography, stunts do not appeal to me; I want something true to life. Yet a print may violate all the rules of composition and still be attractive and give one pleasure to see, and remind one of the pleasant time one had, and the happy days spent with the camera; and that alone is sufficient to justify the time and trouble taken in producing it."



S. CHOIR AISLE, NORWICH.

J. Ludlam.



WINTER.

By J. LUDLAM.

(See article, "How I make my Exhibition Pictures," on the opposite page.)



CALIFORNIA WINE.

(From the London Salon of Photography.)

By SHIMSAKU IZUMI



THE DANCE OF THE PAPER FAIRIES.

(From the P.P.A. Exhibition.)

BY NOEL GRIGGS.



1.—"The Shores of Loch Katrine."
By Miss Vera E. Higgins.

2.—"Sunset."
By S. M. Eillon.

3.—"Sunset."
By Miss G. O. Taylor.

4.—"Glen Nevis."
By M. O. Sheffield.

5.—"A Somerset Bay."
By D. Kallenborn.

6.—"Sunlight and Shadow."
By W. H. S. Berry.

7.—"A Stormy Evening."
By G. L. Mallett.

PICTURES of the WEEK

Some Critical Comments on the Beginners' prints reproduced on the opposite page.

THAT the value of including an appropriate sky in a picture is not wholly unappreciated is demonstrated in the collection of prints reproduced on the opposite page, for, in every case, not only is there a definite degree of tone, but, in most of them, the rendering of cloud forms is decidedly promising.

Skies and the Picture.

In the case of No. 1, "The Shores of Loch Katrine," by Miss Vera E. Higgins, the effect is particularly good. There is a fine feeling of luminosity, mainly attributable to the concentration of light towards the horizon, and a very real sense of a recession of planes, as much in the sky as in the landscape.

This is by no means easy to achieve, but, aided by an accurate estimation of the exposure required and suitable after-treatment, it has been secured in this instance. There is no sign of over-exposure of the sky, and none of under-exposure in the landscape. Even with the most colour-sensitive of emulsions, there must always be something in the nature of a compromise between these two factors, and, with those that are less sensitive in this respect and are much more commonly used, the need for an accurate adjustment of the two is more than ever necessary.

A frontal lighting, or one that has its source to the rear of the viewer, is of considerable assistance, but, nevertheless, there is still need for care, and, in this particular case, the rendering is helped, to some extent, by the diffused character of the illumination.

It is quite a good piece of work, although, incidentally, a slightly more distant viewpoint would have been advantageous, as it would have enabled the base and top of the near tree to be included.

Against the Light.

In subjects of the sunset type, which, necessarily, are seen against the light, it is much more difficult to ensure an effective compromise.

Not only is the sky relatively lighter, but, as a general rule, the landscape does not receive by any means the same proportion of the illumination. Moreover, being indirect or reflected, its photographic value is

disproportionately ineffective, so that, if the exposure is short enough to avoid over-exposure of the sky, it is almost inevitably inadequate for the landscape.

It is on this account that the rendering of the landscape is so dark—a concomitant of under-exposure—in Nos. 2 and 3, "Sunset," by S. M. Elton, and the print bearing the same title by Miss G. O. Taylor. The sky is satisfactorily rendered in both cases, but the landscape is not. It might be argued that, with the main interest in the sky, the landscape is unimportant; but, while there is a certain amount of truth in the contention, it can scarcely be extended so far as to justify a foreground of practically solid black, for neither is such a rendering compatible with what the visual impression would be, nor is it acceptable from a photographic or artistic point of view.

On the other hand, as long as the ordinary run of emulsions is employed, no compromise can be really effective, for directly the exposure is increased to provide a better rendering of the landscape, the sky becomes over-exposed; and, if there be little loss in gradation in the sky portion of the negative, it is impossible to print to a proper depth without some dodging about.

Control and Effect.

This means masking the landscape while allowing the sky to register, and, in effect, amounts to controlling the result. Judiciously employed, there can be no objection to the expedient as long as it does not become apparent, but it is not the same thing as getting the effect by purely photographic means.

Better straightforward renderings can be obtained by the use of panchromatic emulsions, suitably screened. Even with these, there has to be something in the nature of a compromise, particularly if the landscape be dark in tone; but, all the same, the representations they provide are so superior to those given by ordinary emulsions that, if this sort of subject is essayed, they should be employed whenever possible. It may be as well to mention, however, that care in the choice of the landscape to accompany skies of this type will do much to avoid

the marked incongruity between skies and landscapes such as is shown in these two instances, whatever the class of plate or film in use; and, if the landscape be light in tone, subsequent treatment is greatly facilitated.

Local Colour.

If the local colour of the landscape be fairly bright, the chances of a proper rendering are higher, a fact which is exemplified in Nos. 5 and 6, "A Somerset Bay," by D. Kallenborn, and "Sunlight and Shadow," by W. H. S. Berry.

The former shows a more veracious rendering of the tone values of the landscape section than the latter; but, in both, some gradation is visible, and, though the foregrounds are too dark, they are not so dark as to pass the bounds of credibility. At the same time, it must be admitted that there is not quite the same quality in the way the tones of the sky are displayed as there was in the skies of the prints previously discussed, the finer distinctions between lights and the brighter lights within them being missing.

Viewed in the light of a compromise, either could be taken as acceptable, but Nos. 4 and 7, "Glen Nevis," by M. O. Sheffield, and "A Stormy Evening," by G. L. Mallett, where the subjects are helped considerably by the lighter tones of the landscapes, attain a somewhat higher level.

Choice of Material.

The presentation of the effect in the sky is enhanced by a careful choice of the material for the landscape. Consequently the tones of both are more fully recorded than in any of the other examples, except, perhaps, No. 1.

They do, nevertheless, fall short of what would have been possible had the more fully corrected panchromatic emulsions been employed in conjunction with a light filter of appropriate characteristics, and, particularly in the case of a scene like "Glen Nevis," the improvement that could be achieved would have to be seen to be believed. A trial, whenever such a subject presents itself again, is recommended, and the slight extra trouble needful in after-treatment will be found to be well repaid.

"MENTOR." •

Pictorial Analysis

Every week one of the pictures reproduced on an art page will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CALIFORNIA WINE," by Shimsaku Izumi.

A PART from its convivial suggestions, which are by no means inappropriate at this season, this picture is interesting as an example of a class of work that can be attempted throughout the year, either by daylight or artificial illumination, and one that might particularly well be tried during the winter, when conditions out of doors are not inviting.

Form and Arrangement.

The fact that any form of lighting may be employed makes it a suitable pastime at all times, and, if the short hours of daylight during the winter are found a bar, it can be carried on under electric or any other form of artificial illumination.

In point of fact, the power of control which artificial lighting affords renders it preferable, and, as its power is constant, exposure difficulties, once the question has been determined by experiment, need not arise, provided, of course, the elements remain the same and the distance from light to subject is always equivalent. A like power of control extends to the arrangement of the subject material, and even if we have no especial *flair* for still-life and indoor work, there is but little doubt that the necessity for actually building up the composition can and will prove useful when other work in which we are really interested comes to be dealt with.

It is true that there is a great difference between the making of a composition and choosing a subject as it exists, but it is no less a fact that the experience gained in the first direction enables the points of an existing subject to be quickly assessed and the most favourable point of view to be adopted instinctively.

Construction and Arrangement.

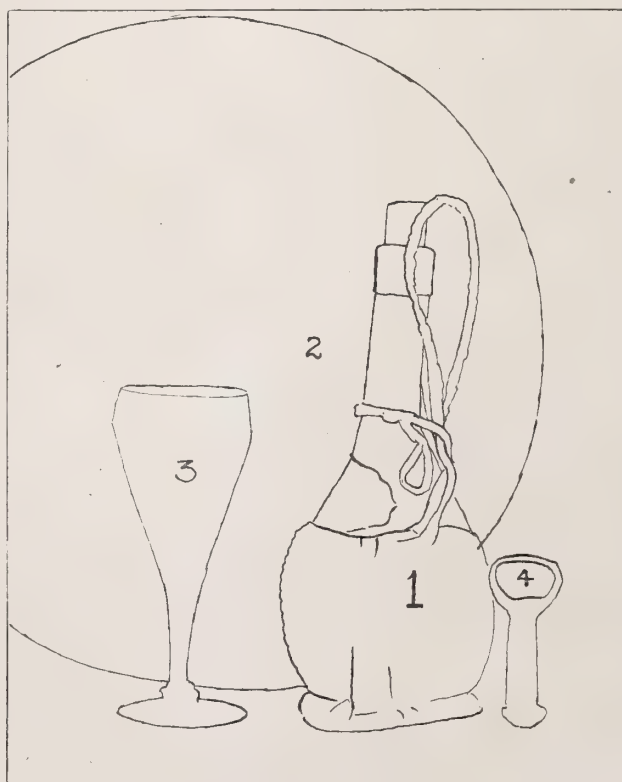
From this standpoint alone, still-life has a justification, even though it

may not be practised for its own sake. Nevertheless, it has its adherents, and, as in this instance, they are able to make pictures that compel our admiration.

Nor is the work as easy as, at first glance, it might seem. It may sound a more simple thing to make up a subject, use what lighting we fancy,

elements will invite expression in the form of a picture. A chance arrangement of breakfast things has, in the past, provided the subject matter for a successful study, and like examples might be quoted indefinitely. Supposing, however, we take it that the first conception, here, arose from a choice of the wine flask (1), the glass, corkscrew and tray would naturally suggest themselves as appropriate subordinate elements, and experiments would have to be made to see how best they could be combined.

The flask, in all probability, would be placed in a fixed position and studied from various angles. It is more or less symmetrical in shape, but there are the handles and a label which suggest the possibility of avoiding too great an approach to formality. How these should be disposed would then be tentatively arranged—the idea being to allow for alteration, if required, later on when the arrangement has taken shape—and, after that, the tray (2) would probably be tried in alternative positions till its lines seemed to harmonise with those of the flask. Then, the wine glass (3) would be added, and, subsequently, the corkscrew (4), the whole then being viewed on the focussing screen to determine how much or how little to include.



and then take it, than to choose, for instance, a landscape scene; but, in actual practice, it will be found that there is not much difference between the two. It is, more or less, a difference in the method of approach. With an outdoor subject, selection determines both arrangement and motive, and, with still-life, arrangement and motive form the commencement.

A single object may suggest an idea, and, developing that idea, the accessories may seem to come of themselves, or it is possible that a fortuitous glance at a collection of

Adjustment in Stages.

With each addition, however, some adjustment would be called for in those elements already placed until the arrangement became more complete.

The composition would be built up in stages, and, when apparently complete, further adjustments might be found desirable following upon the final arrangement of the lighting. The possible variations are infinite, but that a most pleasing one has been chosen is conclusively shown by the undoubted attraction the picture exhibits.

"MENTOR."

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

THE MINIATURE CAMERA.

SIR,—Mr. Burr's complaint of bad definition interests me, as I consider that the lens is the last thing to blame for this trouble.

I have produced negatives of perfect definition with lenses varying in cost from half a crown to £9 10s., and in size from 35-mm. to $\frac{1}{4}$ plate. I have also produced many specimens of thoroughly bad definition with the same lenses. Ninety per cent of the failures are, in my opinion, due to camera movement, especially when using a camera at eye-level. Another cause is that the film does not lie dead flat in the camera. This is of little moment when using a small aperture, but at $f/4.5$ it becomes of vital importance. A third cause of bad definition on distant subjects is due to a strange idea on the part of the camera-maker. Some manufacturers so arrange matters that the infinity catch comes into operation at 30 to 40 feet instead of at the true infinity position. I have found this defect, for so I term it, in one of the most expensive cameras on the market.

As regards the miniature camera, I think the time has come for a little "de-bunking." I have used a 24×36 mm. camera for a year and am still enthusiastic about it, but does anyone really believe that a whole-plate enlargement from such a camera is in any way better than one from a $2\frac{1}{2} \times 3\frac{1}{4}$ negative? The only real advantage I can see is that one may use a lens of an aperture that, in a larger camera, would bring a more or less polite communication from one's bank manager.

And yet hundreds of amateurs are persuaded that the possession of an expensive miniature means the end of all their troubles, and a constant stream of perfect enlargements. I firmly believe that until a man has learned to produce a really good whole-plate picture with a camera costing £3 or so, it is not much use purchasing an expensive instrument, miniature or otherwise. Heresy again, I am afraid, but heresy in hobbies pays handsomely.—Yours, etc., H. BRAITHWAITE.

FINE-GRAIN FILMS.

SIR,—With reference to the letter from Mr. W. H. Clarkson in your issue for December 5th, wherein he pleads for fine-grain film packs, may I point out that Kodak Panatomic film packs are now available in at least two sizes—namely, V.P. and $3\frac{1}{2} \times 2\frac{1}{2}$. I purchased my first one over a week ago, and, in common with your correspondent, feel they supply a long-felt need.—Yours, etc., C. H. W. KEY.

ANASTIGMAT LENS.

SIR,—I deeply regret that Mr. H. S. Burdett has been misled by my previous letter, but I must reassure him that the explanation put forward was not erroneous. Possibly the last sentence in that letter was misleading, but actually it was introduced to show that although no two points in the plane of the plate are equidistant from the lens, the plane of the plate remains always at a constant distance from the plane of the lens. Another fact remains: if a camera is focussed on a plane, containing, say, two objects, then the actual distances from the lens of the two images formed vary as the actual distances of the objects. Anyone conversant with plane geometry can prove the truth of the latter statement from the similar triangles embraced by the field of view of the camera lens.

I attempted in my letter to illustrate just the distance between the planes of the subject and the lens which decides where the image will be. Mr. Burdett still supposes we must consider that the corner of the wall, when we focus upon it, is "farther away" than the centre. If this distance is measured with two pins and a piece of cotton this, no doubt, is true, but I should not have thought that Mr. Burdett would have been troubled by this obvious fallacy.

I apologise to other readers who may have been misled by my letter.—Yours etc. K. M. BEVINS.

DEVELOPING TANKS.

SIR,—I have read with interest the correspondence on the above subject. I have used Kodak roll-film developing tanks since they were first brought out, which must be something like thirty-five years ago.

I cannot recollect ever having the emulsion side of the film give trouble from touching the apron when using Kodak film. Where I have had this trouble I think I have tracked it down to the indifferent quality of the adhesive paper at the ends of some makes of film.

It is essential that the film should be firmly attached to the backing paper at both ends, and remain attached until the emulsion side is thoroughly wet and limp.

If the adhesive paper is porous and the adhesive weak it slips before the film has become limp and lost its "curl."

It must be remembered that the film is rolled up in the apron with its curl in the opposite direction to the curl it has acquired on its spool, and until it is limp the only thing that keeps it from trying to resume its original curl and touching the wrong side of the apron is the pull of the two adhesive end papers.

Owing to the film and its backing paper being rolled up the reverse way in the apron the portion of the backing paper between the two stuck-down ends of the film is slightly shorter than the film and all the tension comes on the adhesive papers.

For this reason the adhesive quality of the end papers is more important than the tension recommended by some of your correspondents.

I always regarded the dimples on the apron as a mistake. In the earlier smooth apron the backing-paper and the back of the film itself remained nearly dry. The pressure of the water was all on the emulsion side pressing the film more firmly against the backing paper and apron and the curl in the desired direction was assisted by the convex surface of the film being wet and the concave dry.

Obstinate adhesion of the backing paper to the back of the film I have only experienced with a foreign panchromatic film I use; but as it is not provided with adhesive paper to stick down the free end it is obviously not intended for use in this type of tank, and the fault was mine for attempting to do so.—Yours, etc., G. T. BIRKS.

CAMERA PRICES.

SIR,—I was interested in the letter from Mr. A. Nation which appears in "The A.P." of October 24th. But his remarks about the miniature camera are so extraordinary that they detract from the value attaching to his opinions on other matters. He says, "A miniature I would never buy, as I think they are but a passing craze."

It is a pity that anyone who has not owned a miniature camera should condemn them. I have worked with many cameras, and am now the delighted possessor of a twenty-five-pound miniature of German origin. I consider it remarkably cheap at the price, by far the best camera I have ever had, and the easiest to work. When the initial cost is paid, the "running costs" are very much lower than any other. In fact, it is not too much to say that, at the end of two years, I shall have more than saved its price in the low running costs. Moreover, I have never had so few failures, for though I am by no means an expert, it is a common thing to get all thirty-six exposures "printable." I develop the films in a Correx tank (another splendid and remarkably cheap invention) and I do my own enlarging. And, not allowing anything for depreciation, a half-plate enlargement (negative, bromide paper and chemicals) costs less than three-halfpence. I have no need for any other camera, for my miniature does nearly everything they can do, and a great many things they can't do, and it does everything better and cheaper. There is one question I should like to ask Mr. A. Nation. Using the materials he mentions in his letter, has he ever entered any of his photographs in an exhibition and had them accepted?—Yours, etc., A. T. WALLIS.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

An exhibition of outstanding interest will be opened in London at the Royal Water Colour Society's Gallery, 5a, Pall Mall East, S.W.1, on January 8th, and remain open until January 25th. It is being given by E. Leitz, the makers of the Leica Camera, and will be entirely of enlargements from negatives made by that popular little instrument. The notable point in regard to this exhibition is that all the pictures are by one man—Dr. Paul Wolff, of Frankfurt, and they are all direct untouched enlargements, measuring about 30×20 . We have already seen a number of these (there are 220 of them) and can say that while many are pictorial masterpieces they are all of magnificent technical quality. The catalogue will give full data regarding the production of each print. It will be on sale during the exhibition at sixpence, and the proceeds will be devoted to the George E. Brown Memorial Fund.

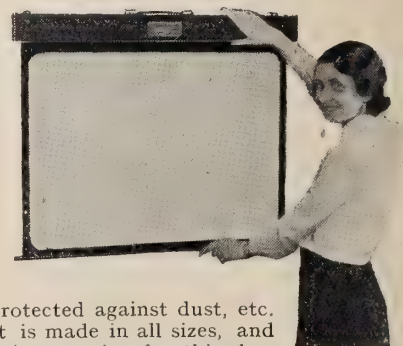
"Zirca" Flashpowder is a new introduction by the firm of Johnson and Sons, already famous for their series of flashpowders. Our tests with the new product show that the makers' claims for it are well substantiated. It not only gives a remarkable flash of high actinic value and quickness, but the amount of smoke that remains even after two or three successive flashes is practically negligible. For these reasons the "Zirca" powder should be ideal

for the Press photographer and the amateur worker at home. It can be fired in any open flashlamp or by means of the touch-paper supplied with it. It is put up in cartons containing two bottles of powder which have to be mixed before use. The mixed flashpowder keeps well, but should be retained in a well-corked bottle. A leaflet of instructions is issued with it which gives full directions for use and approximate amounts for different subjects, plates, films, and lens apertures. Readers wishing to try flashlight photography cannot do better than write to Messrs. Johnson for full particulars. The address is Hendon Way, Hendon, N.W.4.

The new edition of "The American Annual of Photography" has just come to hand. It is again edited by Frank R. Fraprie, editor of our contemporary "American Photography," and is well up to the standard set in previous years. A larger number of page illustrations admirably reproduced are included, and the total bulk of the volume is greater than before. The articles are both numerous and informative, and cover a considerable range of practical subjects. A directory of "American Photographic Societies," a "Who's Who" in Pictorial Photography, and an "American Formulary," render the book of great use for reference purposes. It is supplied in this country by

Sands Hunter & Co., 37, Bedford Street, Strand, W.C., 8s. 6d. paper covers, 12s. 6d. cloth bound.

We have had an opportunity of inspecting the "Hollywood Rolla" Screen which has recently been put on the market by The Camera Company, of 320, Vauxhall Bridge Road, S.W.1. This screen is specially intended for amateur ciné work, but can of course be used for ordinary lantern-slide projection. It has a remarkably brilliant surface, and is very ingeniously made to roll up automatically into its carrying-case. It can be opened or closed in a second or two, and when closed is well



protected against dust, etc. It is made in all sizes, and is inexpensive for this class of screen. The 32×24 silver surface, for instance, is £1 7s. 6d., or glass beaded £3; 40×30 silver is £2 2s., glass beaded £3 18s. 6d.; 52×40 silver £3 17s. 6d., glass beaded £6. A postcard to the above address will bring further particulars.

"The A.P." Monthly Competitions PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers. FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the December competition is Monday, December 31st, and for the January competition, Thursday, January 31st.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

"Let's Show Our Movies!"

By
R. H. ALDER.

AN eminent statistician has computed that if all the handbooks lost by ultimate owners were placed end to end they would stretch a dickens of a long way.

The essential to a successful projection night is to find the handbook and to follow its advice. A major overhaul is needed only once a season, but driving belts should be examined, the gate cleaned and the feed and take-up mechanism checked over before, and not during, each performance.

Badly kinked flex may blow a fuse—it is not in the best taste to leave your guests in darkness while you grope about the cellar with a candle.

Showmanship.

Films are next examined, weak sprocket holes patched, dirty films cleaned, faulty joins cut out and respliced. Brittle films can be steamed very lightly to restore flexibility by rewinding quickly through the jet from the spout of a kettle—but how much better to have kept them in proper tins!

Having taken these ordinary precautions against scorn, we can set out to win praise. Showmanship is an art very like that of editing—it consists mostly of eliminating dull moments.

What seems dull after brightness may itself seem bright when seen alone. For this reason the programme is arranged so that the poorer pictures (both technically and artistically) come at the beginning.

Increasing Interest.

There is a rhythm in programme building. We cannot expect an audience to maintain intense attention all the time, so our points of interest must be distributed in ascending scale through the evening. The climax comes towards the end, to be followed by a short comedy that releases the accumulated tension.

Although interest is built up in waves it is never relaxed to the degree where it is ost. Arrangements, therefore, are made for smooth, rapid, but unhurried presentation. Distractions of all kinds are eliminated so that the audience is held throughout.

There is nothing so distracting as a flickering coal fire; an opaque fire-screen is highly desirable. Even at night windows are heavily curtained to avoid flashes from passing cars.

Shifting furniture about always causes

disturbance. It is an enormous advantage if the guests can be received in one room and conducted to the already arranged "theatre," just before the performance begins. If one room only is available the order of removal of the table and of placing the chairs should be planned in detail to avoid confusion.

Aunt Tabitha's old bones like a well-cushioned chair at the front; all children, except little girls in party frocks, prefer a rug near the screen.

Hide "the Works."

The screen is covered by curtains with a pelmet at the top; cords and weights, released by an extemporised trigger, draw the curtains as the first title appears. Frequently the window curtains can be used, the screen being mounted with a black surround on the window itself.

A silver screen is inclined downwards as if it were a mirror reflecting light from the projector to the centre of the

auditorium. Many a good show has been spoilt because the operator, standing up at the back, had the brightest view.

The projector is set up beforehand at such a height that the tallest head will not throw a shadow. It is kept hidden in an "operating room" formed of two tall screens; if anyone is interested in the machinery he can see it after the show, not before. The spools are set out conveniently in an open rack.

The position of the projector is such that the operator has ready manipulation of all lighting. Few of us rise to dimmers, but the main room light can usually be controlled by a bed-switch extension as sold for travellers' use.

A twenty-watt lamp, well shaded in a cocoa tin, is arranged to illuminate only the projector table and the gramophone turntable.

The gramophone is a necessary adjunct; unless the ear is drugged with appropriate rhythmic sounds it is



Now is the time to secure good action pictures of flying gulls in the Parks. The amateur cinematographer will find the light ample in the mornings, and plenty of material for attractive films.

irritated by the whirr of the projector. The music, however, need not be too insistent—it is not necessary to drown the cries of your victims.

Musical Continuity.

Records carefully chosen to fit the mood of the screen action can add materially to the emotional effect. Here the electric gramophone with a volume control is an asset, for it is possible to fade out half-way through a record to make a change.

A change of records should not coincide with the changing of spools. A valuable function of music is to form a counterpoint which maintains continuity in the programme as a whole. It can be brought up to full volume when the

screen is empty and faded down again when the next picture starts.

Catching Attention.

An effective introduction is some bold music, such as "The Doges' March" from the "Merchant of Venice" suite, while the room lights are still up. Near the end of the record the lights are switched off and the projector started so that the record is changed on the first set of credit titles.

Towards the end of the programme something cheerful, such as Holst's "Fantasy on the Dargason," before bringing up the lights and coming out of the operating room to receive the compliments of your friends.

When all this has been planned, have

a rehearsal against the stop-watch. Nothing is more upsetting to a good programme than an awkward pause due, perhaps, to a record unexpectedly running out while the film is being changed. The slickness of the theatre is not a matter of expensive accessories, it is got by trying out careful arrangements and sticking to them.

Watch Results.

When the great night comes, if you have any time to spare—few conscientious operators have!—do not look at the pictures save for an occasional glance to see that they are still in focus. Watch the audience. Their attitudes will tell you how successful your work is.

Lighting and Shadows By P. H. BRAITHWAITE.

THE average beginner in cinematography probably gives little thought to pictorial composition in his initial efforts, but experience soon teaches him that with most subjects there is one point of view which is more pleasing than another. He will also learn that it is to his advantage to select his shots only where subjects are correctly proportioned in relation to lighting and shadows.

Correct lighting should give both form and roundness to the picture, making the principal object stand out boldly. This can be achieved provided the light has a good proportion of contrasty shadows.

Without shadows, all objects having form appear flat, and it becomes necessary, therefore, to often "film across the light" to give that object sufficient form to impart realism and

consequent interest. Pleasing results can also be achieved by arranging for the principal subjects to move in and out of shadows.

With lighting coming from a fixed source, as with the sun, the camera must be correctly placed in a position which allows of sufficient shadings being registered in relation to the subject being filmed. If the sun is too high in the heavens to cast any side shadows, filming should be postponed until the sun's position has altered.

Light coming from a point to the right or left of the camera gives ideal shadings. If the sun is in the west, the camera can be pointed N.E. or S.E. to enable both lighting and shadows being correctly registered.

Lighting which comes from directly behind the camera should be avoided, as from this position objects will appear

flat, having no shadows and therefore devoid of relief.

Where heavy shadows occur, these must be allowed for in exposure, otherwise the screened film will be found to be lacking in half-tones, having no graduation. Moving pictures, relying solely upon their portrayal of action, demand considerable differentiation of the actual moving object from the background.

Light striking the principal character or object at an angle of approximately forty-five degrees, both from the horizontal point of view and also in relation to the direction of the camera lens, will bring it out in relief from the background. The object should, of course, be in the plane of sharpest focus. By so doing, the progress of the story is much easier followed on the screen, and interest maintained.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING JANUARY, 1935.

| DATE. | EVENT. | PLACE. | DATE. | EVENT. | PLACE. |
|------------|---|--------------------------------|-------------------|---|---------------------------|
| Jan., -24. | Bertram Mills's 15th Annual Circus | Olympia, London. | Jan. 17. | Ancient Custom: "Wassailing the Apple Trees" | Carhampton, nr. Minehead. |
| " 1. | New Year's Day. | | " 19. | England v. Wales (Rugby) | Twickenham. |
| " 1. | Southern Counties' Gundog League Spaniels' Field Trials | St. Leonards Forest, Hordsham. | " 24-26. | The European Championship in Figure Skating for Men, Ladies and Pairs | St. Moritz. |
| " 1. | Chelsea Arts Ball | Albert Hall, London. | " 26. | Australia Day, Service at St. Dunstan's-in-the-East | London. |
| " 2. | Old Berkshire Hunt Ball | Shrivenham. | " 29. | Norse Festival: "Up Helly Aa" | Shetland Isles. |
| " 5. | England v. The Rest (Rugby) | Twickenham, London. | DURING THE MONTH. | Squash Rackets South of England Championship | Brighton. |
| " 8. | Curly Retriever Club Field Trials | Stype, Hungerford. | | Hobbies and Models Exhibition | Manchester. |
| " 10-11. | Kennel Club Spaniel Championship Field Trials | Downton, Ludlow. | | Folk Song and Dance Festival | Albert Hall, London. |

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, December 27th.

Coatbridge P.A. Hanging Night for Exhibition.
Hammersmith H.H.P.S. Criticism of Slide Competition. A. Hanson.
N. Middlesex P.S. Nominations. Sending-in Night. Trial of Exhibition Slides.
Oldham P.S. Monthly Meeting. Bi-Monthly Prints.
Singer C.C. G.D.U. Portfolio and S.P.F. Scientific Section Portfolio.

Friday, December 28th.

Harrogate P.S. Competition Evening.
Ilkeston A.C. "British Insects." C. Henderson.
Phoenix Welfare C.C. Annual Exhibition Opens.

Saturday, December 29th.

Coatbridge P.A. Annual Exhibition Opens.
Luton and D.C.C. Exhibition Opens.

Monday, December 31st.

Bexley Heath P.S. "The Amateur Photographer" Prize Slides.
City of London and C.P.S. "The Chemical After-treatment of Bromide Prints."
A. H. Redman.
Leeds C.C. Annual Meeting.

Tuesday, January 1st.

Bedford C.C. E.A.F. Portfolio and Slides.
Leicester and L.P.S. "The Way of the Lovely Sky." Capt. A. G. Buckham.
Nottingham and Notts P.S. "The Chronicles of a Seeker." T. G. Earp.
Portsmouth Camera and Ciné Club. "Infra-Red Photography." Ilford, Ltd.
St. Bride P.S. Enlarging. T. J. Kelly.
Stafford P.S. "Bernese Oberland." J. Eymen.

Wednesday, January 2nd.

Borough Poly. P.S. Informal Meeting.
Brighton and Hove C.C. "Italian Lake and Landscape." J. Dudley Johnston.
Coventry P.C. Folio Discussion Evening.
Edinburgh P.S. "Bring Your Cameras." General Discussion.
Rothdale P.S. "Speed Photography." J. H. Price.
South Essex C.C. Nominations of Officers for 1935, etc.
South London P.S. Ciné Group Meeting. "Holidays at Sea." S. J. Coleman.
South Suburban and C.P.S. "An Hour with the Children." E. J. Bull.

Exhibitions and Competitions CURRENT AND FUTURE

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in this issue.

Chicago International Salon.—Open, December 13—January 20. Chicago Camera Club, 137, N. Wabash Avenue, Chicago, Ill., U.S.A.

"Northern" Exhibition, City Art Gallery, Manchester.—Open, December 8—January 10. Secretary, J. Chapman, 25, Radstock Road, Stretford, Manchester.
8th International Christmas Salon of Photography, Antwerp, 1934—35.—Open, December 23, 1934—January 7, 1935. Particulars from Mr. J. Van Dyck, Secretary of the Fotografische Kring "Iris," Ballaerstr., 69, Antwerp, Belgium.

Madrid International Salon.—Secretary, Sociedad Fotográfica de Madrid, Calle del Principe, 16, Madrid, Spain.

Preston Scientific Society (Photographic Section), Open Exhibition.—Entry forms due, January 11; exhibits, January 17; open, January 28—February 16. Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

International Miniature Camera Exhibition, for prints and enlargements made from miniature camera negatives.—February 1—21, 1935. Latest date for entries, January 21. Entry forms and particulars from Exhibition Secretary, British Photographic Fellowship, 7, Aberdeen Mansions, Kenton Street, W.C.1.

South London P.S. Annual Exhibition.—Entries,

January 22; open, February 16—March 16. Details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, S.W.9.

Leicester and Leicestershire Photographic Society International Exhibition.—Open, February 25—March 2, inclusive. Particulars and entry forms from the Hon. Organising Secretary, W. N. Plant, 30, Harrow Road, Leicester.

Ilford P.S. Annual Exhibition.—Entries, February 2; open, March 4—9. Hon. Exhibition Secretary, H. G. Haylock, 58, Windermere Gardens, Redbridge Lane, Ilford, Essex.

Birmingham P.S. Annual Exhibition.—Entry forms due, February 9; exhibits, February 12; open, March 2—16. Secretary, E. H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham.

City of London and Cripplegate P.S. Annual Exhibition.—Closing date, February 11; open, March 11—16. Exhibition Secretary, J. R. P. Hilliard, 86, Downton Avenue, Streatham Hill, S.W.2.

L.M.S. Annual Exhibition.—Entries, February 13; open, March 11—16. Secretary, A. J. Scrivener, Station Master's Office, Euston Station, N.W.1.

Cannes Photo-Club International Salon.—Entries, February 20; open, March 31—April 7. Entry forms from Secretary, Photo-Club of Cannes, Boite Postale, 105, Cannes, France.

G.E. Mechanics Institute P.S. Annual Exhibition.—Entry forms due, February 22; exhibits, March 1;

open, March 12—13. Hon. Exhibition Secretary, W. F. Calcraft, 76, Gurney Road, Stratford, E.15.

Barry C.C. International Salon.—Entries, March 8; open, March 18—23. Secretary, J. H. White, Caerleon, 61, Pontypridd Road, Barry, Glam.

Scottish National Salon (Art Galleries, Ayr).—Entries, Overseas, March 9; Great Britain, March 23; open, April 20—May 4. Secretary, Arthur J. Nelson, 6, Hilary Crescent, Ayr, Scotland.

Brussels International Salon.—Entries, March 15; open, May 7—June 9. Secretary, M. Maurice Broquet, Rue du Sceptre, 77, Brussels, Belgium.

Antwerp International Salon.—Entries, March 15; open, April 27—May 12. Secretary, D. J. de Groote, Van Heystrelt-Straat, 19, Deurne-Antwerp, Belgium.

Bristol P.S. Open Exhibition.—Entry forms due, March 23; exhibits, March 30; open, May 4—14. Hon. Exhibition Secretary, P. V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.

Hackney P.S. Annual Exhibition.—Entries, March 25; open, March 27—30. Secretary, Walter Selfe, 24, Pembury Road, Clapton, E.5.

Nottingham and Notts P.S. International Exhibition.—Entry forms due, March 27; exhibits, April 3; open, April 11—13. Entry forms from W. R. Anderson, 3, Meadow Road, Beeston, Notts.

Bolton C.C. International Exhibition.—Entry forms due, March 11; exhibits, March 18; open, April 6—13. Hon. Secretaries, T. Dobson and T. Trevor Potts, c/o C. E. Willis, Ltd., 87, Bradshawgate, Bolton, Lancs.

"The A.P." Monthly Competitions

AWARDS FOR NOVEMBER.

ALL three classes of the competition for November again reached a high standard of excellence.

This is particularly the case in the Advanced Workers' section. The number of entries also was considerably above the average, and if the same quality is sustained in the New Year serious consideration must be given to the suggestion made by several readers for the formation of yet another class. At present the standard of Class 1 is as high as the Hon. Mention class of a year or so ago, and we congratulate our readers on the general excellence of their work throughout. The awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"The Tower," by Fred H. Rothstein, 42—14, 214th Place, Bayside, New York, U.S.A.
Second Prize.—"Herring Gull Alighting," by A. V. Bibbings, 54, Queen Street, Newton Abbot, Devon.
Third Prize.—"A Farmyard Study," by F. C. Diemer, Hendefoailan, Blackhall, Edinburgh, 4.
Mentioning Prize.—"Effect," by C. Peters, 46, Fore Street, Redruth, Cornwall.

Certificates of Merit.—"A Sunny Corner," by Hubert M. Bond, Bylands, White Rose Lane, Woking;

"Shunting Yard," by Edward H. Brenan, 12, Avenue Rise, Bushey, Herts; "Rind and Rhythm," by Charles E. Rollinson, Oakrest, Christchurch Road, Newport, Mon.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2, and Class 3, respectively.

Those awarded Honourable Mention are as follows: L. C. Blanchamp (London, S.W.); Ida Brandon (Bedford); Arthur Brook (Builth Wells); J. H. Clark (London, S.E.); N. Crawshaw (Bebington, Ches.); W. Ellison (Carlisle); A. T. Fairbank (Beckenham); H. L. Griffiths (London, S.E.); Sorab J. Kharegat (Bombay); Pierre Muller (Paris); C. D. Notley (London, W.C.); Miss L. M. Orr (Weybridge); Charles E. Rollinson (Newport, Mon.); S. Thompson (Lancaster); (3) Henry Tolcher (Colwyn Bay).

INTERMEDIATE SECTION.

First Prize.—"Farmers, Make Haste!" by J. P. Searight, Pythouse Farm, Tisbury, Wilts.
Second Prize.—"The Gold Fish Bowl," by Miss

Dorothy Squire, Whitby, Marley Road, ay
Tree P.O., Jamaica, B.W.I.

Certificates of Merit.—"South Coast," by George Hilleard, 8, Undershaw Road, Bromley, Kent; "Joie-de-Vivre," by Frank Law, The Boulevard, St. Annes-on-Sea, Lancs; "The Mill House," by Leonard Lewer, N.P. Bank Chambers, Tavern Street, Ipswich; "Harvest," by G. A. Maclean, Heybridge, Prestbury, Macclesfield.

BEGINNERS' SECTION.

First Prize.—"Seagulls," by G. W. Cattermole, 90, Ravensbourne Avenue, Shortlands, Kent.
Second Prize.—"Firework Display," by J. Douglas, 39, Thirlstone Road, Edinburgh.

Certificates of Merit.—"Reflections," by R. F. G. Sandercock, 9, Esplanade, Dover; "Grainard Bay," by J. A. Stirling, 17, Roland Gardens, London, S.W.7; "Searchlight Display by War Vessels in Torbay," by Ronald W. Turner, Mardonien, Hooper Avenue, Pennsylvania, Exeter; "The Young Anglers," by Robert Welburn, Moorside, Norden, Rochdale; "Winter," by W. Owen, 7, Stainbeck View, Meanwood, Leeds, 7.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding; that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Ciné "Frames."

In the three principal sizes of ciné films is it a fact that the proportion of the "frame," or actual picture space, is not the same for all?

W. E. E. (Ipswich.)

It is not the same. The most marked difference is in the 9.5-mm. film, in which no space at the sides is occupied by perforations. The percentage of space occupied by the frame has been calculated at 65, 69 and 82 for 35-mm., 16-mm., and 9.5-mm. widths, respectively.

Varnishing Labels.

What is a suitable varnish for protecting labels on bottles? F. O. (Dundee.)

We know of nothing better than a couple of coats of celluloid varnish, applied with a soft brush, and going just beyond the edges of the label. The first coat must be quite hard before the second is applied.

Colour Photography.

Can you put me on the track of a cheap, practical book on the subject of colour photography? It must not be "abstruse." E. L. (Whitstable.)

We think that the book most likely to fill your specification is "Colour Photography," by Frank R. Newens, published by Blackie & Son, at 4s. 6d. net. It was compiled only about three years ago, so that it is more up-to-date than some of the "standard" textbooks on the subject.

Differential Focussing.

What is the idea behind the expression "differential focussing"? W. M. M. (Monmouth.)

In some prints, especially those resulting from the use of a short-focus lens, or a small stop, the definition is sharp everywhere. In others, everything is more or less diffused, as in a pinhole photograph; nothing is bitingly sharp. Thirdly, there are the photographs in which certain planes are sharp while

others are less so. As a rule, the definition of the nearer objects is sharpest. This differential definition is secured by focussing on the nearer objects, and not using such a small stop that the distance would be sharpened up also.

Slow Snaps.

At this time of the year it is necessary to give longer exposures than in summer; what is the slowest speed that can be safely given with the camera in the hands? S. E. (Harlow.)

There is no definite answer to your question. Much depends on the size and weight of the camera; more on the type of shutter, and the way in which it is fired; and most on the photographer. Some photographers can manage a full second; others are uncertain at 1/10th. It is perhaps unnecessary to remind you that when circumstances suggest a rather long exposure the use of a tripod is almost always practicable, and certainly desirable.

Pinacryptol Green.

I have been given a gramme of pinacryptol green, but am at a loss how to make a solution of the required weakness. Will you tell me the procedure? T. B. (Hull.)

The working solution is made from a stronger stock solution. Dissolve your crystals in 17 oz. of warm water, filter, and put into an opaque bottle. For use take $\frac{1}{2}$ oz. of this and 10 oz. of water.

Black Margins.

How does one get black borders on prints by cutting away the gelatine from the plate? W. R. (Jersey.)

Apparently you are using glass negatives, and in that case you can print black borders by cutting away the gelatine from the edges of the negative. By means of a steel rule and a sharp knife you make a thin cut through the

gelatine near the edge. The gelatine left between this cut and the edge is then scraped away carefully. If you make arrangements for exposing the whole of the plate you will get a black edge, which can be afterwards trimmed down to a narrow width. With films the blank edges can be trimmed off and the film sandwiched between clear glasses so as to leave a space all round it.

Glazing.

Can you tell me what is the cause of prints sticking to glass when rolled on for glazing? I have tried several ways of cleaning the glass.

S. H. (Gosport.)

You must understand, first of all, that the glass on which you put the prints must be absolutely clean and highly polished. You should then, after the final washing, put the prints for three or four minutes in formalin solution, one part of commercial formalin to nine or ten of water. This hardens the prints, and if you transfer them straight from the solution to the glass they should come off easily when dry.

Toning Ciné Films.

I wish to try my hand at toning short lengths of ciné film to a warmer colour. What method do you suggest? A. Y. (Deptford.)

We do not think you can do better than to try Ferguson's copper toning, as this gives a range of tones and practically leaves the density unaltered. Make up two solutions:

| | | |
|---------------------------|--------|---------|
| A. Copper sulphate | .. | 7 grs. |
| Potassium citrate | .. | 28 grs. |
| Water | .. | 30 oz. |
| B. Potassium ferricyanide | 6 grs. | |
| Potassium citrate | .. | 28 grs. |
| Water | .. | 30 oz. |

Take A, one part; B, one part; water, two parts. As soon as the colour becomes warm enough, wash thoroughly.

Aerograph.

Having tried local dealers without success, can you tell me where I could buy an Aerograph, and give me an idea of the price? H. M. F. (Perth.)

You are not likely to get an aerograph from local dealers. The makers are the Aerograph Co., Ltd., 43, Holborn Viaduct, London, E.C.1. The prices vary considerably, according to style and equipment.

Stops.

I have a camera with a Bausch & Lomb lens, and the stops are marked, 4, 8, 16, 32, 64, 128. Are these f/ numbers? R. D. (Penge.)

The stop numbers on your lens are according to the Universal System, and are 8, 11, 16, 22, 32 and 64 respectively.

Action of Developers.

What is the chief developing property between a pyro-soda and metol-hydroquinone developer? L. B. (Exmouth.)

We are at a loss to grasp the meaning of your question. Although pyro-soda and metol-hydroquinone act in a somewhat different way, the result is the same. The action reduces a certain proportion of the exposed silver salts to the metallic state, and in a general way there is nothing to show whether a negative has been developed with one reagent or another.

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KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

CORRECTION

In the issue of *The Amateur Photographer* dated 12th December the price of the Agfa Speedex Compur Camera was stated to be five guineas. This should have been **SIX** guineas.

AGFA PHOTO LIMITED
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British Journal of Photography.
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Electrical Review.
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Engineering.
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Grocer & Oil Trade Review.
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India Rubber Journal.
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Journal of Decorative Art.
Kinematograph Weekly.
Laundry Record & Dyeing & Cleaning Trades Journal.
Licensing World & Licensed Trade Review.
Locomotive, Railway Carriage & Wagon Review.
Machinery.
Meat Trades' Journal.
Mechanical World & Engineering Record.
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Motor Cycle & Cycle Trader.
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Plumbing Trade Journal.
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THE ANNUAL REVIEW OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK

Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

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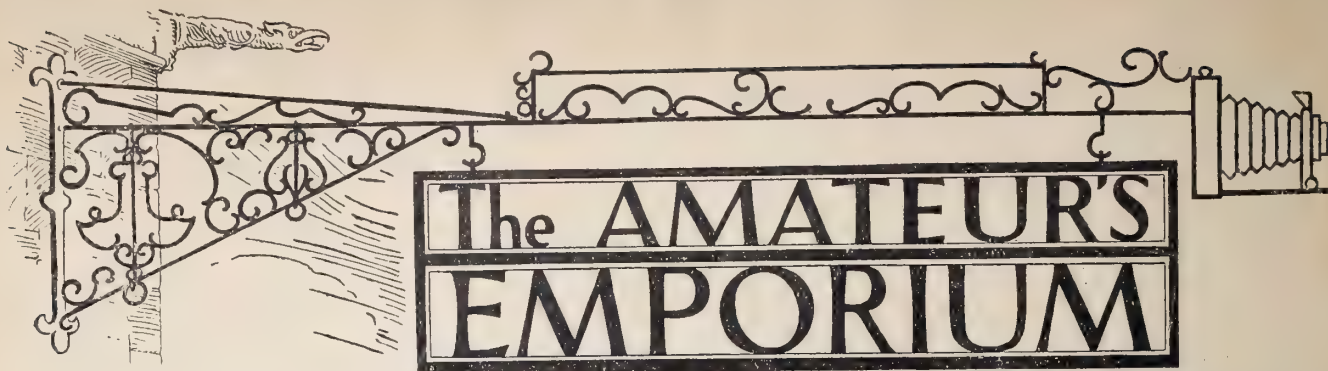
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OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Watloo, London." Telephone: Hop 3333 (50 lines).

PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.

REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

CAMERAS AND LENSES

NOVEL 4×4 Twin-lens Reflex, folding, automatic opening, the Welta Perfecta, f/3.5 Meyer, special Compur, leather case; cost £14/14; indistinguishable from brand new; bargain, £9/15.—Below.

FOTH-FLEX 4×4 Twin-lens Reflex, f/3.5, focal-plane shutter to 1/500th, leather case; cost £11; sacrifice, £7/7; equal brand new.—Below.

FOTH-DERBY 16-on-V.P. Roll Film, delayed-action focal-plane shutter, 1/500th, f/2.5 Speed lens, zip purse; bargain, £5/17/6.—Jones, 44, Colyton Rd., Peckham Rye, S.E.22. [4957]

BABY Ikonta, Novar f/4.5 lens, delayed-action Telma shutter; list price £4/17/6; price £2/10; approval deposit.—A. H. Robinson, Derwent House, West Ayton, Scarborough. [4966]

1-PLATE Hand and Stand, f/4.5 lens, Compur 4 shutter, double extension, rise and cross, 6 slides; bargain, £3.—Hodgson, Solway Terrace, Dearham, Cumb. [4974]

NEW Ensign Special Reflex, 3½×2½, Tessar f/4.5, self-capping focal-plane, revolving back, 12 slides, F.P.A., 2 filters, case; cost £22; bargain, £8.—Below.

NEW 3½×2½ Ensign Auto-Range Folding Camera, automatic focus, Aldis f/4.5, D.A. Compur; accept £7/10.—Below.

POSTCARD Range-finder Kodak, f/6.3, Compur, extra portrait lens, excellent condition, cost £16, bargain 70/-; Kodak Developing Tank for same, 10/-.—Box 2492, c/o "The Amateur Photographer." [4984]

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

KODAK Retina, f/3.5, Compur, latest and unsoiled; exchange for Leica I with 35-mm. W.A. lens; or sell £8/15.—Hollyoak, Eastbury Avenue, Northwood. [4976]

ICA Camera, 4½×2½, four plate-holders, unwanted present, 50/-—75, Dulwich Rd., Birmingham. [4977]

LEICA No. 1, range-finder, case, spool, Alta enlarger, use with Leica lens; used once only; complete outfit £12, or exchange for Super Ikonta.—E. Byrom, Kingsway, Altrincham. [4978]

CAMERAS AND LENSES

Trade.

CAMERAS Exchanged; largest stock in S. London; special attention to Pathescopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

LOYD'S 87, Lamb's Conduit St., W.C.1; our new address after December 22nd will be 230, Westminster Bridge Rd., S.E.1. [4964]

R. G. LEWIS, the Miniature Camera Specialist, offers the following guaranteed bargains; approval against deposit.

LEICA II, Hektor f/2.5, ever-ready case; unmarked in any way; cost £27/7; £16/19/6.

CONTAX, latest slow-speeds model, f/2.8 Tessar; as brand new; cost £31/5; £19/15.

SONNAR f/1.5 for Contax; cost £32; as new, £21.

ZEISS Super Ikonta, 530/2; cost £17; as new, £12/15.

ROLLEIFLEX, 4×4, latest automatic, f/2.8 Tessar, 3 filters, lens hood, de luxe case; cost over £25; £15/17/6.

WHERE Miniature Cameras are concerned, R. G. Lewis, 5, Southbury Rd., Enfield, Middlesex (Enfield 3508), definitely offers the highest possible part exchange allowances. Practically full allowance on Leica Models I, II, or III in part exchange for the new f/2.8 Summar model; any camera we advertise may be seen at our London Studio, 4, Gordon St., W.C.1 (Museum 0408). [4979]

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| V.P. Zeiss Piccolette Roll Film, Tessar f/4.5, Compur. | 22 | 17 | 6 |
| Ensign Midget, f/6.3, case. Nice little camera. | 21 | 15 | 0 |
| 9 1/2-mm. Pathe Motocamera, f/3.5. Cost £10 10s. Snip. | 25 | 5 | 0 |
| 1-pl. Zeiss Roll Film Plate, Tessar f/4.5, Compur. | 24 | 4 | 0 |
| 8-mm. Kodak Camera, f/3.5. Hardly used. Barrain. | 22 | 17 | 6 |
| 16-on-3 1/2 x 2 1/2 Kodak, latest, f/3.5, D.A. Compur, carton. | 26 | 6 | 0 |
| Leitz Rangefinder, in case. | 21 | 1 | 0 |
| 16-mm. Ensign Super Projector, f/1.8, 250-watt, forward, reverse, stills, rewind, tilting head, case. Cost £50. | 227 | 10 | 0 |
| Weston Photo-Electric Exposure Meter. Cost £8 8s. | 25 | 17 | 6 |
| 16-on-V.P. Voigtlander Perkeo Roll Film, automatic erecting, 300-plate, famous f/3.5, new Compur, super camera. | 26 | 6 | 0 |
| 3 1/2 x 2 1/2 Ensign Roll Film, f/4.5, 3-speed, self-erect. | 22 | 5 | 0 |
| 1-pl. Salex Focal-Plane Press, f/4.5, 1/10th to 1/1,000th. | 23 | 17 | 6 |
| 3 1/2 x 2 1/2 Ensign Reflex, Dallmeyer f/3.5, slides. | 27 | 7 | 0 |
| 16-mm. Kodak C Projector, f/1.8, 100-watt, resistance. | 27 | 7 | 0 |
| 3 1/2 x 2 1/2 Ensign 7 Roll Film, latest f/4.5, latest 1 to 1/100th, rise, cross front, wire finder. Like new. | 23 | 19 | 6 |
| 3 1/2 x 2 1/2 Etni Wafer Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., wire finder, slides, carton. | 29 | 17 | 6 |
| 16-mm. Ensign Kinecam Camera, Dallmeyer f/1.9, 3 speeds, trick picture, reverse, latest, hide case, super cine. | 216 | 16 | 0 |
| Leica, f/3.5, interchange, hide case. As new. | 26 | 6 | 0 |
| 16-on-3 1/2 x 2 1/2 Wirgin Roll Film, f/2.9, D.A. Compur. | 26 | 17 | 6 |
| 9 1/2-mm. Pathe Motocamera, f/2.6 Speed and Telephoto. | 210 | 10 | 0 |
| 16-on-V.P. Zeiss Ikonta, f/6.3, 3-speed. Like new. | 22 | 2 | 0 |
| Pathe Supplementary Lenses and Filter, case. | 14s. | 6d. | |
| Pathe Double Ammeter Resistance. List 24s. | 14s. | 11d. | |
| Pathe Automatic Rewinder. List 7s. 6d. | 25 | 17 | 6 |
| 16-on-Kodak A Projector, f/1.8, 200-watt, forward, reverse, rise, stills, resistance, case. Cost £25. Super model. | 219 | 19 | 6 |
| 3 1/2 x 2 1/2 T.P. Reflex, Dallmeyer f/3.5, sunk box, latest 1/10th to 1/1,000th, latest mirror, revolving double slides. As new. | 213 | 13 | 0 |
| 2 1/2 x 2 1/2 Automatic Rolleiflex, f/3.8, Compur, case. | 213 | 13 | 0 |
| 3 1/2 x 2 1/2 Wirgin Plate, f/3.5, Speed, D.A. Compur, double ex., rise, cross, wire finder, all inlaid, slides. | 26 | 6 | 0 |
| 16-mm. Ensign Projector, f/1.8, 180-watt. Cost £28. As new. | 215 | 15 | 0 |
| Ruby or Orange Electric Lamp Covers, posted. | 3s. | 3d. | |
| One Room Light Dimmers, for dim and switch off. | 18s. | 6d. | |
| Reflex Bases, brown, black, silver, chrome, locks. List 24s. | 24 | 17 | 6 |
| V.P. Zeiss Ikon Ermanox Press, f/2.9 Speed, 1/10th to 1/1,000th, D. slides, case. Cost £40. Super-speed. | 213 | 13 | 0 |
| 3 1/2 x 2 1/2 Etui, Meyer f/4.5, D.A. Compur, slides. | 25 | 5 | 0 |
| 1-pl. T.P. Reflex, Dallmeyer f/4.5, sunk box, latest 1/10th to 1/1,000th, latest mirror, double slides. As new. | 217 | 17 | 6 |
| V.P. Piccolette, Tessar f/3.5, 1 1/10th, slides. | 22 | 17 | 6 |
| P.C. Cameo, Ikon Homocentric f/6.3, Compur, double ex., rise, cross, slides, hide case. Cost £12. Like new. | 23 | 3 | 0 |
| 8-mm. Stewart-Warner Super Camera, f/3.5, and Dallmeyer f/1.9, interchange, 3 speeds, takes Kodak film, case. | 212 | 12 | 0 |
| 16-mm. Kodak C Projector, 100-watt, resist. Good condition £25 17 6 | 25 | 17 | 6 |
| 5 x 2 1/2 Reflex, no lens, latest double slides. | 22 | 17 | 6 |
| 400-ft. Egox Aluminium Reels, strong, quick-threading, brand new. | 212 | 12 | 0 |
| 16-mm., five for 15s. | 9 | 11 | 0 |
| 2 1/2 x 2 1/2 N. & G. Folding Reflex, Ross Xpres f/4.5, self-capping, latest swing front revolving back, all hand-made, latest type, double slides, F.P.A., hide case. Cost £20. | 225 | 0 | 0 |
| 3 1/2 x 2 1/2 Zeiss Ikon Ideal Plate, 4 1/2-in. Zeiss Tessar pictorial focus lens, D.A. Compur, double ex., rise, cross, clip-on slides, F.P.A., hide case. Cost £18. | 29 | 17 | 6 |
| 16-mm. Simplex Camera, f/3.5, 1-in. thick only, like a notebook, can be carried daily, takes Kodak film. | 215 | 15 | 0 |
| 3 1/2 x 2 1/2 Wirgin Roll Film, f/3.9, D.A. Compur, self-erect, all inlaid leather, nickel-plated, wire finder. | 24 | 17 | 6 |
| 9 1/2-mm. Coronet Camera, f/2.9, hide case. List 24s. | 24 | 17 | 6 |
| 16-mm. Ampro Super Projector, f/1.8, 500-watt, forward, reverse, rewind, stills. All gold bronze, super model. | 245 | 0 | 0 |
| 2 x 2 1/2 Praxinos Vertical Enlarger, f/4.5, as new. | 24 | 17 | 6 |
| 8 x 2 1/2 Zeiss Binoculars, hide case. Cost £12. | 25 | 17 | 6 |
| 3 1/2 x 2 1/2 Zeiss Microflex Combined Press and Folding Reflex, Tessar f/3.5, 1/3rd to 1/2,000th, slides, case. List 27 7 0 | 27 | 7 | 0 |
| 16-on-3 1/2 x 2 1/2 Dallmeyer Dual Roll Film, Dallmeyer f/3.5, D.A. Compur, auto. erecting, all chromium. List £15. | 27 | 7 | 0 |
| 3 1/2 x 2 1/2 Ensign Roll Film Reflex, Aldis f/4.5, 1/25th to 1/500th, deep hood, latest pressure device. As new. | 24 | 17 | 6 |
| Bowl Exposure Meter, 21s. 0d. | Just | 10 | 0 |
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| 2 1/2 x 2 1/2 Foth-Flex Mirror Reflex, f/3.5. Like new. | 28 | 17 | 6 |
| 3 1/2 x 2 1/2 T.P. Reflex, Cooke f/2.5, self-capping 1/10th to 1/1,000th, hinged hood, revolving back, D. slides, case. | 214 | 14 | 0 |
| 50 x 40 Egox Super Beaded Screen, auto. leather case, finest screen obtainable. Brand new. | 25 | 17 | 6 |
| 8-mm. Stewart-Warner Projector, take Kodak film. | 28 | 0 | 0 |
| Rolleidoscope Stereo Mirror Reflex (Rolleiflex type), Tessars f/4.5, Compur, takes 3 1/2 x 2 1/2 roll film. | 227 | 10 | 0 |
| 9-in. Dallmeyer Dailton Telephoto f/5.6, focus mount. | 25 | 5 | 0 |
| 7 1/2-in. Ross Xpres f/4.5, sunk mount. Like new. | 24 | 17 | 6 |
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| 1-pl. Microflex Folding Reflex and Press, Tessar f/4.5, 1/3rd to 1/2,000th, slides, hide case. Snip. | 219 | 19 | 6 |
| Opera Spectacle Binoculars, case. As new. | 22 | 5 | 0 |
| 16-mm. Zeiss Water Camera, Zeiss Tessar f/2.7. | 29 | 17 | 6 |
| 3 1/2 x 2 1/2 Ensign Press Roll Film, Aldis f/4.5, focal-plane shutter, auto. film wind, hide case. | 26 | 17 | 6 |
| 50 x 40 Egox Beaded Screen, rollers. Brand new. | 22 | 17 | 6 |
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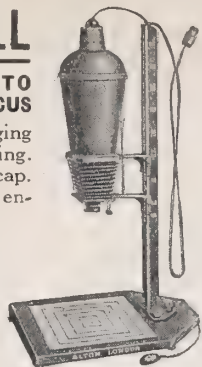
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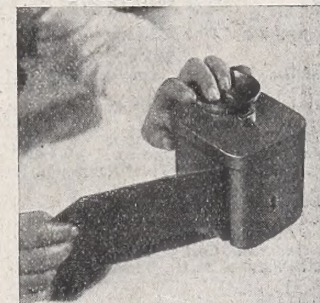
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- 32—3 1/2 x 2 1/4 Contessa Plate, D.E., f/6.8 Citonar, 7 speeds, 3 slides, F.P. adapter, ... Cost £4 15s.
- 33—1-pl. Klimax, D.E., f/7.7 lens, 7 speeds, case, 3 slides, F.P. adapter, ... Cost £4 10s.
- 34—No. 2 Ensignette Film, f/6.3 lens, 3 speeds, ... Cost £4 10s.
- 35—V.P. Bete Plate, Zeiss f/4.5 lens, Compound, 6 slides, changing-box, case, ... Cost £12
- 36—2 1/2 square W.P. Carbine, Aldis f/4.5 lens, Compur, ... Cost £8 8s.
- 37—9 x 12 cm. Donata Plate, f/6.3 Citonar lens, Compur, case, F.P. adapter, ... Cost £7 10s.
- 38—V.P. Kodak, f/6.5 Cooke lens, focusing, ... Cost £4 4s.
- 39—1-pl. Contessa Plate, D.E., f/6.8 lens, Dervall, 4 slides, ... Cost £8 10s.
- 40—Baby Ikonta, f/6.3 Novar lens, ... Cost £3 7s. 6d.
- 41—Voigtlander Brilliant, f/7.7 lens, 2 1/2 x 2 1/4, ... Cost £2 5s.
- 42—3 1/2 x 2 1/4 Folding Roll Film, f/4.5 lens Vario shutter, ... Cost £2 5s.
- 43—No. 1 Kodak Special, f/6.3 lens, Velost shutter, ... Cost £10 10s.
- 44—3 1/2 x 2 1/4 Cocacette, f/6.3 anastigmat lens, ... Cost £3 7s. 6d.
- 45—Tenax 1-pl. Folding, f/6.8 Syntor, Compound shutter, 5 slides, F.P. adapter, ... Cost £10
- 46—3 1/2 x 2 1/4 Folding Plate, Zeiss f/6.3 lens, Compur shutter, case, F.P. adapter, ... Cost £10 10s.
- 47—3 1/2 x 2 1/4 Adams Vesta Plate, Ross f/6.3, Compound shutter, F.P. adapter, 6 slides, ... Cost £12 12s.
- 48—1-pl. Zodel, D.E., f/6.3 lens, 3 slides, ... Cost £2 17s. 6d.
- 49—3 1/2 x 2 1/4 Folding Plate, D.E., f/6.8 lens, Ibo shutter, 3 slides, ... Cost £4 10s.
- 50—3 1/2 x 2 1/4 Cameo, D.E., f/7.7 lens, Lukos III shutter, case, 5 slides, ... Cost £5 10s.
- 51—Dallmeyer Snapshot, 3 1/2 x 2 1/4 film pack, f/6 anastigmat, ... Cost £3 3s.
- 52—Goerz 7 1/2-in. f/6.8 Dagor, in old type Compound shutter, ... Cost £8 10s.
- 53—1-pl. Ensign Folding Plate, D.E., f/6.3 lens, Vario, case, 6 slides, ... Cost £3 10s.

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- 54—Ensign Carbine 3 1/2 x 2 1/4, Ensign f/4.5, Mulchro shutter, ... Cost £5 13s.
- 55—4 x 3 cm. Ranca Film, f/4.5 lens, 3-speed shutter, ... Cost £4 10s.
- 56—1-pl. Tropical Plate, D.E., f/4.5 lens, Compur, 3 slides, ... Cost £8 8s.
- 57—Variable Adon Telephoto Lens, ... Cost £7 10s.
- 58—4 x 3 cm. Ikonta, f/4.5 Novar lens, ... Cost £4
- 59—3 1/2 x 2 1/4 N. & G. Sibyl Plate, f/6.3 Tessar, 12 slides, F.P. adapter, ... Cost £15
- 60—2c Range-finder Kodak, f/6.3 lens, Kodamatic, ... Cost £10
- 61—Vollenda Film, 3 x 4 cm., Radionar f/4.5, Pronto, ... Cost £4 10s.
- 62—3 1/2 x 2 1/4 Cameo, D.E., f/4.5 Aldis lens, Mulchro, F.P. adapter, 2 slides, case, ... Cost £7
- 63—1-pl. Zodel Plate, D.E., f/4.8 lens, Gammux, 3 slides, ... Cost £4 17s. 6d.
- 64—3 1/2 x 2 1/4 Roll Film, f/4.5 lens, Compur, ... Cost £9 9s.
- 65—1-pl. Contessa Plate, D.E., Zeiss f/6.3, Compur, case, 6 slides, F.P. adapter, ... Cost £12
- 66—1-pl. Sanderson, f/6.5 lens, Challenge shutter, case, 1 slide, F.P. adapter, ... Cost £10
- 67—Goerz Syntor f/6.8 Anastigmat Lens, 6 1/2-in. focus, Compur shutter, ... Cost £12 6s.
- 68—Ensign Selfix Roll Film, Ensign f/4.5 lens, ... Cost £3 12s. 6d.
- 69—3 1/2 x 2 1/4 Agfa Plate, f/6.3 lens, 5-speed shutter, 3 slides, ... Cost £4 10s.
- 70—9 x 12 cm. Agfa Plate, f/6.3 lens, case, 3 slides, F.P. adapter, ... Cost £7 10s.
- 71—5 x 4 Goerz Tenax, D.E., f/6.8 Dagor, Compound shutter, case, F.P. adapter, ... Cost £20
- 72—1-pl. Sanderson, Beck f/7.7, Unicorn shutter, case, 6 D. slides, ... Cost £10
- 73—3 1/2 x 2 1/4 Salex Reflex, f/4.5 lens, 2 slides, F.P.A., ... Cost £7 10s.
- 74—Dallmeyer Stigmatic f/6 Lens, Compound shutter to 1/200th, ... Cost £7 10s.
- 75—4 1/2 x 2 1/4 Icarette, f/6.8 Novar lens, 3 speeds, ... Cost £8 2s. 6d.
- 76—1-pl. Film and Plate, f/6.3 Dallmeyer lens, Ibo shutter, ... Cost £6
- 77—1a Kodak, f/6.3 lens, Diomatic shutter, ... Cost £6 10s.
- 78—3 1/2 x 2 1/4 Salex Focal-plane, f/5.5 lens, F.P. adapter, 3 slides, ... Cost £6 10s.

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- 83—V.P. Bebe, Zeiss f/4.5 lens, Compound, 6 slides, F.P. adapter, ... Cost £12
- 84—1-pl. Ensign Reflex, Aldis f/4.5 lens, shutter, case, 3 slides, F.P. adapter, ... Cost £14
- 85—3 1/2 x 2 1/4 Zodel, D.E., f/3.8 lens, D.A. Compur, 3 slides, ... Cost £5 17s. 6d.
- 86—3 1/2 x 2 1/4 Zodel Film and Plate, f/4.5 lens, Compur, ... Cost £10 10s.
- 87—Voigtlander 9 x 12 Plate, D.E., f/6.8, Compound, case, F.P. adapter, ... Cost £14 10s.
- 88—V.P. Tenax Plate, Goerz f/4.5, Compound, 6 slides, F.P. adapter, ... Cost £10
- 89—5 1/2 x 3 1/4 N. & G. Sibyl, Tessar f/4.5 lens, F.P. adapter, case, ... Cost £30
- 90—1-pl. Tropical Camera, D.E., f/4.5 Lumar lens, Rulux shutter, F.P. adapter, 3 slides, case, ... Cost £10
- 91—1-pl. Reflex, f/4.5 Aldis, Mackenzie, case, ... Cost £15
- 92—1-pl. Anschütz Focal-plane, Celor f/4.8, F.P. adapter, case, ... Cost £20
- 93—3 1/2 x 2 1/4 Roll Film Reflex, Aldis f/4.5 lens, ... Cost £10 10s.
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- 96—1-pl. Folding Film, Tessar f/4.5 lens, D.A. Compur, ... Cost £16
- 97—Ensign Roll Film Reflex, f/4.5 lens, ... Cost £9 17s. 6d.
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- 102—9 x 12 cm. Etui Plate, D.E., Zeiss f/6.3 lens, Compur, 3 slides, ... Cost £10 10s.
- 103—Zeiss Tessar f/4.5 Lens, 6-in. focus, sunk mount, ... Cost £7 10s.
- 104—Goerz Dagor f/6.8 Anastigmat Lens, sunk focussing mount, 6-in. focus, ... Cost £6 10s.

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- 106—1-pl. Press, Dallmeyer f/4.5, case, 4 double slides, ... Cost £16
- 107—Thagee Reflex, 3 1/2 square, Zeiss f/5, 16 slides, ... Cost £10 10s.
- 108—Ikonta Film 4 1/2 x 2 1/4, Zeiss f/4.5 lens, D.A. Compur, ... Cost £11 5s.
- 109—1-pl. Maximar Plate, D.E., Dominar f/4.5 lens, Compur, case, 4 slides, ... Cost £12 17s. 6d.
- 110—1-pl. Ensign Reflex, f/4.5 Cooke, case, F.P. adapter, 1 slide, ... Cost £5 14s.
- 111—V.P. Atom Plate, Zeiss f/4.5 lens, Compound, 3 slides, F.P. adapter, ... Cost £10
- 112—3 1/2 x 2 1/4 Kern Plate, f/4.5 lens, Compur shutter, 3 slides, F.P. adapter, ... Cost £15
- 113—3 1/2 x 2 1/4 Tropical Carbine, Aldis f/4.5, Compur, ... Cost £12
- 114—1-pl. Reflex, f/4.8 Celor lens, 3 slides, ... Cost £12
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- 117—Nettar 3 1/2 x 2 1/4 Folding Film, f/4.5 lens, D.A. Compur shutter, ... Cost £7 7s.
- 118—1-pl. Carneo Plate, D.E., Zeiss f/4.5 lens, Compur, ... Cost £10 10s.
- 119—3 1/2 x 2 1/4 Contessa Plate and Film, D.E., Citonar f/4.5 lens, Compur, ... Cost £12 2s. 6d.
- 120—3 1/2 x 2 1/4 Tropical Sonnet Plate, Zeiss Tessar f/4.5, Compur, ... Cost £10
- 121—3 1/2 x 2 1/4 Salex Reflex, f/4.5 lens, tan case, F.P. adapter, ... Cost £8 2s. 6d.
- 122—1-pl. Ruby Reflex, Cooke f/4.5, 6 slides, ... Cost £18 18s.
- 123—1a Kodak Special, f/4.5 lens, Kodamatic, ... Cost £12 10s.
- 124—3 1/2 x 2 1/4 Cocacette Film, Zeiss Tessar f/4.5 lens, D.A. Compur, ... Cost £10 10s.
- 125—1-pl. Reflex, T-P. Cooke f/4.5 lens, case, 4 slides, F.P. adapter, ... Cost £13 17s. 6d.
- 126—3 1/2 x 2 1/4 Carbine, f/4.5 Ross lens, Acme, ... Cost £9 10s.
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- 129—3 1/2 x 2 1/4 Reflex, f/3.9 lens, B.P. adapter, ... Cost £15
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- 131—3 1/2 x 2 1/4 Ernemann Folding Reflex, Ernion f/3.5 lens, 3 slides, F.P. adapter, ... Cost £42
- 132—N. & G. Sibyl, Xpres f/4.5 lens, case, 1 slide, ... Cost £24
- 133—3 1/2 x 2 1/4 Voigtlander Film, Skopar f/4.5 lens, D.A. Compur, ... Cost £7 10s.
- 134—1-pl. Ruby Reflex, f/4.5 Cooke, F.P. adapter, ... Cost £18 18s.
- 135—9 x 12 cm. Maximar Plate, D.E., Tessar f/4.5, Compur shutter, case, F.P. adapter, ... Cost £16 10s.
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- 140—V.P. Ernemann Focal-plane, f/2.7 lens, case, 3 slides, F.P. adapter, ... Cost £25
- 141—1-pl. Horizontal Graflex, Tessar f/4.5, case, roll-holder, ... Cost £22 10s.
- 142—9 x 12 cm. Etui Plate, D.E., Tessar f/4.5 lens, Compur, case, 3 slides, F.P. adapter, ... Cost £19
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- 144—3 1/2 x 2 1/4 Reflex, reversing, f/2.9 Anticomar, case, 2 slides, F.P. adapter, ... Cost £16
- 145—1-pl. Folding Reflex, Tessar f/4.5, case, 1 slide, roll-holder and F.P. adapter, ... Cost £25
- 146—V.P. Plate Sibyl, Zeiss f/4.5 lens, case, 3 D. slides, F.P. adapter, ... Cost £19 15s.
- 147—3 1/2 x 2 1/4 T-P. Reflex, Cooke f/4.5, case, 5 slides, F.P. adapter, ... Cost £12
- 148—V.P. Film Ikarette, Zeiss Tessar f/4.5, Compur, ... Cost £11 11s.
- 149—3 1/2 x 2 1/4 Kodak, Ross f/6.3 lens, Compur, ... Cost £10 10s.
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